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HENRI · MATISSE

RETROSPECTIVE EXHIBITION

NOVEMBER 3 1931 DECEMBER 6

730 FIFTH AVENUE · NEW YORK

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INTRODUCTION

I. Youth—Paris—Gustave Moreau—The Louvre—1869–1896.

LIKE that of most important living artists the life of Henri-Matisse,[1] outside his activity as an artist, has not been conspicuously eventful. He was born[2] at Le Cateau (Cateau-Cambrésis), a small town in Picardy near the cities of Cambrai and St. Quentin, on the last day of the year 1869. Following his parents' wishes he went to Paris in 1887 to study law and soon after returned to enter a lawyer's office in St. Quentin, but not before he had become infected with an interest in art. During an illness in 1890 he painted with the aid of a textbook his first picture, a still life. Two years later he finally turned his back upon deeds, torts, contracts, and his parents' plans, and escaped to Paris, to devote himself to painting.

He worked at first at the Julien Academy and at the *École des Beaux-Arts* where Gabriel Ferrier taught from the model and the fashionable Bouguereau criticized drawings after Greco-Roman plaster casts. Within a month he had tired of this dull program and began to draw independently in the gallery of the *Beaux-Arts* where Gustave Moreau had just become a professor. Moreau noticed Matisse, liked his work and permitted him to study with his class in which Marquet and Rouault were already enrolled.

Though a painter of somewhat decadent refinement Moreau was a great teacher. He encouraged his students to *paint*, to think in terms of tone and color. But he also took them continually to the Louvre where with catholic enthusiasm he discovered for them such diverse masters as Poussin and Memling, Watteau, Botticelli, Veronese and Chardin. For several years Matisse worked with Moreau and in the Louvre. So perfect were his copies[3] after Chardin, Poussin,

1. The hyphen in the name Henri-Matisse was adopted to distinguish it more clearly from the name of Auguste Matisse, a conservative marine painter. In spite of the hyphen a last confusion occurred when, upon the recent death (September, 1931) of Auguste Matisse, many believed that it was Henri-Matisse who had died.

2. The writer has depended upon many sources for his information but has found that the facts in Matisse's life up till 1917 are most fully treated in a recent article by Christian Zervos (Cahiers d'Art, 1931, p. 229) which M. Matisse and his daughter, Mme Duthuit, have been kind enough to confirm and revise.

3. The exact list of copies of pictures in the Louvre as given by M. Matisse follows: *La Pipe*, Chardin; *Eglise de village*, Van der Heyden; *Le Dessert*, David de Heem; *Pyramide de Fruits*, Chardin (bought by the State); *Concert Champêtre*, Watteau; *Pastorale*, Boucher; *La Leçon de Musique*, Fragonard; *Nature Morte, Fruits et Légumes*, Chardin; *Nature Morte (Table de Laque Rouge au Premier Plan)*, Chardin; *La Chasse*, Annibale Caracci (now in the Mairie of Grenoble); *Narcisse*, Poussin (bought by the State); *Baccante*, Poussin; *La Grappe*, Poussin (destroyed); *Baldassar Castighone* Raphael; *Christ*, Phillippe de Champagne; *Tempête*, Ruysdael (free copy, No. 1 in present exhibition); *La raie*, Chardin (unfinished, No. 3).

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Raphael and the Dutch masters that several were bought by the State. Meanwhile he painted numerous small still lives in the manner of Chardin, exhibiting one at the semi-official "*Salon du Champ-de-Mars*" in 1894, and a dozen more two years later. Among them was perhaps the *Still Life with a Tumbler* (No. 2). These won him popular and critical esteem to such an extent that he was actually nominated for membership in the *Salon*.

Matisse's training under Moreau, liberal as it was as an education among old masters, had left him completely unaware of the more advanced art of his own time. The laughter over Impressionism had already died down; Monet, Pissarro, Renoir, Degas, were middle-aged and were rapidly becoming respectable; but Matisse scarcely knew their names. Van Gogh and Seurat had died five years before and Gauguin had escaped to Tahiti, but Matisse had never heard of them. He was equally unaware of the controversy between the Synthetists and Neo-Impressionists, then at its height. The former, led by Serusier and Maurice Denis, together with the brilliant youngsters Bonnard and Vuillard, were disciples of Gauguin's rebellion against the broken color and nervous brushwork of the Impressionists. Gauguin had taught the virtue of large areas of strong, flat color, a decorative, simplified art with the air of a primitive. The opposing Neo-Impressionists, captained by Signac and Cross, followed the scientific doctrine of Seurat. They made mosaics of painted dots using the six pure "primary" colors. They believed that they had set in order the haphazard technique of the Impressionists and had elevated painting from an affair of sensibility to one of calculation. Yet Matisse with all this excitement in the air could paint in the winter of 1896 the sober, conventionally charming little sketch of the Seine (No. 4). Within ten years he was to pass through these various movements to discoveries of his own which were to place him at the head of the most shockingly advanced group of painters in the world.

II. Impressionism—Simplification—Cézanne—1896–1902.

In the following summer he worked along the coast of Brittany with a young painter named Véry who used the brilliant, broken colors of the Impressionists. He studied Véry's palette and returned to Paris with a score of small paintings very free in brushwork and gay in color, among them the *Belle-Isle-en-Mer* (No. 5). The domination of the Louvre was broken.

Moreau now reminded him that he had been painting for six years and that it was high time for him to concentrate his experience upon some more ambitious

project. Hitherto his painting (other than copies) had been confined to modest still lives, small interiors and landscape studies. Following Moreau's counsel he gathered his resources and painted *La Desserte* (No. 6). The subject recalls Chardin but the composition and above all the cool color and shimmer of light suggest the rare interiors of Monet and Sisley. And while the relation between foreground and background is uncertainly realized the still life is painted with a robustness never attained by the Impressionists.

La Desserte, exhibited at the "Champ-de-Mars" of 1897, shocked those who had most approved of his work of the previous year. Only Moreau defended this revolutionary outbreak which he preferred to any of Matisse's earlier paintings. Nevertheless, strangely enough, the exhibition committee raised him to the rank of Associate. But it was too late. Matisse turned abruptly from the official career which lay so clear before him. He determined to follow his own genius, which soon led him to a familiarity with contemporary taste. He became acquainted with Pissarro, Bonnard, Vuillard and Serusier. At Durand-Ruel and other dealers' galleries he discovered Daumier, Cézanne, Goya's portraits, Manet's *Musicians* (now in the Chester Dale Collection), and El Greco's *View of Toledo* (now in the Metropolitan Museum). His new friends showed him Japanese prints. In 1898, at Pissarro's advice he spent a week in London studying the Turners in the Tate Gallery.

In the same year Moreau died and Matisse, increasingly anathema to the academic, was forbidden the *École des Beaux-Arts*. For a time he worked from the model in Carriére's studio where he came to know Laprade, Jean Puy, Jean Biette and a little later, Derain. When Carriére closed his atelier the group pooled resources to hire their own model from which they painted in Biette's studio. In spite of his poverty Matisse bought a small Cézanne *Baigneuses* which he still treasures in his studio at Nice. He was able to make a little money by painting with Marquet on ceiling decorations for the Paris Exposition of 1900.

Meanwhile Matisse's style had changed markedly from *La Desserte* of 1897. In the winter of 1898, spent in Corsica, he had painted landscapes in a manner much bolder than those of Brittany. At Biette's studio in the same year he produced a series of figure studies, among them a life-size figure of a man painted entirely in large Cézanne-like planes of blue. According to Marquet[4] and Derain

4. Derain writes (Cahiers d'Art, IV year, 1929, No. 6, p. 268): "*En fait, dès 1900, le sort du fauvisme était réglé. Il n'y a qu'à voir les académies* (studies from the model) *de Matisse faites en ces temps.*" Marquet writes (Cahiers d'Art, ibid. p. 260): "*Nous travaillions, Matisse et moi, avant l'Exposition, dès 1898, dans ce qu'on appela plus tard, la manière 'fauve.' Les premiers Indépendents où nous etions, je crois, les deux seuls peintres à nous exprimer par tons purs, remontent à 1901.*"

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these mark the beginning of a kind of painting which was subsequently to be called "*fauvisme*." The *Bridge of Saint-Michel* (No. 7) of 1900 comes at the very end of this first period of strong, pure color and while its flat tones are considerably more subdued than those of van Gogh or Gauguin painted a decade previously, its style serves as a point of departure for that which matures in Matisse's work of five years later.

The work of the years immediately following, however, indicates a curious reaction towards sobriety in color. *Carmelina* (No. 8) of 1901 is painted in browns and ochres with only occasional gentle accents of red and blue, though it is remarkable among all Matisse's work for its vigorous realism. In *Notre Dame* (No. 9) painted a year later the discipline of extreme simplification within a range of sombre tones is continued as if the painter had forgotten his high-keyed impressionist palette of the late nineties. The *Notre Dame* of 1902 marks very clearly an act of conscious synthesis, an attainment, to use Matisse's own words of "that state of condensation of sensations which constitutes a picture." Already Moreau's prophecy about Matisse was realized: "*Vous allez simplifier la peinture.*"

III. Neo-Impressionism—Toward "Fauvisme"—*1903–1905.*

But Matisse's first one man exhibition at Vollard's in 1904 revealed an entirely different kind of experiment. Matisse had known Signac and Cross for some time and had even painted tentatively in the pointillist manner before 1900. He now set himself to master the neo-impressionist technique of brilliant primary colors applied in regular small spots, a method directly in opposition both to his work of two years before and of two years later. A few still lifes of 1903 approach the rather dull perfection of a Signac oil but already in the small *Notre Dame* (No. 10) of 1904 one can see how Matisse's extraordinary sense of color makes of a dry exercise a singing harmony.

In the *Pastorale* (No. 11) Matisse's brushstrokes become drawn out into streaks. Instinctively he transforms Neo-Impressionism somewhat as van Gogh had torn Seurat's careful mosaics into ribbons eighteen years before. This *Pastorale* is a perfect mid-point between Matisse's pointillist period and the amazing arabesque of sweeping line and flat color of the *Joie de Vivre* painted the next year (1906–1907). The transition is further clarified by the large *Oriental Rugs* (No. 13) in which the brilliant patterns so frequent in Matisse's later work are handled partly in flat tones and partly in a free spot technique. Its sumptuous

reds are seen again in the *Marguerite* (No. 12) of 1906, but here the surfaces are heavily painted and a thick black contour is used to define the face and hands.

A conclusive step is taken in the *Young Sailor* of the same year (No. 14) in which the figure is thought of almost as a silhouette of transparently painted green and blue against a pink background. The major details are drawn in heavy lines of contrasting green, violet and blue (the lines in the costume are scarcely visible in a photograph) without any modelling. Undoubtedly there is in the *Young Sailor* some influence of Gauguin in pattern and of van Gogh in its cursive brushwork, but more clearly evident is an admiration for the sweeping curves of Japanese prints and the flat transparent colors of Persian miniatures and near eastern pottery which Matisse had studied enthusiastically at the epoch-making Mohammedan Exhibition of 1903.

IV. The Fauves—*The* Joie de Vivre—*The School—The Shchukine Decorations —Morocco—1906–1913.*

Matisse was how famous. In the year before, at the *Salon d'Automne* of 1905, an explosion had occurred which put the young painters Rouault, Derain, Vlaminck, Manguin, Jean Puy, Marquet and Matisse very much in the public eye. Their paintings were more violently colored and took more liberties with "nature" than even those of Cézanne, Gauguin, and van Gogh whose work still seemed to most people too bizarre to be taken seriously. In the same room with their stentorian canvases the sculptor Marque had exhibited a small figure of a baby in the manner of Donatello. Louis Vauxcelles, the critic, making his rounds exclaimed, "*Donatello au milieu des fauves.*" ("Donatello in the midst of the wild beasts!") *Fauvisme* became the name of the movement.

It is certain that the young artists were not displeased by the uproar. Nevertheless, the ideas of the *Fauves* were both serious and plausible. "*Fauvisme* destroyed the tyranny of divisionism," says Matisse. It was a protest against the niggling technique of Signac and the Neo-Impressionists, in favor of strong outlines and broad planes of color. It was an assertion of the power of pure colors which became, in Derain's words, "like so many sticks of dynamite." But it was no mere summons to riot. Resounding color was balanced by constant researches into the problems of design, not merely decorative design but structural design as well. Matisse's nineteen copies made in the Louvre were not forgotten nor was his more recent devotion to Cézanne, that faithful devotee of Poussin. Old and sound knowledge supported the new and seemingly extravagant doctrine of

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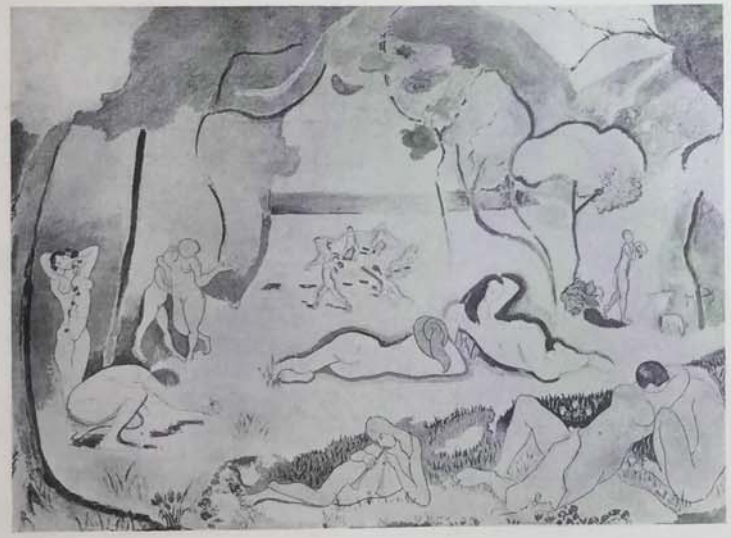
"expression" and those enthusiasms for the exotic arts of North Africa and the Levant which so scandalized the conventional.

Just as Matisse's first years of work culminated in *La Desserte* of 1897 so his experiments of the *fauve* period came to a climax in one of his most elaborate compositions, the *Joie de Vivre*, finished in 1907. Unfortunately this masterpiece can be represented in the exhibition only by the accompanying half-tone. Matisse, however, had been at work on the design for over two years, and had made numerous studies of which the *Pastorale* (No. 11), already mentioned, is a variation. In the completed work a flowing arabesque of line binds the earth, trees, sky and figures into a continuous rhythm similar to but infinitely more complex than that of the *Young Sailor* (No. 14).

In addition to the *Joie de Vivre* the year 1907 brought forth the *Blue Nude* (No. 15), one of Matisse's most powerful and most difficult works. Coming after the flat tones of the *Young Sailor* and the *Joie de Vivre* it seems surprising in its



Joie de Vivre, 1906-07, BARNES FOUNDATION, MERION, PA.

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Recess return to her desk.

massive sculptural quality, though the sense of solidity is suggested by vigorous drawing more than by modelling. It is enlightening to recall that it was painted only after Matisse had been working for some time upon a similar figure in clay (cf. No. 155). The physical ugliness of the model and the exaggerated drawing contribute to an effect of savage power rare in Matisse's works. The blue color is valuable partially as a novel decorative device and more perhaps because it destroys the realism of the figure.

During the *fauve* period Matisse found many admirers among students. Mrs. Michael Stein and Hans Purrmann persuaded Matisse, in the winter of 1907–08, to open an atelier for teaching. The school soon became only too popular. Over sixty students were attracted by Matisse's reputation. Among them, in addition to Mrs. Stein and Purrmann, were Max Weber, Herr and Frau Moll, and Joseph Brummer. Maurice Sterne who accompanied Matisse on his first visit to his new "academy" describes the scene: Matisse entered the room to find that his students had painted large canvases with distorted shapes and colors that smote the eye. Without a word he went out to return in a few minutes with a cast of a Greek head which he put in the center of the room, suggesting that his too ardent imitators turn their extravagant efforts to the wall and start work on the cast. The soundness of Matisse's teaching is further proven by some remarks recorded by Purrmann: "You must not think that you are committing suicide by adhering to nature and trying to picture it with exactness. In the beginning you must subject yourself to the influence of nature. After that you can turn back, motivate nature and perhaps make it more beautiful. But you must be able to walk firmly on the ground before you start tight-rope walking. Of course, I think I could tell you whether you are walking on the rope or whether you are lying under it, but I don't think that my telling you would be of much intrinsic use. You must take the controls into your own hands." Matisse did not continue his school after the winter of 1908–09.

The next three years of Matisse's art were centered about the two famous decorations, *La Danse and La Musique* which the Russian collector Shchukine commissioned for his palace in Moscow. Every effort was made to borrow them from the Museum of Modern Western Art[5] where they now hang, but again half-tones must suffice supplemented fortunately by a large drawing for *The Dance* (No. 82), a free copy of a section of *The Dance* appearing in another pic-

5. The authorities of the Museum of Modern Western Art in Moscow after careful consideration concluded that they could not spare these, the most important of their fifty-two paintings by Matisse.

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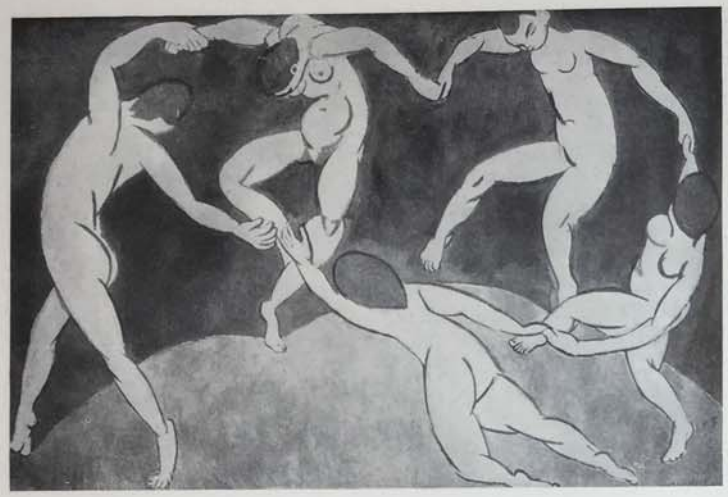
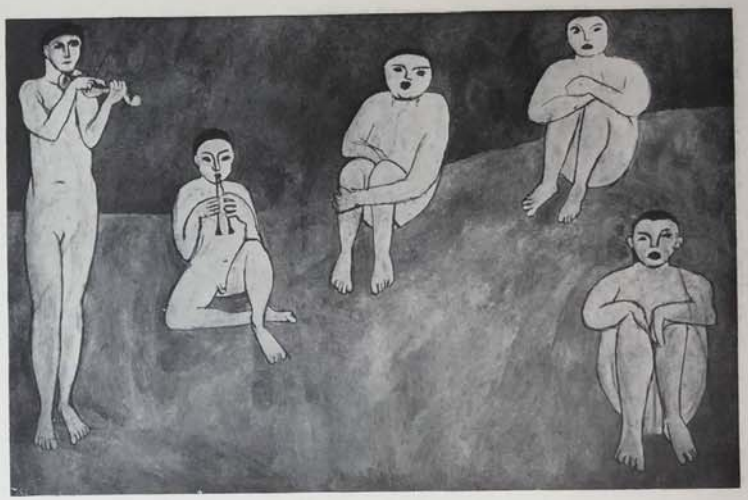


The Dance, 1909-10, MUSEUM OF MODERN WESTERN ART, MOSCOW (FORMERLY S.I. SHCHUKINE COLLECTION) SIZE 8 FEET 6 X 12 FEET 5½ INCHES

ture, *Nasturtiums* (No. 22), a study for *Music* (No. 16), and more important, the large composition, *Women by the Sea* (No. 17) of 1908 which might almost be the first in a series of which *The Dance*, 1909–10, is the second and *Music*, 1910, the third.

The composition of the *Women by the Sea* (No. 17) is the simplest of the three. The figures painted in ochre are modelled by heavy violet lines as simply as in a sixth century Byzantine mosaic.[6] The shore, the sea, and the sky make a simple triple-banded background, relieved by the single red accent of the turtle. *The Dance* is more complex and more dynamic. It is an enlargement and simplification of the ring of dancers in the background of the *Joie de Vivre*. In this one

6. Matisse's painting may be compared to early Christian mosaics at several stages in his development. The pointillist *Notre Dame* (No. 9) resembles, technically, the mosaics of Santa Maria Maggiore of the IV century where small spots of many different colors are employed in constructing forms which in nature might be nearly monochrome. The technique of the *Women by the Sea* (No. 17) may be compared to the flat planes and heavy modelling outlines of VI century mosaics such as those of Sant'Apollinare Nuovo, Ravenna.



Music, 1910, COMPANION PIECE TO *The Dance* SIZE 8 FEET 6 X 12 FEET 5½ INCHES

picture among all Matisse's work is violent motion a principal theme. Hans Purrmann[7] speaks of Matisse's long study of the swinging rhythms of the figures, how he combined all the figures into one with multiple arms and legs, the better to judge their equilibrium. The continuous flowing current of movement in the large charcoal drawing (No. 82) clarifies Matisse's purpose.

The *Music* is conceived as a static pendant to *The Dance*. Matisse writes illuminatingly about the color scheme of these two decorations which were "made with a beautiful blue for the sky, the bluest of blues (the surface was colored to saturation, that is to say up to a point where the blue, the idea of absolute blue, appeared conclusively), the green of the trees and the vibrant vermilion of the bodies. I have attained with these three colors my luminous harmony as well as a purity of tone."

7. Hans Purrmann, *Andenken der Werkstatt Henri-Matisses*—Kunst und Künstler, February, 1922, Jahrgebiet 20, p. 167–176.

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In two other paintings, the *Nasturtiums*, 1910 (No. 22) and the *Goldfish and Sculpture*, 1911 (No. 23), Matisse carries out brilliantly successful experiments with clear, flat colors in a more complicated variety of tones. Some of the portraits of the period, such as the famous *Girl with Green Eyes* (No. 19), the *Frau Moll* (No. 18) and the *Manila Shawl* (No. 21) are remarkable for an almost surfeiting richness of pigment, a quality also present in that enamel-like little still life, *The Rose* (No. 24).

Matisse spent the winters of 1911 and 1912 in Morocco. Unquestionably the native frescoes of Tangiers with their high-keyed color harmonies and simply painted forms had considerable influence upon several of these years' large compositions (most of which were almost immediately transported to Moscow by Morosov and Shchukine). In the following period, however, there is little trace of Morocco except in subject matter.

V. *Austere Form—Restrained Color—Experiment with Abstract Design—1913–1917.*

Between the return from Morocco in 1913 and the first winter at Nice in 1917 Matisse worked with a power of invention and an austerity of style scarcely equalled at any other time in his career. As a result, this period has never been as popular in America, nor for that matter in Europe, as have both earlier and later phases of his work.

There is an almost forbidding asceticism in the *Woman on a High Stool* (No. 25) of 1913 with its gray tone and angular rigidity. The *Italian Woman* (No. 29) of 1915 is as hieratic and disembodied as a Byzantine saint and much more funereal in tone. It seems almost as if Matisse had renounced the full-voiced harmonies of the previous decade. But not entirely. *The Interior with Goldfish* (No. 26) of 1914 is resonant with a blue which is like a velvet cushion for the display of scarlet jewels. But the blue is *deep* both in tone and space. Gone are the shallow fresco-like tones of the 1911 *Goldfish* (No. 23) or the *Nasturtiums and the Dance* (No. 22).

During these years Matisse came closest to abstract design. Doubtless he was influenced somewhat by the cubists, but he never destroyed the natural image to the same extent as did Picasso and Braque. The *Head, White and Rose* (No. 27) is one of Matisse's most abstract compositions but one which is scarcely a complete success, for the geometric cage seems somewhat superficially applied. One frequently hears Matisse's experiments in abstract design dismissed as

"unfortunate" or "half-understood." On the contrary several of them are among his most magnificent achievements. One may recall the large *Still Life* of 1916 formerly in the Quinn collection, painted with an even richer palette than the sumptuous *Window* (No. 37) of the Detroit Museum. To these one may add three other semi-abstract compositions on a grand scale, the *Music Lesson* and the *Girls Bathing*, both in the Paul Guillaume Collection, and the *Moroccans* in the present exhibition.

In the *Moroccans* (No. 31) the extremely stylized treatment of the architecture, flowers, pile of melons, and figures seems consistent and convincing, clarified, as it is, by characteristically restrained color. The *Moroccans* is also remarkable for the centrifugal quality of its design. The center of the picture is almost a void while the activity is distributed to the four corners of the huge canvas. This same quality is epitomized in *The Gourds* (No. 30) in which the objects are reduced to absolute essentials and intensified by isolation. One is reminded of the "still life" so sparsely distributed on the tables of mediaeval frescoes of the *Last Supper*.

The year 1916 is rich in other masterly paintings such as the spacious and subtly colored *Studio* (No. 35), the somberly elegant *Portrait of Mme P.* (No. 33) and the *Green Dress* (No. 34) with its superb balance of green and rose against black, and the almost Persian *Lorette* (No. 32).

VI. *The Studio at Nice—Relaxation—Gay, Decorative, More Realistic Style—1917–1925*

In 1917 Matisse left Paris to live for the larger part of each subsequent year in Nice. Gradually a different feeling invades his work caused perhaps by removal from the war-clouded atmosphere of the North aided by the sunlit climate of the Riviera.

The *Seated Nude* (No. 39) and the *Pewter Vase* (No. 44) recall the severity of the previous years but a note of voluptuous, almost frivolous gaiety appears in the *Antoinette* (No. 46) and is repeated in the *Flowered Hat* (No. 45), the *Head* (No. 43) and the *White Plumes* (No. 48). In them the spirit of Manet and something of his technique seems to live again. There is a new bravura in the brushwork of the *Poppies* (No. 47), a fresh unstudied freedom in the small *Interior* (No. 50). We have seen scarlet against ultramarine in the *Goldfish* (No. 23) of 1911 but when it is used in the *French Window* (No. 49) of 1919 it takes on a very different character through the spontaneity of the painting and resulting

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enrichment of the tones. In *Meditation* (No. 53) the striped tablecloth and creamily painted robe and the ravishing *Anemones* (No. 51) against a black mirror proclaim a new interest in the sensuous world and a definite relaxation from the Spartan discipline of such a composition as the *Woman on a High Stool* (No. 25) or the *Green Dress* (No. 34). And one may compare finally the deliciously sensuous *Shrimps* (No. 58) with the *Gourds* (No. 30) of 1916 in which the arrangement seems controlled by the precise mind of a chess-player.

A summer spent at Etretat in 1920 led to a series of paintings cool in color and novel in composition—the *Two Rays* (No. 54), the *Beach* (No. 55), and the *Window* (No. 56). Matisse returned to Nice to paint a long series of interiors in which figures of women, whether dressed or reclining as odalisques, are contrasted against the richly figured textiles, wall papers, and tiles. One of the finest of these is the *Moorish Screen* (No. 59). The whole canvas vibrates with the activity of small scaled patterns which are repeated again and again in subsequent pictures. In the landscapes of this period such as the *Carnival at Nice* (No. 61) and the *Road* (No. 60) the design is built up by the multiplication of little accents which have caused some critics to speak of "impressionism." But these accents serve primarily a decorative rather than a luminous purpose. Only occasionally as in the *Olive Trees* (No. 62) a strong linear rhythm binds the landscape compositions together.

The same vibrato character dominates the series of brilliant still lives painted during the years 1922–25. In the *Still Life with Apples* (No. 60A), the *Histoires Juives* (No. 65), the *Pink Tablecloth* (No. 67) and the "Carnegie Still Life" (No. 66) Matisse achieves *tours-de-force* of virtuosity by bringing a great variety of colors and patterns into harmony while further complicating his problem by suggesting much of the sensuous variety in texture afforded by fruits, flowers and materials. It is something of a relief to come upon the more tenuous *Bowl of Goldfish* (No. 63) or so simple and natural an arrangement as the *Pantalon Rouge* (No. 68).

Looking back over the paintings of 1920–1925 the numerous "Still Lives," "Odalisques," and "Studio Windows at Nice" may seem a little repetitious. Certainly there are some slight evidences of that carelessness which sometimes attends complete mastery of a problem. "*C'est joli, c'est décoratif*" Matisse frequently says when looking at his work of this period and one may agree without attributing to him the least complacence.

VII. Renewed Experiment—the Barnes Decorations, 1926–19—.

At several times in his career Matisse has changed his direction just as critics were beginning to feel that he was slipping into a formula (as have so many of his lesser contemporaries). Looking back we can see that 1926 was one of these turning points. The new phase is announced by the extraordinary *Decorative Composition* (No. 70) in which an odalisque is again the central motif. But it is a very different odalisque from the indolent creatures of the previous years. It is an angular figure constructed architecturally with precise vertical and horizontal lines. Buttressing legs and a tower-like body are surmounted by an ovoid head. The distortions and simplifications carry us back to the severities of 1916 but here the figure is placed against a dazzling background of striped rugs, flowered hangings, with a banana plant and an ormulu mirror thrown in for good measure. It seems a bold almost defiant effort to carry off what no one but Matisse would have attempted. And making a severe sculpturesque figure hold its place in such riotous surroundings has proved difficult even for Matisse as one can see by the dark scratched shadow behind the head and the far shoulder, a device which Matisse used frequently in such earlier pictures as the *Blue Nude* (No. 15). But whatever its shortcomings (Matisse once amused himself by going through the Louvre picking flaws in the most famous masterpieces)—in spite of its shortcomings the *Decorative Composition* is remarkable for its proof of renewed experiment, for the calibre and boldness of its design after a period of small motives, for the sheer size of the canvas (the largest since 1920), and for its evidence of a reaction against the somewhat pretty naturalism of the previous period.

Three pictures of the following year confirm Matisse's new direction. The *Dancer* (No. 72) is a familiar subject but its cold almost harsh tones of blue and black and white are new, as is the bleak undecorative setting. The *Dancer* also shows something of the sculptural modelling of the large *Decorative Composition* and the same technique of giving relief to forms by an "unrealistic" heavy black shadow-like contour is used in both. Fresh experiment is evident in the supple linear method of the *Reclining Nude* (No. 73). Different from either is the *Veiled Woman* (No. 71). Again a deliberate geometric structure is apparent—the pyramid against a semi-circle, the pronounced vertical of chin on hand, elbow on knee. The drawing of the right temple and the right arm (as if the sleeve were transparent) carries us back to the semi-abstract compositions of 1913–1917 but the color and the emphatic plaid have little precedent in Matisse's work.

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The years 1928–1929 provide further surprises. *The Side Board* (No. 75), lent by the Luxembourg Museum, revives the monumental tradition of Cézanne. The startling *Harmony in Yellow* (No. 74) repays us for the exile to museums in Moscow and Copenhagen of most of the large still lives of the *fauve* period. On a smaller scale are a series of *Odalisques* (Nos. 76 and 77) remarkable for their lively enamel-like color. Very different is the *Yellow Hat* (No. 78), one of the latest of Matisse's paintings and one which seems by its simplicity and the thin "brushed" color to imply fresh innovations.

But Matisse after these four astounding years and just before his sixtieth birthday suddenly stopped producing easel pictures—at least so far as the public can discover.

In the fall of 1930 he came to America to act as a judge for the Carnegie Exhibition, travelled for a while to the South Seas and back to France, only to return to America in the spring of the present year 1931 to study the problem of painting murals for the museum of the Barnes Foundation at Merion. These are to be of six dancing figures divided among three lunettes or spandrels above windows. The difficulty of relating the decorations to the luminous green of the grass and trees seen through the windows is a challenge to Matisse's art but one which he accepts with enthusiasm. And the fact that he is using figures in movement for the first time since the Shchukine *Dance* of 1910 gives some indication of the courage with which he begins his fifth decade of painting.

VIII. Drawings and Prints.

Even if we ignore his painting and sculpture, Matisse's graphic art—his hundred and eighty etchings and dry points, one hundred and twenty lithographs, and several thousand drawings—is almost sufficient proof of his statement: "I have been working for forty years from morning till night with extreme regularity."

As one might expect, the drawings are often intimately related to his development as a painter but they display even greater versatility. The portrait of Matisse's great Russian patron, Shchukine, (No. 85) is drawn with short, almost savage strokes; the *Mlle Landsberg* (No. 86) with a delicate line of extreme flexibility—but both are extraordinarily vivid characterizations. Very different from either in feeling and technique are the *Eva Mudocci* (No. 87) in which straight lines and angles evoke a face rapt and silent; and the *Woman with Head on Hand* (No. 89) drawn with that relaxed, easy pen stroke which Matisse puts to such decorative uses.

Comparable to this last but even simpler is the *Nude with Back Turned* (No. 83). The apparent naiveté, the complete lack of "stylishness" of such drawings, used to mislead people who were unfamiliar with the bulk of Matisse's work into thinking him ignorant of drawing or else of wanton childishness. In the latter accusation there is some slight truth—for Matisse appreciated the charm of children's drawings which often have a purity of feeling and a directness of statement not to be found in maturity. One may note that long before the *Nude with Back Turned* Matisse had done the gracefully academic *Standing Nude* (No. 79), and the muscular *Seated Model* (No. 81).

The most important drawing in the exhibition is the already discussed study (No. 82) for the Shchukine *Dance*. In it Matisse uses a method of blurring the charcoal outlines until the leaping figures almost disappear in a swirl of movement.

Since the War Matisse's drawings have become more self-sufficient though many of the finest of them were used for paintings. Much more than before Matisse uses a method of "full chiaroscuro." The *Boys Reading* (No. 97) and the *Woman Playing a Violin* (No. 96) are modelled in such strong gradations of light and dark that they take on something of the weight of oil paintings. In the same manner but more luminous and transparent are the *Venetian Dress* (No. 94) and the *French Window* (No. 104). Contemporary with these are a series of racily drawn compositions such as the *Moroccan Interior* (No. 106).

Two drawings come as a surprise: the angular *Reclining Nude* (No. 100) and the anatomically stylized *Reclining Figure* (No. 111). As an arrangement of a single figure the drawing of the model in oriental costume (No. 112) is one of the most beautiful of Matisse's designs.

IX. Lithographs—Monotypes—Etchings—Woodcuts.

Only a few of Matisse's lithographs bear a definite resemblance to his drawings and these are mostly recent. Matisse feels that from an aesthetic point of view his lithographs should be considered the equivalent of his drawings and perhaps of greater value because many of them are finished works of art done after considerable preparation, especially those of the last decade.

The first two series, that of 1906–1907, and that of 1914, are quite similar in character. Most of them are simple figure studies handled in a firm fluent line by

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which he succeeds in suggesting the volume of the figures by the most economic means. Of these the *Head of Recumbent Figure* (No. 130) is interesting as a surprising "angle shot." Others, such as the *Torso* (No. 133) and the *Model Seated* (No. 135) are line drawings of a classical poise and perfection.

The recent lithographs, those done since 1920, may be divided fairly sharply between the elaborate linear calligraphy of the *Veiled Odalisque* (No. 139)—an elusive spangled image—and such sharply modelled compositions as the *Interior with Odalisque* (No. 144) one of a series which revives the deep blacks and crisp detail of such early 19th century masters of lithography as Delacroix.

Matisse's monotypes made in 1915 afforded him opportunity to prove his mastery of drawing with an almost dead unaccented line. The engaging simplicity of the *Three Apples* (No. 146) and the *Torso* (No. 150) is unsurpassed in any other of Matisse's works.

Matisse has also reduced the much abused medium of etching to its simplest terms. Passing by the early *Woman with Muff* (No. 118) we come to the famous series of 1914 of which the *Head of Girl* (No. 120) and the *Girl with Flowered Hat* (No. 121) show how elimination can be equivalent to invention. The same method is elaborated fifteen years later in the *Woman with Parrots* (No. 129). Etchers and collectors of etching who linger over "states," "rebiting" and "stopping-out" will find little to scrutinize in the unpretentious perfection of Matisse's plates.

Matisse's three woodcuts, of which the *Reclining Figure* (No. 151) is the best known, were done in 1906 at the height of his *fauve* period. The blocks for the prints were cut along the plank (rather than across the grain) but so perfect is the execution that the proofs resemble drawings or lithographs done with a brush. Their excessive boldness of line seems entirely in harmony with the painting and sculpture of the same date.

X. *Sculpture, 1900–1931*

Too frequently in books and exhibitions Matisse's sculpture is dismissed as a humble handmaiden to his painting, but this is not at all in accord with Matisse's own opinion. Especially during the last few years he has taken his sculpture very seriously. Even his first large figure, *The Slave* (No. 153) of 1900, was the final version of a theme which he had previously studied in oil, and the *Blue Nude* (No. 15) was actually a by-product of the small sculptured *Reclining Nude, I* (No. 155).

The 19th century tradition of clay modelling which passed from Barye through Carpeaux to Rodin lies back of the first decade of Matisse's sculpture. One of his earliest efforts was a copy after Barye's *Jaguar and Hare* and for a time he tried to work as Rodin's pupil but succeeded only in interesting Bourdelle, Rodin's *chef d'école*.

The Slave (No. 153) conveys a vivid sense of kneading fingers and thumbs, an almost adamic quality of emergence from the clay. This strong feeling of earthy plasticity, unimpaired by any degree of "finish," is seen again in the *Reclining Nude, I* (No. 155), the two heads (Nos. 156 and 157), and the charming small figure of a *Seated Woman* (No. 154).

The somewhat later *Two Women* (No. 158) seems more severely structural, while the elongated *Standing Woman* (No. 159) of about 1914 suggests the influence of negro sculpture and certainly a diminishing interest in the sensual richness of modelled surfaces.

The changed character of Matisse's later sculpture is very clearly shown by comparing the *Reclining Nude, I* (No. 155) with the later and simplified *Reclining Nude, II* (No. 159A).

The most ambitious of Matisse's figures, the *Seated Nude* (No. 160), cast in 1929, seems classical and a little cold by comparison with his earlier work. It is built of straight lines and broad, flat planes much in the spirit of the figure in the *Decorative Composition* (No. 70). More personal is the small *Venus* (No. 162) done only a few months ago and the *Head with a Tiara* (No. 161), one of the most recent and, strangely enough, one of the most abstract of all Matisse's works whether in painting or sculpture. It is a composition in bronze of drop and egg shapes just as that other "abstract" *Head* (No. 27) is a composition in paint of straight lines and color.

XI. *Matisse and the Public.*

Matisse's career so far as public appreciation is concerned reveals certain paradoxes. Ten years before he became the *bête noire* of the official artists one of his own paintings had been purchased by that most conservative of patrons, the French Government, and even after he had been acknowledged a leader among modern artists throughout the world he remained for some time a "prophet in his own country." Even when the Luxembourg acquired its first Matisse in 1921 it followed in the footsteps of several German and Scandinavian Museums (and

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this one may mention without discourtesy recalling that American Museums were more backward at that time even than the French).

It is remarkable also that Matisse who seems so admirably equipped to design murals has found only two patrons with the courage and foresight to commission him to paint large decorations; and one of them was a Russian, the other an American. Really to know Matisse's painting at its greatest one must visit the Museum of Modern Western Art in Moscow, the Rump Collection in the Museum at Copenhagen, and the Museum of the Barnes Foundation at Merion.

That Matisse's work should have become fashionable after many years of neglect on the part of most museums and collectors is perfectly normal. The same sequence has occurred in the fortunes of many great modern artists, unless, of course, like van Gogh or Seurat, they happened to die young. But that Matisse after having survived becoming fashionable should be in danger of becoming popular while still retaining the esteem of the foremost critics is a most happy innovation, for it suggests that at least one great modern artist has escaped the isolation of his kind. More and more, his lithographs and color reproductions of his paintings are bought by people with no pretentions to advance-guardism, his oils are finding their way into conservative museums and the death of an obscure namesake is announced with headlines in the New York tabloids—a concatenation which may seem flippant but which is really a serious omen.

XII. Conclusion—The Nature of Matisse's Art.

"Conclusion" in a discussion of Matisse is premature. Estimates of his art vary and will continue to vary as long as his fame lives and critics and historians continue to analyze or evaluate. But one constant remains—the work itself, and while one may join without reluctance the chorus of those who proclaim its "greatness" it may be more profitable to examine its character.

Matisse, as one may discover in the "*Notes*" which follow these pages, had twenty years ago very clear ideas of what painting meant to him, of what he was trying to do. "These fundamental thoughts have not changed but have evolved" is a statement which Matisse has repeated subsequently and would subscribe to at the present time. He believes implicitly in the inner consistency of his work however much its outward forms may have changed—and that they have changed amazingly is evident to the student of the present exhibition. At first glance it is hard to believe that the same man could have painted during

his mature years such different versions of similar subject matter as the *Woman on a High Stool* (No. 25) and the *Meditation* (No. 53) or the *Gourds* (No. 30) and the *Pink Tablecloth* (No. 67).

If, however, we survey the whole forty years of Matisse's painting we can see that the contradictory sequences move in recurrent cycles. About 1895 Matisse's work took the form of homage to Chardin and other old masters. During the next five years he began to work in a high-keyed, impressionist palette gradually moving towards an even bolder use of color in pure, strong tones. But by 1901 he was working again in ochres and siennas. Then the cycle is repeated. He leaves behind him two years of sober color to experiment with the sparkling touches of the Neo-Impressionists. Gradually the spots grow into the broad planes and arabesques of his *fauve* period which in turn moves towards extreme simplification both of color and form in the pure green, red and blue of the Moscow decorations and the flat color of the Moroccan period. By 1913 the cycle begins a third time with a reaction towards gray, black and brown gradually admitting more positive colors in restrained intensities. By 1918 light tones have reasserted themselves as well as small active units of design which carry us back to the impressionist and the neo-impressionist periods. Only a few pictures of 1926 and 1927 indicate by their color the beginning of a new cycle but the more serious mood and the more arbitrary and "unrealistic" forms are symptomatic.

A similar pattern appears if one considers the alternation in Matisse's development of a fairly "realistic" style with one so stylized and abbreviated that it approaches the "abstract."

In some such way an observer working from the outside might discover consistency in the sequence of inconsistencies. But Matisse describes the matter more simply: "My destination is always the same, but I work out a different route to get there" and since 1908 there have been many different routes. Yet Matisse has shown no repentance for not having done what was expected of him, explaining in 1929 that "Modes of expression do not have the immense importance attributed to them and I do not feel myself in any way bound by what I have done. Admitting that some richness exists in certain of my canvases, I would not hesitate to give up painting if my ultimate expression could be realized by another means. Thus, to express form, I often turn to sculpture. . . ."

But to return to the "destination": "What I am after, above all, is expression." And expression? He does not define it in so many words but makes it

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clear that it is nearly equivalent to the art of composition—composition of shapes and colors, the ability to create order out of the accident and confusion of ordinary visual experience. "I think that one can judge of the vitality and power of an artist when, after having received impressions from nature, he is able to organize his sensations." And the result of this expression through composition? It should be a work of art which will "carry in itself its complete significance and impose it on the beholder even before he identifies the subject matter."

Is painting, then, as Matisse said to Purrmann, "nothing but the observation of the relation of colors to one another"? Is it to accomplish nothing more than this? Matisse answers: "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he business man or writer, like an appeasing influence, . . ."

The painter should not be held strictly accountable for what he says. But in these words of Matisse, removed from their context as they are, may well lie the conscious purpose of his art. He desires, without ever in the least sacrificing his integrity as an artist, to paint pictures which shall refresh the spirit through their perfection of composition, their charm of color, their tranquility. Many times has Matisse fulfilled this gracious intention but we must also be grateful to him for so often transcending his aim by giving us pictures which are by no means a sedative but which stir us by a living power present only in great works of art.

"I myself am fully convinced that the best explanation an artist can give of his aims and ability is afforded by his work."

A. H. B., JR.

NOTES OF A PAINTER (1908)

By Henri-Matisse

These notes were published as Notes d'un Peintre *in the "La Grande Revue," Paris, December 25, 1908. Though they are now over twenty years old they remain the most complete and authoritative statement by Matisse thus far published. As they are not easily available to students they are here translated into English and re-published in their entirety. The marginal notations have been added for the convenience of the reader.*

THE PAINTER AS WRITER

A painter who addresses the public not in order to present his works but to reveal some of his ideas on the art of painting exposes himself to several dangers. In the first place, I know that some people like to think of painting as dependent upon literature and therefore like to see in it not general ideas suited to pictorial art, but rather specifically literary ideas. I fear, therefore, that the painter who risks himself in the field of the literary man may be regarded with disapproval; in any case, I myself am fully convinced that the best explanation an artist can give of his aims and ability is afforded by his work.

However, such painters as Signac, Desvallières, Denis, Blanche, Guérin, Bernard etc. have written on such matters in various periodicals. In my turn I shall endeavor to make clear my pictorial intentions and aspirations without worrying about the writing.

One of the dangers which appears to me immediately is that of contradicting myself. I feel very strongly the bond between my old works and my recent ones. But I do not think the way I thought yesterday. My fundamental thoughts have not changed but have evolved and my modes of expression have followed my thoughts. I do not repudiate any of my paintings but I would not paint one of them in the same way had I to do it again. My destination is always the same but I work out a different route to get there.

If I mention the name of this or that artist it will be to point out how our manners differ so that it may seem that I do not appreciate his work. Thus I may be accused of injustice towards painters whose efforts and aims I best understand, or whose accomplishments I most appreciate. I shall use them as examples not to establish my superiority over them but to show clearly through what they have done, what I am attempting to do.

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"EXPRESSION"

What I am after, above all, is expression. Sometimes it has been conceded that I have a certain technical ability but that, my ambition being limited, I am unable to proceed beyond a purely visual satisfaction such as can be procured from the mere sight of a picture. But the purpose of a painter must not be conceived as separate from his pictorial means, and these pictorial means must be the more complete (I do not mean complicated) the deeper is his thought. I am unable to distinguish between the feeling I have for life and my way of expressing it.

COMPOSITION

Expression to my way of thinking does not consist of the passion mirrored upon a human face or betrayed by a violent gesture. The whole arrangement of my picture is expressive. The place occupied by figures or objects, the empty spaces around them, the proportions, everything plays a part. Composition is the art of arranging in a decorative manner the various elements at the painter's disposal for the expression of his feelings. In a picture every part will be visible and will play the rôle conferred upon it, be it principal or secondary. All that is not useful in the picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details would, in the mind of the beholder, encroach upon the essential elements.

Composition, the aim of which is expression, alters itself according to the surface to be covered. If I take a sheet of paper of given dimensions I will jot down a drawing which will have a necessary relation to its format—I would not repeat this drawing on another sheet of different dimensions, for instance on a rectangular sheet if the first one happened to be square. And if I had to repeat it on a sheet of the same shape but ten times larger I would not limit myself to enlarging it: a drawing must have a power of expansion which can bring to life the space which surrounds it. An artist who wants to transpose a composition onto a larger canvas must conceive it over again in order to preserve its expression; he must alter its character and not just fill in the squares into which he has divided his canvas.

LIMITATIONS OF SPONTANEITY

Both harmonies and dissonances of color can produce very pleasurable effects. Often when I settle down to work I begin by noting my immediate and superficial color sensations. Some years ago this first result was often enough for me—but today if I were satisfied with this my picture would remain incomplete. I would have put down the passing sensations of a moment; they would not completely define my feelings and the next day I might not recognize what they meant. I want to reach that state of condensation of sensations which constitutes a picture. Perhaps I might be satisfied momentarily with a work finished at one sitting but I would soon get bored looking at it; therefore, I prefer to continue working on it so that later I may recognize it as a work of my mind. There was a time when I never left my paintings hanging on the wall because they reminded me of moments of nervous excitement and I did not like to see them again when I was quiet. Nowadays I try to put serenity into my pictures and work at them until I feel that I have succeeded.

M. Sands.
Please return to her desk.

Supposing I want to paint the body of a woman: first of all I endow it with grace and charm but I know that something more than that is necessary. I try to condense the meaning of this body by drawing its essential lines. The charm will then become less apparent at first glance but in the long run it will begin to emanate from the new image. This image at the same time will be enriched by a wider meaning, a more comprehensively human one, while the charm, being less apparent, will not be its only characteristic. It will be merely one element in the general conception of the figure.

Charm, lightness, crispness—all these are passing sensations. I have a canvas on which the colors are still fresh and I begin work on it again. The colors will probably grow heavier—the freshness of the original tones will give way to greater solidity, an improvement to my mind, but less seductive to the eye.

IMPRESSIONISM

The impressionist painters, Monet, Sisley especially, had delicate, vibrating sensations; as a result their canvases are all alike. The word "impressionism" perfectly characterizes their intentions for they register fleeting impressions. This term, however, cannot be used with reference to more recent painters who avoid the first impression and consider it deceptive. A rapid rendering of a landscape represents only one moment of its appearance. I prefer, by insisting upon its essentials, to discover its more enduring character and content, even at the risk of sacrificing some of its pleasing qualities.

SEARCH FOR ESSENTIALS

Underneath this succession of moments which constitutes the superficial existence of things animate and inanimate and which is continually obscuring and transforming them, it is yet possible to search for a truer, more essential character

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which the artist will seize so that he may give to reality a more lasting interpretation. When we go into the XVII and XVIII century sculpture rooms in the Louvre and look for instance at a Puget, we realize that the expression is forced and exaggerated in a very disquieting way. Then, again, if we go to the Luxembourg the attitude in which the painters seize their models is always the one in which the muscular development will be shown to greatest advantage. But movement thus interpreted corresponds to nothing in nature and if we catch a motion of this kind by a snapshot the image thus captured will remind us of nothing that we have seen. Indication of motion has meaning for us only if we do not isolate any one sensation of movement from the preceding and from the following one.

There are two ways of expressing things; one is to show them crudely, the other is to evoke them artistically. In abandoning the literal representation of movement it is possible to reach towards a higher ideal of beauty. Look at an Egyptian statue: it looks rigid to us; however, we feel in it the image of a body capable of movement and which despite its stiffness is animated. The Greeks too are calm; a man hurling a discus will be shown in the moment in which he gathers his strength before the effort or else, if he is shown in the most violent and precarious position implied by his action, the sculptor will have abridged and condensed it so that balance is re-established, thereby suggesting a feeling of duration. Movement in itself is unstable and is not suited to something durable like a statue unless the artist has consciously realized the entire action of which he represents only a moment.

It is necessary for me to define the character of the object or of the body that I wish to paint. In order to do this I study certain salient points very carefully: if I put a black dot on a sheet of white paper the dot will be visible no matter how far I stand away from it—it is a clear notation; but beside this dot I place another one, and then a third. Already there is confusion. In order that the first dot may maintain its value I must enlarge it as I proceed putting other marks on the paper.

COMPOSITION OF COLOR

If upon a white canvas I jot down some sensations of blue, of green, of red—every new brushstroke diminishes the importance of the preceding ones. Suppose I set out to paint an interior: I have before me a cupboard; it gives me a

sensation of bright red—and I put down a red which satisfies me; immediately a relation is established between this red and the white of the canvas. If I put a green near the red, if I paint in a yellow floor, there must still be between this green, this yellow and the white of the canvas a relation that will be satisfactory to me. But these several tones mutually weaken one another. It is necessary, therefore, that the various elements that I use be so balanced that they do not destroy one another. To do this I must organize my ideas; the relation between tones must be so established that they will sustain one another. A new combination of colors will succeed the first one and will give more completely my interpretation. I am forced to transpose until finally my picture may seem completely changed when, after successive modifications, the red has succeeded the green as the dominant color. I cannot copy nature in a servile way, I must interpret nature and submit it to the spirit of the picture—when I have found the relationship of all the tones the result must be a living harmony of tones, a harmony not unlike that of a musical composition.

COMPOSITION OF FIGURES

For me all is in the conception—I must have a clear vision of the whole composition from the very beginning. I could mention the name of a great sculptor who produces some admirable pieces but for him a composition is nothing but the grouping of fragments and the result is a confusion of expression. Look instead at one of Cézanne's pictures: all is so well arranged in them that no matter how many figures are represented and no matter at what distance you stand, you will be able always to distinguish each figure clearly and you will always know which limb belongs to which body. If in the picture there is order and clarity it means that this same order and clarity existed in the mind of the painter and that the painter was conscious of their necessity. Limbs may cross, may mingle, but still in the eyes of the beholder they will remain attached to the right body. All confusion will have disappeared.

COLOR AS EXPRESSION

The chief aim of color should be to serve expression as well as possible. I put down my colors without a preconceived plan. If at the first step and perhaps without my being conscious of it one tone has particularly pleased me, more often than not when the picture is finished I will notice that I have respected this tone while I have progressively altered and transformed the others. I discover the quality of colors in a purely instinctive way. To paint an autumn

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landscape I will not try to remember what colors suit this season, I will only be inspired by the sensation that the season gives me; the icy clearness of the sour blue sky will express the season just as well as the tonalities of the leaves. My sensation itself may vary, the autumn may be soft and warm like a protracted summer or quite cool with a cold sky and lemon yellow trees that give a chilly impression and announce winter.

My choice of colors does not rest on any scientific theory; it is based on observation, on feeling, on the very nature of each experience. Inspired by certain pages of Delacroix, Signac is preoccupied by complementary colors and the theoretical knowledge of them will lead him to use a certain tone in a certain place. I, on the other hand, merely try to find a color that will fit my sensation. There is an impelling proportion of tones that can induce me to change the shape of a figure or to transform my composition. Until I have achieved this proportion in all the parts of the composition I strive towards it and keep on working. Then a moment comes when every part has found its definite relationship and from then on it would be impossible for me to add a stroke to my picture without having to paint it all over again. As a matter of fact, I think that the theory of complementary colors is not absolute. In studying the paintings of artists whose knowledge of colors depends only upon instinct and sensibility and on a consistency of their sensations, it would be possible to define certain laws of color and so repudiate the limitations of the accepted color theory.

What interests me most is neither still life nor landscape but the human figure. It is through it that I best succeed in expressing the nearly religious feeling that I have towards life. I do not insist upon the details of the face. I do not care to repeat them with anatomical exactness. Though I happen to have an Italian model whose appearance at first suggests nothing but a purely animal existence yet I succeed in picking out among the lines of his face those which suggest that

SUBJECT MATTER

deep gravity which persists in every human being. A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter. When I see the Giotto frescoes at Padua I do not trouble to recognize which scene of the life of Christ I have before me but I perceive instantly the sentiment which radiates from it and which is instinct in the composition in every line and color. The title will only serve to confirm my impression.

What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he business man or writer, like an appeasing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue.

SEARCH FOR TRANQUILITY

Often a discussion arises upon the value of different processes, and their relation to different temperaments. A distinction is made between artists who work directly from nature and those who work purely from their imagination. I think neither of these methods should be preferred to the exclusion of the other. Often both are used in turn by the same man; sometimes he needs tangible objects to provide him with sensations and thus excite his creative power; at other times when his pictorial sensations are already present in his mind he needs contact with reality before he can organize them into a picture. However, I think that one can judge of the vitality and power of an artist when after having received impressions from nature he is able to organize his sensations to return in the same mood on different days, voluntarily to continue receiving these impressions (whether nature appears the same or not); this power proves he is sufficiently master of himself to subject himself to discipline.

NATURE AND ART

The simplest means are those which enable an artist to express himself best. If he fears the obvious he cannot avoid it by strange representations, bizarre drawing, eccentric color. His expression must derive inevitably from his temperament. He must sincerely believe that he has only painted what he has seen. I like Chardin's way of expressing it: "I put on color until it resembles (is a good likeness)", or Cézanne: "I want to secure a likeness", or Rodin: "Copy nature!", or Leonardo: "He who can copy can do (create)." Those who work in an affected style, deliberately turning their backs on nature, are in error —an artist must recognize that when he uses his reason his picture is an artifice and that when he paints he must feel that he is copying nature—and even when he consciously departs from nature he must do it with the conviction that it is only the better to interpret her.

ECCENTRICITY

RESPECT FOR NATURE

Some will object perhaps that a painter should have some other outlook upon painting and that I have only uttered platitudes. To this I shall answer that there are no new truths. The rôle of the artist, like that of the scholar, consists in

TRUTH AND PLATITUDE

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penetrating truths as well known to him as to others but which will take on for him a new aspect and so enable him to master them in their deepest significance. Thus if the aviators were to explain to us the researches which led to their leaving earth and rising in the air they would be merely confirming very elementary principles of physics neglected by less successful inventors.

A CRITIC'S FOOLISHNESS

An artist has always something to learn when he is given information about himself—and I am glad now to have learned which is my weak point. M. Peladan in the "Revue Hébdomadaire" reproaches a certain number of painters, amongst whom I think I should place myself, for calling themselves "Fauves" (wild beasts) and yet dressing like everyone else so that they are no more noticeable than the floor walkers in a department store. Does genius count for so little? In the same article this excellent writer pretends that I do not paint honestly and I feel that I should perhaps be annoyed though I admit that he restricts his statement by adding, "I mean honestly with respect to the Ideal and the Rules." The trouble is that he does not mention where these rules are—I am willing to admit that they exist but were it possible to learn them what sublime artists we would have!

"THE RULES"

Rules have no existence outside of individuals: otherwise Racine would be no greater genius than a good professor. Any of us can repeat a fine sentence but few can also penetrate the meaning. I have no doubt that from a study of the works of Raphael or Titian a more complete set of rules can be drawn than from the works of Manet or Renoir but the rules followed by Manet and Renoir were suited to their artistic temperaments and I happen to prefer the smallest of their paintings to all the work of those who have merely imitated the "Venus of Urbino" or the "Madonna of the Goldfinch." Such painters are of no value to anyone because, whether we want to or not, we belong to our time and we share in its opinions, preferences and delusions. All artists bear the imprint of their time but the great artists are those in which this stamp is most deeply impressed. Our epoch for instance is better represented by Courbet than by Flandrin, by Rodin better than by Fremiet. Whether we want to or not between our period and ourselves an indissoluble bond is established and M. Peladan himself cannot escape it. The aestheticians of the future may perhaps use his books as evidence if they get it in their heads to prove that no one of our time understood a thing about the art of Leonardo da Vinci.

CHRONOLOGY I, MATISSE'S LIFE

1869 Born at Le Cateau near St. Quentin in Picardy, Dec. 31.

1887 To Paris to study law but soon returns to St. Quentin as a lawyer's clerk.

1890 First paintings.

1892 To Paris to study painting, first under Bouguereau and Gabriel Ferrier and then under Gustave Moreau at the *École des Beaux-Arts*. Meets fellow students Rouault, Marquet, Flandrin, Manguin.

1894 Exhibits at the *Salon de la Société Nationale des Beaux-Arts*, (the "*Salon du Champ-de-Mars.*") Copies Old Masters in the Louvre.

1896 Exhibits a dozen paintings at the "*Champ-de-Mars;*" nominated for membership. Paints in Brittany; becomes aware of Impressionism.

1897 *La Desserte* (No. 6) provokes official disapproval. Meets Bonnard, Vuillard, Serusier, Pissarro.

1898 Visits London to study Turners at "The Tate." Discovers Japanese prints. Works in Carrière's studio. Meets Derain, Laprade, Biette. Paints in Corsica in the winter.

1899 Buys a *Baigneuses* by Cézanne.

1900 Works on ceiling decorations for the Paris Exhibition. First important sculpture.

1903 The Mohammedan Exhibition, Paris.

1904 Friendship with Cross. Height of his "Neo-Impressionist" period. First one man exhibition at Vollard's gallery, 46 paintings.

1905 Paints with Derain at Collioure. Exhibits at *Salon d'Automne* with Rouault, Vlaminck, Manguin, Derain, Marquet; they are called "*Les Fauves*" ("the wild beasts").

1906 The *Joie de Vivre*. Exhibition of 55 paintings at Galerie Druet. Meets the Americans Leo, Gertrude and Mr. and Mrs. Michael Stein and the Misses Cone, among his first important patrons. Lithographs.

1907 Winter, opens a school which continues through winter of 1908–1909.

1908 First American Exhibition, 291 Fifth Avenue (Alfred Stieglitz).

1910 Retrospective Exhibition (1895–1910), Gallery Bernheim-Jeune. Large decorations for the Russian Shchukine. Visit to Moscow.

1911–12–13 Winters in Morocco. Discovers native frescoes. First (?) painting acquired by a Museum, 1912: a large *Still Life* (1907) by the Neue Staatsgalerie, Munich.

1915 Exhibition, Montross Galleries, New York.

1916–1917. Large semi-abstract decorative compositions.

1917. Nice, where he has lived since, though keeping his Paris studio.

1920 Summer, Etretat.

1921 First painting acquired by the Luxembourg Museum.

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1927 Wins first prize, Carnegie International Exhibition, *Fruits and Flowers* (No. 66). Retrospective exhibition, Valentine Gallery, New York.

1930 Trip to America as judge at Carnegie Exhibition; travels in South Seas. Large retrospective exhibition, Thannhauser Galleries, Berlin.

1931 Commissioned to paint murals in Museum of the Barnes Foundation, Merion, Pa. Exhibition of sculpture, Brummer Galleries, New York. Large retrospective exhibitions, Georges-Petit Galleries, Paris; Civic Art Gallery, Basle; Museum of Modern Art, New York.

CHRONOLOGY II, MATISSE'S PAINTING

Matisse's career as a painter falls naturally into the following divisions, illustrated by some of the paintings in the present exhibition:

1890–1896 The Louvre and Gustave Moreau's teaching:
Still Life with a Tumbler (No. 2)

1897–1902 Impressionism; gradual simplification:
La Desserte (No. 6), *Bridge of Saint-Michel* (No. 7)
Notre Dame (No. 9)

1903–1905 Neo-impressionist experiment:
Notre Dame (No. 10)

1905–1913 The *Fauve* period. The Shchukine decorations. Morocco:
Oriental Rugs (No. 13), *The Young Sailor* (No. 14)
The Blue Nude (No. 15), *Women by the Sea* (No. 17)
Nasturtiums and La Danse (No. 22), *Goldfish and Sculpture* (No. 23)

1913–1917 Austerity; semi-abstract form; restrained color.
Woman on a High Stool (No. 25), *Interior with Goldfish* (No. 26), *The Gourds* (No. 30), *The Studio* (No. 35), *The Window* (No. 37), *The Moroccans* (No. 31).

1917–1926. The studio at Nice, gay, intimate, decorative style:
The French Window (No. 49), *The Poppies* (No. 47)
Two Rays (No. 54), *The Moorish Screen* (No. 59)
Shrimps (No. 58), "*Histoires Juives*" (No. 65)
The Pink Tablecloth (No. 67).

1926–1931 Renewed experiment. The Barnes Decorations:
Decorative Composition (No. 70), *Woman with a Veil* (No. 71), *Harmony in Yellow* (No. 74), *The Side Board* (No. 75)

PAINTINGS BY HENRI-MATISSE IN OTHER MUSEUMS

Only paintings in permanent collection are listed

ALGIERS, MUSEUM, 1

BASLE, ART MUSEUM, 1

BOSTON, THE ISABELLA STUART GARDNER MUSEUM, 1 (*acquired by Mrs. Gardner before 1914*)

BREMEN, ART GALLERY, 1

BRUSSELS, MODERN GALLERY, 1

BUFFALO, ALBRIGHT ART GALLERY, 1

CHICAGO, THE ART INSTITUTE, 3

COPENHAGEN, GLYPTOTHEK, 1; STATE GALLERY, 16 (*Rump Collection, catalogued 1928*)

DETROIT, INSTITUTE OF ARTS, 1 (*acquired in 1922*)

ESSEN, FOLKWANG MUSEUM, 4

FRANKFORT, STÄDEL INSTITUTE, 1 (*acquired in 1917*)

GRENOBLE, MUSEUM, 3

MERION, PENNSYLVANIA, BARNES FOUNDATION

MOSCOW, MUSEUM OF MODERN WESTERN ART, 52 (*Shchukine and Morosov Collections Nationalized, 1917*

MUNICH, NEW STATE GALLERY, 1 (*acquired in 1912*)

NANTES, ART GALLERY, 1

NEW YORK UNIVERSITY, GALLERY OF LIVING ART, 1

PARIS, LUXEMBOURG, 2 (*first acquired 1921*)

ROCHESTER, THE MEMORIAL ART GALLERY, 1 (*acquired in 1924*)

STOCKHOLM, NATIONAL MUSEUM, 1 (*acquired in 1917*)

WASHINGTON, PHILLIPS MEMORIAL GALLERY, 1

ZURICH, ART MUSEUM, 1 (*acquired in 1925*)

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NO. 151 WOODCUT, 1906

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HENRI-MATISSE

Unless date is within parentheses it has been confirmed by Henri-Matisse.
All paintings are in oil on canvas unless otherwise noted. Height of picture is given first.

1 STORM AT SEA (after Ruysdael), 1894
21⅝ x 28¾ inches
Collection Hans Purrmann, Berlin
The original is in the Louvre; this is a free interpretation.

2 STILL LIFE WITH A TUMBLER, 1895
Dated after signature: '95 and on back of stretcher: 1895
17¾ x 13⅛ inches
The Cone Collection, Baltimore

3 THE RAY (after Chardin), begun about 1895, finished 1900
44⅞ x 55½ inches
Collection the Artist
The original is in the Louvre: this is a free copy.

4 THE SEINE, 1896
Dated lower right, 1896
11¼ x 14⅝ inches
The Cone Collection, Baltimore

5 BELLE-ISLE-EN-MER, 1896
21¾ x 18⅛ inches
Collection Flechtheim Gallery, Berlin

*6 LA DESSERTE, 1897
39½ x 51½ inches
Collection Dr. Curt Friedmann, Berlin
This painting, when it was exhibited at the "Salon du Champ-de-Mars," caused a great outcry because of the bold color and thick paint. Gustave Moreau, Matisse's teacher, alone defended it, remarking to René de Vallière that he "preferred the glass bottle stoppers in this still life, on which one could hang one's hat, to all the preceding works of Matisse."

M. Matisse explains the popular protests, none too seriously, by recalling that "It was the moment when the terror of microbes was raging among the public. One never saw so much typhoid fever. The public found that I had microbes on my carafes." (Interview with Jacques Guenne, "L'Art Vivant," September 15, 1925, page 4.)

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7 THE BRIDGE OF SAINT-MICHEL, 1900
25⅝ x 31⅞ inches
Collection Messrs. M. Knoedler and Company, New York

*8 CARMELINA, 1901
31½ x 25¼ inches
Lent anonymously

*9 NOTRE DAME, 1902
19¾ x 25⅝ inches
Collection Jean Biette, Le Havre

*10 NOTRE DAME, 1904
18⅜ x 21¾ inches
Collection Bernheim-Jeune et Cie, Paris

11 PASTORALE, 1906
17½ x 21 inches
Collection Bernheim-Jeune et Cie, Paris. Apparently a study for the *Joie de Vivre* (Illustrated, Page 14), in the Museum of the Barnes Foundation, Merion.

*12 MARGUERITE READING, 1906
25¼ x 38⅝ inches
Collection Art Museum, Grenoble

*13 ORIENTAL RUGS, 1906
35 x 45¾ inches
Collection Art Museum, Grenoble

*14 THE YOUNG SAILOR, 1906
Dated lower left, 1906
39⅜ x 31⅞ inches
Collection Hans Seligman, Berlin

*15 BLUE NUDE (Souvenir de Biskra), 1907
36¼ x 55⅛ inches
The Cone Collection, Baltimore
M. Matisse says that he had been modelling in clay for some time without much success when the figure slipped off the stand and fell on the floor. In exasperation he started to paint a similar figure putting in the palm leaves in the background, a memory of Biskra. The clay figure was later completed and cast in bronze (No. 155).

M. Sands.
Please return to Iverdesk.

16 MUSIC, 1908
28¾ x 23⅝ inches
Private Collection, New York
Study for *Music*, the large decoration painted for Shchukine in 1910 and now in the Museum of Modern Western Art, Moscow. The left figure only is retained in the final composition, which is illustrated on Page 17.

*17 WOMEN BY THE SEA, 1908
Dated lower right, 1908
86¾ x 70½ inches
Collection Folkwang Museum, Essen

*18 FRAU MOLL (1908)
36½ x 28¾ inches
Collection Professor Oskar Moll, Breslau

*19 GIRL WITH GREEN EYES, 1909
26 x 20 inches
Collection Miss Harriet Levy, San Francisco

20 MARGUERITE MATISSE (Femme au chat), 1910
37 x 25¼ inches
Collection the Artist

*21 THE MANILA SHAWL, 1910
44⅛ x 27½ inches
Collection Gaston Bernheim de Villers, Paris

*22 NASTURTIUMS AND *LA DANSE*, 1910
74⅞ x 45 inches
The background is a free copy of *The Dance*, painted in 1909–1910, the pendant to *Music*. (Compare with Nos. 82 and Illustration, Page 16.)

*23 GOLDFISH AND SCULPTURE, 1911
45¾ x 39⅜ inches
Collection Hans Purrmann, Berlin

24 THE ROSE (1911)
16 x 12½ inches
Collection James Thrall Soby, Hartford

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	13.2

25 WOMAN ON A HIGH STOOL, 1913
57½ x 36⅝ inches
Collection the Artist

*26 INTERIOR WITH GOLDFISH, 1914
56¾ x 38⅝ inches
Collection Baron Napoléon Gourgaud, Paris

*27 HEAD, WHITE AND ROSE (*about* 1915)
29 x 17⅜ inches
Collection the Artist

28 THE WHITE TURBAN (1915)
32 x 25½ inches
The Cone Collection, Baltimore

*29 THE ITALIAN WOMAN, 1915
45¾ x 35 inches
Collection Earl Horter, Philadelphia

*30 THE GOURDS, 1916
(Dated, lower left, 1916)
25⅝ x 31⅞ inches
Collection Léonide Massine, New York

*31 THE MOROCCANS (1916)
70¾ x 110½ inches
Collection the Artist

32 LORETTE, 1916
21⅝ x 17¾ inches
Collection Adolph Lewisohn, New York

33 MADAME GRETA PROZOR, 1916
57⅞ x 25¼ inches
Collection the Artist

*34 THE GREEN DRESS, 1916
28¾ x 21½ inches
Collection the Artist

*35 THE STUDIO, 1916
57½ x 45¾ inches
Private Collection, London

36 VIADUCT AT MAINTENON (1916)
13¾ x 17 inches
The Cone Collection, Baltimore

*37 THE WINDOW, 1916
57½ x 45¾ inches
Collection Detroit Institute of Arts

*38 GIRL IN A TURBAN, 1916
Wooden panel, 8¾ x 6¼ inches
Private Collection, New York

39 SEATED NUDE, BACK TURNED, 1917
24⅜ x 18½ inches
Collection S. S. White, 3rd, Philadelphia
Illustrated Museum of Modern Art Exhibition Catalog, *Painting in Paris*, Plate, 53.

*40 THE WINDSHIELD (1917)
15¼ x 21¾ inches
Collection C. W. Kraushaar Galleries, New York

41 PROMENADE AT NICE (1917–1918)
13⅝ x 16¾ inches

42 LANDSCAPE, NICE (1917–1918)
13⅝ x 16¾ inches

*43 HEAD, 1918
13¾ x 10⅝ inches
Collection A. J. McNeill Reid, London

44 THE PEWTER VASE, 1918
36¼ x 25⅝ inches
The Cone Collection, Baltimore

*45 LADY IN A FLOWERED HAT (1918)
23½ x 19¾ inches
Collection Marie Harriman Galleries, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Collection A. J. McNeill Reid, London

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36¼ x 25⅝ inches
The Cone Collection, Baltimore

*45 LADY IN A FLOWERED HAT (1918)
23½ x 19¾ inches
Collection Marie Harriman Galleries, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*46 ANTOINETTE, 1918
26 x 19¾ inches
Collection Etienne Bignou, Paris
M. Matisse made the hat himself. It appears again in the *White Plumes* (No. 48) and the drawing (No. 90).

*47 POPPIES (*about* 1919)
39½ x 32 inches
Collection Mrs. Edouard Jonas, New York

48 WHITE PLUMES (1919)
29 x 24 inches
Collection Stephen C. Clark, New York
Illustrated, Museum of Modern Art Exhibition Catalogue, *Painting in Paris*, Plate 54.

*49 FRENCH WINDOW AT NICE, 1919
51¼ x 38⅝ inches
Collection Josse Bernheim-Jeune, Paris

*50 INTERIOR AT NICE (1919 ?)
18⅛ x 25¾ inches
Collection R. Sturgis Ingersoll, Philadelphia

*51 ANEMONES AND MIRROR (*about* 1920)
26½ x 21⅛ inches
Collection Phillips Memorial Gallery, Washington

52 THE PINK BLOUSE (*about* 1920)
21 x 17¾ inches
Collection Mrs. Walter Hochschild, New York

*53 MEDITATION, 1920
28⅜ x 21¼ inches
Collection Josse Bernheim-Jeune, Paris

*54 TWO RAYS, ETRETAT, 1920
36¼ x 28¾ inches
Collection Lord Ivor Spencer Churchill, London

55 THE BEACH AT ETRETAT, 1920
15 x 18½ inches
Collection Lord Berners, London

56 WINDOW AT ETRETAT, 1921
18⅛ x 15 inches
Collection Henri Bernheim-Jeune, Paris

57 STILL LIFE WITH FISH, 1921
23⅝ x 28⅜ inches
Collection Josse Bernheim-Jeune, Paris

*58 SHRIMPS, 1921
23¼ x 28¾ inches
Private Collection, New York

*59 THE MOORISH SCREEN, 1922
36¼ x 29 inches
Collection Robert Treat Paine, 2nd, Boston

60 ROAD THROUGH THE WOOD, 1922
19¾ x 24 inches
Collection the Duchess of Roxburghe, London

60A STILL LIFE WITH APPLES, 1922
23¾ x 28¾ inches
The Chester Dale Collection

*61 CARNIVAL AT NICE, 1922
25⅝ x 36¼ inches
The Cone Collection, Baltimore

*62 OLIVE TREES (*about* 1922)
23⅝ x 25⅞ inches
The Cone Collection, Baltimore

63 BOWL OF GOLDFISH (*about* 1924)
21½ x 25⅝ inches

64 BARONESS GOURGAUD, 1924
32⅛ x 25¾ inches
Collection Baron Napoléon Gourgaud, Paris

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 13.2

*65 STILL LIFE, "HISTOIRES JUIVES," 1924
31⅞ x 39⅜ inches
Collection S. S. White, 3rd, Philadelphia

*66 FRUIT AND FLOWERS, 1924
28¾ x 36¼ inches
Collection Josse Bernheim-Jeune, Paris
First Prize, Carnegie International Exhibition, 1927

*67 THE PINK TABLECLOTH, 1925
25⅝ x 31⅞ inches
Collection Samuel Lewisohn, New York

*68 *LE PANTALON ROUGE*, 1925
23⅝ x 28⅜ inches
Collection Messrs. M. Knoedler and Company, New York

69 RECLINING NUDE (1925?)
Pastel, 13 x 19¼ inches
Collection The Valentine Gallery, New York

*70 DECORATIVE COMPOSITION (ODALISQUE WITH THE STRAIGHT BACK), 1926
51⅛ x 38⅜ inches
Collection the Artist

*71 WOMAN WITH A VEIL, 1927
24 x 19¾ inches
Collection the Artist

*72 BALLET DANCER, 1927
31⅞ x 23⅝ inches
Collection the Artist

73 RECLINING NUDE, BACK TURNED, 1927
26 x 36¼ inches
Collection the Artist

*74 HARMONY IN YELLOW, 1928
34⅝ x 34⅝ inches
Collection the Artist

*75 THE SIDEBOARD, 1928
28¾ x 36¼ inches
Collection Luxembourg Museum, Paris

76 SEATED ODALISQUE, 1928
22 x 15¼ inches
The Cone Collection, Baltimore

77 TATTOOED ODALISQUE, 1929
22 x 18⅛ inches
Collection the Artist

78 THE YELLOW HAT, 1929
25⅝ x 17¾ inches
Collection the Artist

DRAWINGS

Note: All drawings unless otherwise noted are from the Artist's collection.

79 STANDING NUDE (*before* 1900 ?)
Black crayon, 11¾ x 8⅞ inches
Collection Frank Crowninshield, New York

80 STANDING MODEL (1900–1905)
Charcoal, 13⅛ x 8¾ inches
Collection Weyhe Gallery, New York

*81 SEATED MODEL (*about* 1905)
Pen and ink, 10⅜ x 8⅛ inches
Collection Weyhe Gallery, New York

CORRECTION TO NO. 82
Watercolor on paper, 11¾ x 17½ inches. The charcoal drawing illustrated is not in the exhibition.

*82 THE DANCE (1908–1909)
Charcoal on paper
Collection Madame Hervieu, Paris
Study for *The Dance* painted for Shchukine and now in the Museum of Modern Western Art, Moscow. Compare No. 22 and Illustration on Page 16.

83 NUDE, BACK TURNED (*about* 1910)
Ink, 12¼ x 8¾ inches
Collection Miss Belle da Costa Greene, New York

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84 POT WITH IVY (*about* 1912)
Charcoal, 22 x 14¾ inches

*85 PORTRAIT OF M. SHCHUKINE (1912)
Charcoal, 19½ x 12 inches

*86 PORTRAIT OF MLLE LANDSBERG, 1914
Pencil, 20¼ x 16¾ inches

*87 PORTRAIT OF MME EVA MUDOCCI (1915)
Charcoal, 15 x 8¼ inches

88 PORTRAIT OF MME GRETA PROZOR, 1916
Pencil, 22 x 14½ inches

*89 WOMAN WITH HEAD ON HAND (*about* 1918)
Ink, 14½ x 10½ inches
Collection Frank Crowninshield, New York

90 GIRL IN FEATHERED HAT (*about* 1918)
Ink, 14¼ x 18¼ inches
Private Collection, New York

91 WOMAN RECLINING (1919)
Ink, 11 x 15¼ inches

92 RECLINING NUDE (1920)
Charcoal, 16 x 20¼ inches

93 WOMAN WITH GUITAR (1922)
Charcoal, 18¾ x 12½ inches

*94 THE VENETIAN DRESS (1922–1923)
Charcoal, 19⅞ x 15 inches
Collection Dr. F. H. Hirschland, New York

95 PORTRAIT OF A WOMAN (1923)
Charcoal, 18½ x 12¼ inches

*96 WOMAN PLAYING VIOLIN (1923)
Charcoal, 12½ x 18¾ inches

97 BOYS READING (1923)
Charcoal, 18½ x 24¾ inches

98 GIRL AT TABLE (1924)
Ink, 14 x 10½ inches
Collection Jacques Seligmann and Company, New York

99 SEATED NUDE (1924)
Charcoal, 20½ x 15¾ inches

*100 RECLINING NUDE (1925)
Charcoal, 19⅞ x 24½ inches

101 ODALISQUE, 1927
Charcoal, 24½ x 18¾ inches

102 THE SIESTA, 1928
Pencil,
Collection Mrs. Jeremiah D. Maguire, New York

103 WOMAN, 1928
Ink, 13 x 19¾ inches

*104 FRENCH WINDOW, 1928
Charcoal, 24¾ x 18¾ inches

105 TWO WOMEN RECLINING, 1928
Ink, 15 x 19¾ inches

106 MOROCCAN INTERIOR, 1929
Ink, 18¾ x 26¼ inches
Collection Jacques Seligmann and Company, New York

107 SEATED MODEL (1929)
Pencil, 19 x 12¼ inches

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*108 GIRL WITH HEADDRESS, 1929
Pencil, 22 x 15 inches

109 GIRL WITH VEIL, 1929
Pencil, 19 x 13½ inches

110 KNEELING WOMAN (1929)
Ink, 21¾ x 17½ inches

*111 RECLINING FIGURE (1930)
Pencil, 10¾ x 21 inches

*112 FIGURE ON A DIVAN, 1931
Ink, 11⅛ x 15 inches

113 NUDE, 1931
Pencil, 13¼ x 10¾ inches

114 TOILETTE, 1931
Ink, 15 x 11⅛ inches

115 NUDE, 1931
Pencil, 10¼ x 13¼ inches

116 WOMAN SEATED ON DIVAN, 1931
Ink, 11⅛ x 15 inches

ETCHINGS

117 SELF PORTRAIT (*about* 1900)
6¾ x 7½ inches
Collection Carl Zigrosser, New York

118 WOMAN WITH MUFF (*about* 1900)
5½ x 3⅝ inches
Collection J. B. Neumann, New York

119 SEATED NUDE (*about* 1914)
5½ x 3½ inches
Collection J. B. Neumann, New York

*120 HEAD OF GIRL (1914)
6¾ x 4¾ inches
Collection J. B. Neumann, New York

*121 GIRL WITH FLOWERED HAT (1914)
7 x 5 inches
Collection Weyhe Gallery, New York

122 HEAD OF A BOY, 1914
6⅞ x 4⅞ inches
Collection Montross Gallery, New York

123 TWO NUDES
5½ x 3⅝ inches
Collection J. B. Neumann, New York

124 GIRL
6⅛ x 2¼ inches
Collection J. B. Neumann, New York

125 HEAD
3¾ x 2¼ inches
Collection J. B. Neumann, New York

126 HEAD
3¼ x 2¼ inches
Collection J. B. Neumann, New York

127 GIRL
6¾ x 4¾ inches
Collection J. B. Neumann, New York

128 GIRL WITH GOLD FISH, 1929
5⅞ x 8⅝ inches
Collection Burton Emmett, New York

*129 WOMAN WITH PARROTS, 1929
6⅞ x 9½ inches
Collection Burton Emmett, New York

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 13.2

LITHOGRAPHS

*130 HEAD OF RECUMBENT FIGURE, 1906–1907
17⅝ x 11 inches
Collection Montross Gallery, New York

131 HALF FIGURE, EYES FRONT, 1906–1907
17⅝ x 11 inches
Collection Montross Gallery, New York

132 MODEL STANDING, 1906–1907
17⅝ x 11 inches
Collection E. Weyhe, New York

*133 TORSO, THREE-QUARTERS VIEW, 1914
19¾ x 13 inches

134 MODEL READING, 1914
19¾ x 13 inches
Collection E. Weyhe, New York

*135 MODEL SEATED, BACK, 1914
19¾ x 13 inches
Collection E. Weyhe, New York

136 TORSO, FRONT, 1914
19¾ x 13 inches
Collection E. Weyhe, New York

137 SEATED NUDE, 1914
19¾ x 13 inches

138 NUDE ON A CHAISE LONGUE (1919)
19¼ x 15⅝ inches

*139 VEILED ODALISQUE (1925?)
21 x 17 inches
Collection Frank Crowninshield, New York

*140 ODALISQUE IN STRIPED TROUSERS (1925)
21⅜ x 17¼ inches
Collection Frank Crowninshield, New York

141 DANCER SEATED ON TABOURET, 1927
19½ x 12¾ inches
Collection E. Weyhe, New York
From Series "Dix Danseuses" edition on special paper limited to 5 copies of which this is number 4.

*142 PORTRAIT OF ALFRED CORTOT (1927–1928)
17¾ x 22 inches
Collection Weyhe Gallery, New York

*143 RECLINING MODEL (1928)
17⅜ x 21⅝ inches
Collection C. W. Kraushaar Galleries, New York

*144 INTERIOR WITH ODALISQUE (1929)
11 x 14¾ inches
Collection Frank Crowninshield, New York

145 SEATED ODALISQUE, STRIPED BACKGROUND (1929)
14¼ x 10¾ inches
Collection Frank Crowninshield, New York

MONOTYPES

Note: Each Print Is Unique.

*146 THREE APPLES (1914–1915)
3⅝ x 5⅝ inches
Collection E. Weyhe, New York

*147 GIRL'S HEAD (1914–1915)
6⅛ x 2¼ inches
Collection E. Weyhe, New York

148 WOMAN SEATED AT TABLE (1914–1915)
7 x 4⅞ inches
Collection E. Weyhe, New York

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149 STILL LIFE WITH PUMPKINS (1914–1915)
5 x 7 inches
Collection E. Weyhe, New York

*150 TORSO, ARMS FOLDED (1914–1915)
6¾ x 5 inches
Collection Weyhe Gallery, New York

WOODCUTS

151 DECORATIVE COMPOSITION: RECLINING FIGURE (1906)
19¼ x 15½ inches. (Illustrated opp. page 42)
Collection Montross Gallery, New York

152 SEATED NUDE (1906)
13⅜ x 10¾ inches
Collection E. Weyhe, New York

SCULPTURE

Note: There are ten casts of each of Matisse's bronzes.

*153 THE SLAVE, 1900
Bronze, height 33¾ inches
The Cone Collection, Baltimore

*154 SEATED WOMAN LEANING ON HANDS
Bronze, height 5¼ inches
Collection E. M. M. Warburg, New York

*155 RECLINING NUDE, I (*begun about* 1907)
Bronze
The Cone Collection, Baltimore

*156 HEAD (*about* 1908)
Bronze, height 12 inches
Collection Dr. Harry Bakwin, New York

157 SMALL HEAD
Bronze, 4½ inches
Collection Dr. Harry Bakwin, New York not shown.

*158 TWO WOMEN (*before* 1910)
Bronze, height 18½ inches
Collection Dr. Harry Bakwin, New York

*159 STANDING WOMAN (*about* 1914)
Bronze, height 22¼ inches
Private Collection, New York

159A RECLINING NUDE, II
Bronze, 11¼ inches
Collection Samuel A. Lewisohn, New York

*160 NUDE SEATED WITH HANDS CLASPED BEHIND HEAD (1929)
Bronze, height 28¾ inches
The Cone Collection, Baltimore

*161 HEAD WITH A TIARA (1931)
Bronze, height 8 inches
The Cone Collection, Baltimore

162 VENUS ON A SHELL (1931)
Bronze, height 14¼ inches
The Cone Collection, Baltimore

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THE MUSEUM OF MODERN ART

Clark

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

tober 21, 1931.

EXHIBITION # 13

Henri Matisse

November 3 - December 6, 1931

Madame George Duthuit
correspondance

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Barr Jr.

Stephen C. Clark, Esq.,
149 Broadway, New York.

O.K.'d by Mr. Clark on phone Oct. 23

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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Clark

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

October 21, 1931.

Dear Mr. Clark:

I appreciate your reluctance to lend The Shrimps and The White Plumes, especially as you have been so generous with these two pictures in the past. The White Plumes, as you know, is to be reproduced by Mr. Crowninshield in Vanity Fair as part of the Exhibition, while The Shrimps is, I feel, one of the half-dozen best Matisses in America and quite essential for at least part of the Exhibition. It is, incidentally, a special favorite among the critics who would expect to find it in the show.

On the other hand, we do have enough pictures so that I feel that we could spare these two after the opening. Would you consider lending them for the first few days of the Exhibition, after which they could be returned to your house? Please let me know if this arrangement is too inconvenient.

The Shrimps is, I believe, at Knoedler's and will be brought to us directly from them unless you wish otherwise.

Yours sincerely,

Alfred H. Barr, Jr.

Stephen C. Clark, Esq.,
149 Broadway, New York.

O.K.'d by Mr. Clark on phone Oct. 23

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY
NEW YORK

October 20, 1931.

Miss Mary Sands,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Miss Sands:

I have received your letter of October 17th and shall be glad to let you have the "Shrimps" and the "White Plumes" for the forthcoming Matisse exhibition if you really feel that you need them. I should, however, appreciate it if Mr. Barr could find some way of getting along without these pictures as they have been away so much that we would like to have them in our house this winter. In any case, it seems to me that it would be just as well to leave them out of this exhibition as they have been shown a great deal here in New York and are no longer a novelty.

Incidentally, the "Shrimps" has not yet been returned from the Matisse exhibition in Paris, but it is, I believe, on the way at the present time.

Sincerely yours,

Stephen C. Clark

P.S. Please ask her Goodyear that I will come to the Executive Committee meeting on Oct. 27, at his apartment at 5 P.M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	13.2

27 - avril 1911
Rutland

Cher Monsieur -

Ci joint les lettres pour Messieurs Stranborough et Sacher Thayer -
Je regrette que vous ne m'ayez pas indiqué les adresses j'aurais pu les envoyer directement ce qui aurait gagné du temps -
Pour le Portrait de Madame Osthaus Moll de Breslau étant donné les ennuis qui vous sont déjà arrivés mon père pense inutile de lui écrire -
Voici une photographie d'Henri Matisse qui nous semble la plus naturelle de toutes celles qui ont été faites ces dernières années -
Je vous serais très reconnaissante de bien vouloir m'adresser la

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	MoMA Exhs.	13.2

VIII Duthuit

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

Le 25 Août 1931.

Madame Georges Duthuit,
12, Rue César Franck
P a r i s.

Chère Madame,

Je regrette de ne pas encore avoir eu de vos nouvelles en ce qui concerne les quelques questions que je vous avais posées dans ma dernière lettre, mais j'espère avoir vos réponses sous peu.

Il me reste encore quelques renseignements que je me permets de vous demander à vous et à Monsieur Matisse dans l'espoir de ne pas trop vous importuner. Ils se rapportent surtout aux dates des tableaux puisque, comme vous le savez, il y a là plusieurs contradictions. Si vous le préférez, vous n'aurez qu'à me renvoyer ma lettre après y avoir ajouté les réponses en question, ce qui sera d'autant plus simple que pour la plupart elles ne seront pas fort longues.

LA DANSE, Collection Tchoukine:

Quelle date? 1909.

LA MUSIQUE, Collection Tchoukine:

Quelle date, 1910

LA MUSIQUE, Esquisse, Collection Goodyear:

Quelle est la date ~~exacte?~~ 1908.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

L'ITALIENNE, Collection Horter, Philadelphia:

(demie-buste de femme, l'épaule droite se confondant avec le fond.) 1915-

Quelle est la date exacte?

PONT SAINT MICHEL, Collection Knoedler:

~~1908~~ ou 1900?

MARINE (Ruysdael) Purrmann:

~~1898~~ ou 1894?

LA RAIE (Chardin)

Quelle est l'année où elle fut achevée, ~~1896~~ ou 1900?

CARMELINA, Boston:

1901, ~~1905~~ ou ~~1904?~~

JOIE DE VIVRE, Barnes:

Achevé en 1906 et ~~1907~~? 1907

Esquisse pour la Joie de vivre Collection Stein: 1905

Quelle est la date exacte?

Esquisse pour Joie de vivre Collection Bernheim (Pastorale, Catalogue de Bâle)

Quelle est la date exacte? 1906

Figure au paravent- ~~Intérieur avec deux figures contre fond en tulles bleues,~~ Collection Paine, Boston:

Quelle est la date exacte? 1921-

Madame Greta P. -

Est-ce bien le nom exact? Oui -

Figure Décorative (fond fleuri):

~~1926~~ ou 1927? 1926

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

NATURE MORTE, autrefois dans la Collection Carpenter. (Très abstraite). 1917

Quelle est la date exacte?

PAYSAGE DE COLLIOURE, N° 23 du catalogue de Bâle, Collection Thanhauser. Portant la date ~~1911~~ 1911

Matisse a-t-il été à Collioure en 1909? non a passé l'été a Carolière (côte provençale.

Dans quels musées y-a-t-il des peintures de Matisse en dehors des suivants:

Brême - Bruxelles, - Chicago - Copenhague, - Detroit - Francfort - Grenoble - Londres - Merion - Moscou - Munich - Paris - Washington - Zurich - Bâle. c'est tout ce que je connais. alger,

Quand et comment a eu lieu la rencontre entre Matisse et Tchoukine? Stchoukine est venu voir Matisse a son atelier

Où ont-été éditées les "Notes de l'Artiste" dans le Catalogue de Bâle?

Sont-elles plus complètes in extenso?

Quels sont les paragraphes se rapportant à 1908 et quels sont ceux se rapportant à 1929?

Dans l'espoir que vous trouverez moyen de poser ces questions à votre père à un moment où il ne sera pas trop occupé, de sorte que les réponses puissent être en ma possesion vers le 15 Septembre et avec mes meilleurs souvenirs à Monsieur Matisse et à Monsieur Duthuit, auxquels se joint ma femme, (actuellement en Italie), je vous prie de me croire,

Bien sincèrement à vous,

Alfred H Barr Jr

Et les valuations pour l'insurance?

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNINSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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PAINTINGS FROM FRENCH COLLECTIONS

which are not to be collected until further notice as negotiations have not been completed.

This list is to save time and cable expenses in case of last moment decisions.

~~ELLISSEN, Robert~~

~~Nature morte : Les oeufs~~ (Bâle catalogue N° 2)

KANN (St. Germain en Laye)

39 La table de marbre rose.

STEIN, Michael

9 Femme à chapeau
Portrait of Mrs. Stein
Marguerite reading (sketch)
~~Portrait drawing of Mrs. Stein.~~

BERNHEIM-JEUNE et Cie.

Notre Dame, 1904 (Exhibition Gallery Droud)
Pastorale, 1906 (B âle catalogue N° 16)

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. Portrait de la Baronne Gourgaud

MUSEE DU LUXEMBOURG :
Le buffet

~~PAU (ORNEY~~ :
~~Le coffret chinois~~

./.

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XIII

LISTE DES TABLEAUX A PRENDRE LE 25 JUILLET POUR

EXPEDIER A BÂLE, PUIS A NEW-YORK

A expédier sous régime de PASSAVANT.

Les tableaux ci-dessous devront être expédiés dans des caisses extrêmement solides, car ils iront de BÂLE directement à NEW-YORK.

D'autre part, ils devront tous être dans des caisses faciles à ouvrir et pas mélangées avec les autres.

STEPHEN CLARK :
- Les crevettes
- La pose hindoue
- L'atelier de Nice
- Le piano

ETTA COHN :
- Le nu bleu
- Le carnaval de Nice
- Le pot d'étain

CHESTER DALE :
- Le pot de géraniums
- Odalisque aux bras levés

GOODYEAR :
- La musique

PIERRE MATISSE :
- Les pommes

BERNHEIM JEUNE :
Le châle de Manille
La porte-fenêtre à Nice

BIGNOU :
Antoinette
Nu couché

KNOEDLER :
Le pont St-Michel
Le pantalon rouge

LORD CHURCHILL :
- Les deux raies

BARON GOURGAUD :
- Les poissons rouges
- Portrait de la Baronne Gourgaud

MUSEE DU LUXEMBOURG :
Le buffet

~~PAQUEMENT :~~
~~Le coffret chinois~~

./.

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HENRI-MATISSE :
- ' Femme à la voilette
- ' Danseuse classique
- ' Nu couché de dos
- ' Harmonie jaune
- ' Le chapeau jaune

GARGOYLE CLUB :
- L'atelier

*) PURRMANN :
- Marine
- Les poissons rouges

*) Ces deux tableaux de Mr. PURRMANN devront être dans des caisses spéciales puisqu'ils doivent être expédiés en territoire Allemand, à l'adresse ci-dessous:

Messrs. BROMMER & Cie. BÂLE
en gare à WEIL S/RHIN (Bade)

A la fin de l'Exposition de BÂLE, ces deux tableaux devront être réexpédiés en France VIA NEW-YORK .

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XIII

LISTE DES TABLEAUX A RETOURNER A

N E W - Y O R K

La coiffure (Dudensing)	KNOEDLER & C°
Le chapeau à plumes (Ch. Dale)	d°
Lorette (Lewishon)	d°
Tête de femme (Rockeffeler)	d°
Nu assis de dos (White)	d°
Intérieur à Nice (Knoedler)	d°
Femme à la croix (Ch.Dale)	d°
Jeune femme en rose (Stransky)	d°
Anémones au vase de chêne (Harrimann)	d°
Nu au fauteuil (Lewishon)	d°
Histoires juives (White)	d°
Le plateau marocain (Harrimann)	d°
Citrons et anémones (Lewishon)	d°
La partie de dames (Clark)	d°
Etretat, poissons sur la grève (Cone)	d°

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Baldwin

November 24, 1931.

My dear Mr. and Mrs. Bakwin:

As you know, our present Exhibition of Matisse closes on December 6th. If convenient for you we will ask our agent, Budworth & Son, to return your three bronzes to you on Tuesday December 8th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your bronzes have reached you safely.

We appreciate your generosity in allowing us to have the Matisse bronzes for our exhibition.

Yours sincerely,

Dr. and Mrs. Harry Bakwin,
132 East 71st Street,
New York City.

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Ex XIII

Berners

November 30, 1931.

My dear Lord Berners:

As you doubtless know, our present Exhibition of Matisse closes on December the 6th. We will place your painting, "The Beach at Etretat" in the hands of our shipping agent, The Hudson Forwarding and Shipping Company, on December 7th. He will send your picture to Messrs. Alex. Reid and Lefévre, who will deliver it to you. The picture will go forward on the earliest possible boat sailing from New York.

ship your picture on direct outgoing steamer to England, consigned to

We are greatly indebted to you for your generosity in allowing us to show this Matisse, and I trust it will reach you promptly and in excellent condition.

Yours sincerely,

AHB

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Ex Exh

Biette

December 1, 1931.

My dear M. Biette:

As you doubtless know, our present Exhibition of Matisse closes on December the 6th. We will deliver your painting, "Notre Dame, to our shipping agent, The Hudson Forwarding and Shipping Company, on December 7th. He will pack and ship the picture on the first out-going boat to France, where it will be consigned to the agent Follet and André. We are instructing Follet and André to deliver your picture to Madame Duthuit, 12 rue César Franck, from whom we obtained it. I trust this arrangement is completely satisfactory to you.

Will you kindly sign the enclosed receipt and return it to us when the picture has reached you safely.

Yours sincerely,

M. Jean Biette,
15 rue Racine,
Le Havre, France.

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Ex. III

Bakwin

October 15
1931

Dear Dr.Bakwin:-

We are very grateful that you have consented to lend us the two Matisse Heads for the Matisse Exhibition together with the bronze, Two Women.

We will have Budworth collect these on October 26. Might we trouble you to give us the valuations for our insurance lists.

Very sincerely,

JA

Dr.Harry Bakwin,
132 East 71
New York.

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Ex XIII

Le Havre 24 octobre 31.

Biette

Cher Monsieur

J'ai l'honneur de vous accuser reception du certificat de prêt pour le Tableau de Matisse que je vous ai confié –
J'ai reçu également le catalogue de l'Exposition qui l'accompagnait – Rien ne pouvait m'être plus agréable que cette série de reproductions (fort belles d'ailleurs comme présentation) et qui me rappelle des œuvres que j'admire et que je connais déjà pour la plupart.
Croyez bien que j'aurai toujours grand plaisir à feuilleter ce beau recueil et je vous remercie bien sincèrement de m'avoir eu l'amabilité de me l'offrir.

Je vous prie d'agréer cher Monsieur, l'expression de mes sentiments distingués

Jean Biette

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28 Aout 31

Biette

E+ XIII

Monsieur

J'ai l'honneur de vous accuser reception de votre lettre du 25 courant et vous en remercie.

Mais je crois qu'il y a malentendu entre nous: Je vous ai dit dans ma dernière lettre que j'avais porté le tableau à Paris à Madame Duthuit chez qui vous voudrez bien le faire prendre (car il est inutile de le faire revenir au Havre puisque je vous le prête). 12 R Cesar Franck

Je vous conseillais aussi de bien vouloir vous entendre avec elle à ce sujet.

Veuillez donc bien noter que c'est à Paris et non au Havre que vous devrez prendre livraison du tableau en Septembre

Quant à la question d'assurance je ne peux pas vous fixer de chiffre Majeur jamais eu l'intention de me séparer de ce tableau auquel, je vous l'ai dit, je tiens beaucoup - je ne me suis pas informé de ce qu'il peut valoir: 15000, 20000 fr peut être - je ne sais - Pierre Matisse qui a le ~~bati~~ connaissance des prix de son Père pourrait sans doute vous donner une estimation plus juste.

Enchanté d'avoir pu vous être agréable je vous prie d'agréer, Monsieur l'expression de mes sentiments très distingués

Jean Biette

15 Rue Racine Le Havre (S.-I.)

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Ex XIII

Biette

TO BE TRANSLATED INTO FRENCH

August 25th 1931

M. Jean Biette,
15, Rue Racine,
Le Havre.

Dear Mr. Biette;

Thank you for your letter of August 19th. I am delighted to know that we may borrow the fine Matisse "Notre-Dame of 1902".

I am especially pleased to have the history of the picture from your own pen. I am sure that M. Matisse will be most pleased at your generosity.

May I ask you to send me the insurance valuation of the painting at your earliest convenience, so that we may insure it against all risks.

We are directing our Agents - Messrs. Follet & André, who have offices in Le Havre, N° 4 Rue Anfray, to collect your painting about September 30th.

With the cordial thanks of our Museum,

I am,

Very sincerely yours,

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Paris, le 25 Août 1931.

Monsieur Jean Biette,
15, Rue Racine,
Le Havre.

Cher Monsieur Biette,

Votre lettre du 19 courant m'est parvenue et je vous en remercie. Je suis enchanté d'apprendre que vous voulez bien nous prêter votre beau Matisse "Notre-Dame,de 1902".

Je suis surtout ravi que vous ayez bien voulu écrire vous-même l'histoire de ce tableau. Je suis convaincu que Monsieur Matisse sera très content de votre générosité.

Puis-je vous demander de me faire parvenir le plus tôt possible l'évaluation d'assurance pour cette peinture, afin que nous puissions le faire assurer contre tous risques.

Nous allons donner des instructions à nos Agents Expéditionnaires, la Maison Follet & André, qui a une succursale au Havre, au N° 4 de la Rue Anfray, pour qu'ils viennent prendre livraison du tableau vers le 30 Septembre.

Permettez moi de vous exprimer nos remercîments bien sentis de la part de notre Musée et croyez moi, cher Monsieur Biette,

Bien sincèrement votre,

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Le Havre 19 Aout 31

Biette

Monsieur.

Madame Duthuit m'avait déjà parlé de votre projet de faire figurer la toile de N. Dame que je possède de Matisse à l'exposition de son oeuvre que vous organisez à N-York - Je lui ai répondu que je serai très heureux de contribuer à tout ce qui peut servir la gloire de mon cher vieux camarade Matisse - Veuillez donc vous entendre à ce sujet avec Madame Duthuit (ou Pierre Matisse) - La toile est chez elle ou vous pourrez la faire prendre -

Je ne pense pas qu'elle ait jamais figuré à aucune exposition - peut être vous en contera-t-on l'histoire) Peinte vers 1902 dans le petit appartemt du quai St Michel. elle représente déjà toute la simplification de plans et de modelé que Matisse devait réaliser plus tard. Elle fut très travaillée. très simplifiée successivement des nuages - un remorqueur sur la Seine des voitures et des passants disparurent (regardez la de très près cela peut se deviner) Matisse en était fatigué et découragé et il la déchira - (cela se voit très distinctement) Ce n'est que quatre ans plus tard qu'il la

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retrouva - comprit tout ce qu'il y avait mis et la fit rentoiler -
Je tiens particulièrt à cette toile que j'ai eue toute ma vie sous les yeux Je vous la recommande particulièrement pour son côté sentimental que vous comprendrez - outre sa beauté et son calme - elle me rappelle toute ma jeunesse et l'affectueuse admiration que j'ai toujours conservée à mon très grand et très cher vieux camarade Matisse -

Je vous prie d'agréer - Monsieur - l'expression de mes sentiments très distingués -

Jean Biette

Jean Biette
15 Rue Racine
Le Havre (S Inf.)

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Ex III Biette

c/o Morgan and Co.
14 Place Vendome
Paris

15 Aout 1931

Cher Monsieur,

En etudiant l'oeuvre d'Henri-Matisse d'apres l'exposition qui a recemment eu lieu a Paris aux Galeries Georges Petit j'ai remarque dans le numero de Cahiers d'Art dedie au maitre un tableau representant "Notre Dame" (p. 244) date de 1902 et j'apprends maintenant votre addresse de M. Pierre Matisse.

Avec l'aide dJHenri Matisse et la cooperation de sa famille je suis en train d'organiser pour le Musee d'Art Moderne de New York une exposition Matisse qui aura lieu du 2 Novembre au 6 Decembre 1931. L'artiste lui-meme desirerait vivement que ce tableau paraisse dans l'exposition de New York non seulement pour sa valeur historique prophetizant le mouvement fauve mais parcequ'il appartient a vous qui avez joue une si importante part dans ces premieres recherches qui conduisirent a l'epanouissement du fauvisme.

Dans notre exposition paraitront non seulement les tableaux du Luxembourg, des Musees de Essenoble et d'Essen, du Baron Gourgaud, de la Duchesse de Roxburghe et de bien d'autres collecteurs qui ont deja contribue leurs tableaux aux expositions de Paris et de Bale, mais nombre de tableaux surtout anciens pas encore connus au public et qui me semblent de premiere importance dans l'evolution artistique de ce grand maitre.

C'est pour ces raisons que je m'unis a M. Matisse pour vous solici liciter le pret du "Notre Dame" pour notre exposition.

Le Musee se charge naturellement de tous le frais d'emballage, transport et Assurance.

Dans l'espoir qu'il vous sera possible de m'accorder une reponse favorable, je vous prie de vouloir bien agreer l'expression de mes sentiment tres distingues

M. Jean Biette
15 r. Racine
Le Havre

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Boston

#13

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

XIII

December 4, 1931

Mr. Alfred H. Barr, Jr., Director
The Modern Museum of Art
730 Fifth Avenue
New York, N.Y.

December 5, 1931.

Dear Mr. Barr:

Charles H. Hawes, Esq.,
The Museum of Fine Arts,
Boston, Mass.

My dear Mr. Hawes:

I understand that the Rhode Island School is to have an exhibition of Matisse, from December 14 to 28, and our Committee has agreed to lend, anonymously, the Matisse which you now have on loan from us.

Thank you for your letter of December 4th.

With you kindly have it shipped to Providence, after the close of your exhibition, at their expense and they are also taking care of the insurance.

We have made arrangements for our agent, Budworth & Son, to forward your Matisse to The Rhode Island School of Design with the other pictures which are going from this Exhibition.

We are very grateful to you for your kindness in allowing us to show the picture here.

Yours sincerely,

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Boston

#13

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

December 4, 1931

Mr. Alfred H. Barr, Jr., Director
The Modern Museum of Art
730 Fifth Avenue
New York, N.Y.

Dear Mr. Barr:

I learned that the Rhode Island School is to have an exhibition of Matisse, from December 14 to 28, and our Committee has agreed to lend, anonymously, the Matisse which you now have on loan from us.

Will you kindly have it shipped to Providence, after the close of your exhibition, at their expense, and they are also taking care of the insurance.

Very truly yours

Charles H. Hawes

Associate Director

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Ex XIII

Boston Museum of Fine Arts.

November 5, 1931.

Philip Hendy, Esq., Curator of Paintings,
The Boston Museum of Fine Arts,
Boston, Massachusetts.

My dear Mr. Hendy:

I am sending to you the receipt for the Matisse, "Carmelina", which has been lent to us anonymously by The Museum of Fine Arts. I thought it best to place the receipt in your care until the picture is accepted by the Museum.

Yours sincerely,

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 A

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at
ARCADE, HECKSHER BLDG, N.Y.

1931 OCT 16 AM 10 12

TIME IN TRANSIT 7 Mins.

NR24 12=BOSTON MASS 16 1005A

ALFRED BARR,MUSEUM OF MODERN ART=
730 FIFTH AVE=

COMMITTEE AGREE TO LEND MATISSE ANONYMOUSLY STOP SHIPPING IT TODAY STOP WRITING=

HENDY.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Philip Hendy
Curator of Paintings.

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 15, 1931.

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
730 Fifth Avenue
New York City

Dear Mr. Barr:

I am very sorry we cannot lend you the Matisse picture in time. I had a long talk yesterday with the Director about it, and we agreed that we were not quite ready to exhibit it at a full meeting of the Trustees. The Director himself said many times that he would like so much to lend it, and for me it is a great personal disappointment. So please do not hesitate because of this to ask us for loans in the future, when the battle over modern pictures is definitely won. The Museum is now also the owner of pictures by Braque, Léonid Berman, Eugène Berman, Harold Gilman, Auguste Herbin, Gino Severini, Paul Tchelitchew, Bevan, Gore, Sickert, John Nash and Henry Lamb.

Yours very sincerely,

Philip Hendy

Curator of Paintings.

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Boston Mus of FA

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

Boo Mus

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

13, 1931.

October 16, 1931

Alfred Barr, Director
Museum of Modern Art
730 Fifth Avenue
New York, New York

Dear Sir:

We are sending you today by Railway Express one painting by Henri Matisse, upon receipt will you kindly sign the enclosed.

Yours very truly,

Thaila Thompson
Asst. to the Registrar

Receipt rec'd Oct. 19.

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Boston Mus of FA

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 5, 1931.

Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art
730 Fifth Avenue
New York City

October 13, 1931.

Dear Mr. Barr:

The Matisse you saw in Paris has reached Boston now and is even more popular than I had hoped, but as to the show I am afraid it is doubtful whether I shall be ready in time to ask the Trustees to lend it for your exhibition, the Museum of Modern Art. All such loans rest with the Museum Committee of Trustees, but we like to show the picture to the Committee before we have shown it to each Trustee individually. This takes some time, and as the meeting at which the matter should be decided is on October the 8th, I am afraid it is doubtful whether I can get the question settled by then.

Please let me know the last possible date when you will need the picture for exhibition, and in the meantime I shall do my best.

Yours sincerely,

Philip Hendy

Curator of Paintings.

Philip Hendy, Esq.,
The Museum of Fine Arts,
Boston, Massachusetts.

Dear Mr. Hendy:

I hope that your Trustees at the meeting of October 8th decided to accept the Matisse.

In any case we should have the picture not later than October 20th. Please let me know exactly how the picture should be credited in the Catalog.

With many thanks, I am

Sincerely yours,

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Bos. Mus. of FA.

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 5, 1931.

Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art
730 Fifth Avenue
New York City

Dear Mr. Barr:

The Matisse you saw in Paris has reached Boston now and is proving more popular than I had hoped, but all the same I am afraid it is doubtful whether I shall be ready in time to ask the Trustees to lend it for your exhibition at the Museum of Modern Art. All such loans rest with the Museum Committee of Trustees, but I do not want to exhibit the picture to the Committee before I have shown it to each Trustee individually. This takes some time, and as the meeting at which the matter should be decided is on October the 8th, I am afraid it is doubtful whether I can get the question settled by then.

Please let me know the last possible date when you will need the picture for exhibition, and in the meantime I shall do my best.

Yours sincerely,

Philip Hendy

Curator of Paintings.

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Bos. Mus 774

E+ XIII

c/o Morgan & Co. , Place Vendome 14,
Paris.

July 8, 1931

My dear Mr. Hendy,

Although I have not had the pleasure of making your acquaintance I have heard many interesting reports of your activities in the Boston Museum. It was therefore not a surprise to me to find that you had acquired a Matisse for a museum which has had the reputation of being more than usually conservative. "Carmelina" seems to me an extraordinarily interesting early Matisse and one upon which you ought to be congratulated.

You have perhaps already heard that the Museum of Modern Art is planning to devote its entire gallery to an exhibition of Matisse's work which will include some 80 paintings and 35 drawings. While I realize that the Boston Museum may just have acquired this canvas it is of such exceptional interest that I must ask you most urgently whether you think that we may borrow it and how we should proceed.

The Museum would of course insure the painting against all risks and for its full value. The exhibition is to last from November 2nd to December 6th. Shoudl it be necessary to bring the picture from Boston we will of course pay all expenses .

I might add that we expect to borrow from the Luxembourg and the Grenoble Museums besides several Museums in Germany and America.

Since I cannot make certain of your address I am sendingg a signed copy of this letter to the Boston Museum.

Trusting that I may receive a favorable answer to my request, I am,

Sincerely yours

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Ex XIII

Brummer

Ex XIII

TELEPHONE,
GROSVENOR 1045.

Bos. Mus. of FA
c/o Colin Agnew, Esq
65, SOUTH AUDLEY STREET,
MAYFAIR, W.

21. 7. 31

Dear Mr Barr,

Many thanks for your letter, which reached me only this morning.

The decision as to loans from the Museum at Boston lies with the Museum Committee. They are becoming more disposed to take my advice and to adopt a generous policy over loans, but the difficulty will most likely be that the picture by Matisse may not be accepted by the Committee for exhibition. They gave me a fund to buy with, but did not promise to exhibit everything I bought. However if they do not accept the picture it will be on the market; so you will probably be able to borrow it in any case.

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Ex #111

Brummer

Meanwhile your request for the picture may straighten its case. Leave it home and I will not forget about it.

Please excuse a confused letter but I am only just up after a brief illness.

Yours sincerely

Philip Henry.

P. S. The Museum does own the picture. So it can not be lost sight of.

I am very pleased to hear about your exhibition. Especially as my illness prevented me from seeing that in Paris.

P H.

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Ex 1111

Brummer

#13

c/o Morgan and Co.
14 Place Vendome
Paris

18 August 1931.

Joseph Brummer Esq.
203 bis Boul. St. Germain.
Paris

My dear Mr. Brummer,

Have you had any luck in persuading Alphonse Kann to lend the "Table de Marbre Rose"? The painting should leave Paris about September 25th.

I am sailing August 26. If you should learn the result of our request after my departure please let me know in New York and I will cable our packers. If you could learn the insurance valuation of the pisture and let us have it at the same time it would be a great help.

With renwed thanks for your kind cooperation and apologies for disturbing you, I am,

Very sincerely yours

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5 mai 22

cher M. Termorshuizen -

Quatre ans se sont passés depuis que M. Abbott (maintenant Associate Director de notre Musée) et moi je vous ai rendu visite au Musée d'art moderne occidentale - Entretemps le nouveau Musée d'art moderne de New York a été fondé et comme vous aurez sans doute appris par les articles de David Burliuk et par les cartes que vous nous avez envoyés, il y a organisé pendant ces deux dernières années plusieurs importantes expositions

Mr. John D. Rockefeller III le fils de la Trésorière de notre Musée - Mr. A Conger Goodyear Président de nos Administrateurs et Mr. Samuel A Lewisohn Secrétaire de Administrateurs ont été à Moscou assez récemment et je pense qu'ils vous ont rendu visite - Ils sont tous revenus très avec un enthousiasme intense de la merveilleuse collection du Musée d'Art moderne occidentale.

[MSB's writing]
Paris 3/45

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Brummer.

Ex XIII

c/o Morgan
44 Pl. Vendome
Paris

August 1, 1931

Dear Mr. Brummer,

It is certainly very good of yo you to offer to speak to Alphonse Kann about his three Matisses. Since I last saw you I have received a copy of an eloquent cable sent him by Prof. Paul J. Sachs in support of my request. This does not seem to have moved Mr. Kann though it might have prepared the ground for any fresh attack that you might make.

The three large pictures which we had originally asked for differ greatly in importance. I shall be satisfied with the "Table de Marbre Rose". The "Rideau Jaune" is also very interesting but we could dispense with the "Glaieuls". Whether or not you are successful in persuading Mr. Kann, I assure you that I shall inform my Trustees of your effort and know that they will appreciate it.

I am hopeful after our last conversation of receivming constructive suggestions on the subject of our "Old and New" exhibition. Have you been able to secure the Gothic figure belonging to Derain or the two heads belonging to Lipschitz. Are there, by the way, any good gothic period Derains available.

I assure you, Mr. Brummer, that no advice would would be more precious to me than yours in this difficult problem.

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I can assure you that our Trustees and the forty or fifty thousand people who would probably attend the exhibition would appreciate your generosity in making this loan.

Trusting that I may receive a favorable response, I am,

Sincerely yours,

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Reader

Brummer

BRUMMER GALLERY, INC.
WORKS OF ART
55 EAST FIFTY SEVENTH STREET

CABLE ADDRESS "SCALPENDI NEW YORK"
TELEPHONE VOLUNTEER 5-4295

NEW YORK. October 13, 1931.

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
730 Fifth Avenue,
New York.

Dear Mr. Barr:

I looked carefully through my files, and the enclosed photos are the only ones we have of the Matisse sculpture, which I take pleasure in sending you.

Truly yours,

Joseph Brummer

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XIII

Buffalo

WILLIAM M. HEKKING
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"

Brummer

#13

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

April 23, 1931

Mr. Joseph Brummer,
53 East 57th St.,
Manhattan.

Dear Mr. Brummer,

As Mr. Barr was going to see you this afternoon I asked him to remind you that you promised me you would ask Pierre Roy in what year "L'Heure d'Eté", which is now in our permanent collection, was painted.

I am just dropping you this note to impress you with the importance of the date of the painting of the picture for our records.

Trusting you to ask M. Roy when you are in Paris this summer,

With best wishes, sincerely yours,

C R

Very truly yours,

Beatrice Howe

ASSISTANT TO THE DIRECTOR.

folder

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XIII

Buffalo

WILLIAM M. HEKKING
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"

#13

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

September 30, 1931.

Mr. Cary Ross,
The Museum of Modern Art,
730 Fifth Avenue,
New York, N.Y.

Dear Mr. Ross:-

The Matisse "Late Afternoon Glimpse of Notre Dame" measures 28 inches high by 21 inches wide (canvas). The canvas is dated 1902.

Very truly yours,

Beatrice Howe

BH

ASSISTANT TO THE DIRECTOR.

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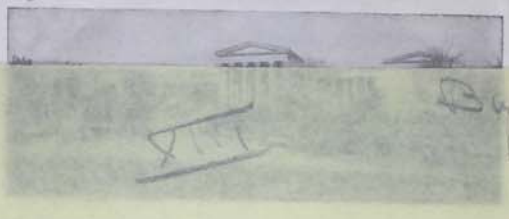
Ext XIII

Buffalo

WILLIAM M. HEKKING
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"



XIII

Buffalo

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

Sept. 30, 1931

Miss Beatrice Howe,
Buffalo Fine Arts Academy,
Albright Art Gallery,
Buffalo, New York.

Dear Miss Howe,

Thank you very much for the photograph of the Matisse "Late Afternoon Glimpse"of Notre Dame". Could you let me know the dimensions of this painting, and also the date, which I believe is inscribed on the canvas?

With best wishes, sincerely yours,

C.R.

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Ex #111

Buffalo

WILLIAM M. HEKKING
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

September 25, 1931.

Miss Alice Mallette, Ass't Secretary,
The Museum of Modern Art,
730 Fifth Avenue,
New York, N.Y.

Dear Madam:-

Under separate cover we are sending you a print of our Matisse "Late Afternoon Glimpse of Notre Dame". Bill is enclosed.

Very truly yours,

Beatrice Howe

BH

ASSISTANT TO THE DIRECTOR.

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Ex XIII

A. E. QUEST

Telephone Harrison 4763
Cable Address
"CHESJOHN"

Johnson Gal.

C. H. JOHNSON

Albright #13

XIII.

September 22, 1931

The Secretary
Albright Art Gallery
Buffalo, New York

Dear Sir:

Mr. Barr has requested me to write you, requesting that you send us photographs of any paintings by Matisse you may have.

Thanking you in advance, I am

Yours truly,

Asst. Secretary.

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E. XIII

A. E. QUEST

Telephone Harrison 4763
Cable Address
"CHESJOHN"

Johnson Gal.

C. H. JOHNSON

#13

XI

Alfr
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February 19, 1931

Dear Doctor Hekking:

Miss Mason has written giving the name of the Kolbe figure. It so happens that we are able to obtain a very similar figure in New York so that I do not feel that I should ask the Albright Art Gallery to deprive itself of "Die Steingende."

With best wishes,

I am

Very sincerely yours,

AB

Dr. William M. Hekking, Director
The Albright Art Gallery
Buffalo, New York

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Ex XIII

Johnson Gal.

A. E. QUEST

Telephone Harrison 4763
Cable Address
"CHESJOHN"

C. H. JOHNSON

Chester H. Johnson Galleries
410 South Michigan Avenue
Second Floor Fine Arts Building
Chicago, Ill.

#13

Sept. 23, 1931

Alfred H. Barr, Jr., Director
The Museum of Modern Art,
730 Fifth Avenue,
New York City, N. Y.

My dear Mr. Barr:

In answer to your letter of the 16th, I beg to advise you that Mrs. Robert R. McCormick informs me that she does not wish to loan any of her pictures, and as we are having our formal opening on the 23rd of October for the benefit of the Public Schools Art Society of Chicago it would be impossible to loan you any of our paintings by Matisse.

Sorry that we cannot cooperate in this matter, and wishing you a very successful exhibition,

Yours very truly,

Chester H. Johnson

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Ex XIII

September 24, 1931

The Chester A. Johnson Galleries,
410 South Michigan Avenue,
Chicago, Illinois.

Gentlemen:

Since writing you on September 16th I have seen a photograph of the early landscape by Matisse now in your possession and remember having seen it in New York. It is very fine. We would be delighted to have it in the Exhibition, which runs from November 2nd to December 6th.

As I said in my last letter, should you be willing to lend it, I wish very much to have any exact information about the date of the picture and where it was painted, as well as its size and the valuation for which you wish it insured.

Yours sincerely,

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Johnson Gal.

September 16, 1931

The Chester A. Johnson Galleries
410 South Michigan Avenue
Chicago, Illinois

Gentlemen:

I have received in answer to my request a list of Matisses in Chicago from Mr. Rich of the Art Institute. He speaks with particular enthusiasm of a landscape of 1909 in your possession. Would you be good enough to send me a photograph of this painting together with photographs of any other first rate Matisses that you may have in stock?

Mr. Rich also speaks of a fine landscape, "The Chateau de Chenonceaux" in the possession of Mrs. Robert R. McCormick. As I remember you have sold several pictures to Mrs. McCormick so it is possible that you may have a photograph of this landscape in which case may I trouble you to send us one?

All these requests as you perhaps already know concern our opening exhibition which is to be devoted to works of Matisse.

Trusting that we may look forward to your coöperation, I am

Very sincerely yours,

AHB

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PACKING & CONV
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PICTUR

LARGE WAREHOUS

FIRM E
GENERAL F
CUSTOM HO
COLLECTED & F
OF

TELEF

Telegrafic Address: CHENUTER PARIS

13

September 21, 1931.

P. Chenue, Esq.,
5, rue de la Terrasse,
Paris, France.

Dear Sir:

I have your letter of September 9th regarding the shipment of the paintings by Matisse for our coming exhibition.

At the request of the Matisse family this shipment has been placed in the hands of Follet and André because they handled these pictures when they were sent to the Exhibition at Bale, and, therefore, are completely familiar with the problem.

I trust that we may call on you at some later date.

Yours sincerely,

to:

SH MUSEUM
ON

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bes)

1931

P Chenue

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PACKING & CONVEYANCE
OF CURIOSITIES
& OF WORKS OF ART
PICTURES-STATUES

LARGE WAREHOUSES TO RECEIVE THE GOODS

FIRM ESTABLISHED 1760
GENERAL FORWARDING AGENT
CUSTOM HOUSE BROKER GOODS
COLLECTED & FORWARDED TO ALL PARTS
OF THE WORLD

TELEPHONE 503-11

Telegraphic Address: CHENUTER PARIS

Chenue

Packer & General Forwarding Agent to:
THE NATIONAL MANUFACTORY OF
SEVRES-GOBELINS-BEAUVAIS
& OF THE NATIONAL MUSEUMS
& OF THE SOUTH KENSINGTON MUSEUM THE BRITISH MUSEUM
& THE NATIONAL GALLERY OF LONDON

5, Rue de la Terrasse. 5
(Near the Place Malesherbes)

Paris 9 Sept 1931

Monsieur Alfred H. Barr
Directeur
Museum of modern art
New-York

Dear Sir

I beg the favour to inform you that I am to your order for collected Packing and forward to your Museum the collection of Pictures by Henry Matisse for the Exhibition

You can be sure of my great care

In expectation to received your instructions

I remain
Yours truly
P Chenue

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Churchill

XIII

December 8, 1931

My dear Lord Churchill:

As you doubtless know, our present Exhibition of Matisse closes on December the 6th. We will place your painting "Two Rays, Etretat" in the hands of our shipping agent, The Hudson Forwarding and Shipping Company, on December the 7th. He will ship your picture on the first out-going steamer to England, consigned to Messrs. Alex. Reid and Lefèvre, who will deliver it to you.

We are greatly indebted to you for your generosity in allowing us to show this Matisse, and I trust it will reach you promptly and in excellent condition.

Yours sincerely,

Lord Ivor Spencer Churchill
Chelsea Embankment
London S. W., England

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Chicago

XIII

II 13

September 18, 1931

Daniel Catton Rich, Esq.,
The Art Institute of Chicago,
Chicago, Illinois.

My dear Mr. Rich:

Mr. Barr has written to Mr. Harshe suggesting that the Art Institute lend to us the three following drawings for our coming Exhibition of Matisse:

"Woman with Shawl" (Allerton)
"Girl with Cat" (Chadbourne)
"Girl in Plumed Hat" (Arts Club)

If it is possible for the Art Institute to grant this request, will you kindly let me know the insurance valuations and also designate exactly how you wish them credited in the Catalog.

Will you also kindly send us three photographs of each of these drawings for reproduction in the Catalog and for publicity purposes.

We shall greatly appreciate your help in these matters.

Yours sincerely,

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XIII

Chicago

September 17, 1931.

Robert B. Harshe, Esq., Director,
The Art Institute of Chicago,
Chicago, Illinois.

Dear Mr. Harshe:

During the summer I asked Mr. Abbott to write you about the possibility of borrowing The Art Institute's Matisse "Woman Looking at an Aquarium". As we have not received any final answer from you I am taking the liberty of writing you again to say that our collection of Matisses has progressed to such an extent that I feel we may not need the Art Institute's painting.

Although it is of absolutely first quality, we have three other Matisses of a similar subject which have not been exhibited in New York. Furthermore, ~~it~~this the only Matisse in the Birch-Bartlett Collection and has already been seen in our Painting in Paris Exhibition of two years I feel that we are asking too much for a second loan. In view of the fact that the Chicago public will probably be more interested in Matisse at the time of our exhibition than at other times you may feel that it is better to keep the picture in Chicago.

Mr. Rich writes that among the drawings by Matisse in the Art Institute Collection three are of especial quality: "Woman with Shawl" (Allerton); "Girl with Cat" (Chadbourne); "Girl in Plumed Hat" (Arts Club). I wonder if we could substitute these three drawings for the painting since, curiously enough, we are finding greater difficulty in securing good Matisse drawings in America than good Matisse paintings.

Trusting that this request will not cause you difficulties, I am

Very sincerely yours,

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Ex XIII

Art Inst. of Chicago

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

XIII

September 26, 1931

Dear Mr. Rich:

Thank you for your letter of September 23rd. We shall follow your opinion and not borrow the drawings from the Chicago Art Institute much as we should like to have the Institute represented in the Exhibition.

With many thanks for your frank advice, I am

Very sincerely yours,

AHB

Daniel Catton Rich, Esq.
The Art Institute of Chicago
Chicago, Illinois

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Ex XIII

Art Inst. of Chicago

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

September 23, 1931

Dear Mr. Barr:

I have received a letter from Miss Sands and Mr. Harshe has a letter from you in regard to the loan of the three drawings by Matisse in the Art Institute collection.

When Mr. Abbott wrote to us last year and asked for a list of works by Matisse in Chicago, I sent him such a list and checked the paintings and drawings which I considered best. However, I am frank to say that neither Mr. Harshe nor I feel that the Art Institute has any drawings by Matisse of high quality and though it could be easily arranged to lend these three to your exhibition, I am wondering if you really want them. One is a very slight pencil sketch for the "Woman with a Cat", another, a fairly interesting pencil drawing, "Woman in a Conservatory", and the third is the pen study for the "Hat with the Plumes". I am sorry that we have no photographs at this time to send you so that you could draw your own conclusions.

With best wishes for the success of your exhibition,

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Associate Curator of Painting

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
730 Fifth Avenue
New York, New York

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XIII

Chicago

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

July 24, 1931

Dear Mr. Abbott:

In reply to your letter of July 21, Mr. Harshe will be out of town on his vacation until the middle of September. I shall be glad to bring your request to his attention when he returns.

Yours very truly,

Selma Johnson

Secretary to the Director

Mr. Jere Abbott, Associate Director
The Museum of Modern Art
730 Fifth Avenue
New York, New York

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Chicago

XIII

July 24, 1931

My dear Mr. Rich:

Thank you very much for the list which you have so kindly sent me of works by Matisse owned in Chicago. I appreciate also your checking the ones which in your opinion are worth asking for. I shall communicate with Mr. Barr and we will undoubtedly be able to secure some of them for our exhibition here.

Miss Carpenter was in the gallery the other day and I was able to get a little information regarding the Abstract Still Life but she was not at all sure of the name of the collector. It is apparantly in Europe near Paris.

I am sorry to say that my book on Greco is not as far along as Ellis Waterhouse's kind reference to it would indicate. Just at the time two years ago when I intended getting my material in final shape I made an interesting discovery regarding what seemed to me to be a direct line between the developed Byzantine style in manuscripts and Greco's composition and layout. This, of course, has been pointed out before but I am egotistical enough to feel that I have perhaps a little more convincing proof of the matter. At that time I talked the matter over with Mr. Friend at Princeton who is perhaps the best authority on Byzantine manuscripts in the country and he seemed to feel that my results justified publication. That necessarily meant a revision of some of my earlier work and coming as it did just when I was forced to put everything aside for the work here, I have not as yet carried it through to completion. I surely hope to do so, possibly next winter if things exist at all here at the gallery.

Waterhouse I know very well. We worked together at Princeton and I do feel that he has an extremely good eye where Greco is concerned. I think possibly he was a little forced to publish prematurely the first part of his book on Greco. That early period, however, the Venice-Rome period, is a very difficult one. I feel Waterhouse has made a great advance over Mayer in whose judgment I have little confidence. Mayer's large work is in my opinion a volume of errors. However, perhaps we can get the matter straightened out some time.

May I add that Knoedler has just shown me the other day an extremely fine Greco, "Mary at the Tomb." I think it is a

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topnotch picture and so far as I know, completely unknown. It is undocumented but I think without any question absolutely authentic. If you are in New York this summer you would enjoy seeing it, I am sure.

Let me thank you again for your help in sending the list which I appreciate very much.

Very sincerely yours,

Daniel Catton Rich, Esq.
The Art Institute of Chicago
Chicago, Illinois

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THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

July 21, 1931

Dear Mr. Abbott:

I am sending at your request a list of paintings and drawings by Henri Matisse owned by Chicago collectors. I have placed a check opposite the ones I think will be of particular interest to you, though some of these are small and perhaps not important enough for your exhibition. I should try, if I were you, to get the early landscape belonging to Chester Johnson as it is an excellent example.

I am sorry that I do not know what became of the abstract still life which once belonged to Mrs. John Alden Carpenter.

I am very much interested that your book on El Greco will be out soon. I have just finished reading Mayer's new monograph and Waterhouse's study, the latter I found rather disappointing, for everyone told me that he was expected to settle many El Greco problems. Perhaps we are all too much obsessed by the influenced-development school of semi-scientific research. I should welcome a new technique of art study, more analytical in regard to the means used by the artist in his design. This is just what I hope to find in your book on El Greco.

Very sincerely yours,
Daniel Catton Rich
Daniel Catton Rich
Associate Curator of Painting

Mr. Jere Abbott, Associate Director
The Museum of Modern Art
730 Fifth Avenue
New York, New York

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Chicago

XIII

July 21, 1931

My dear Mr. Harshe:

The Museum of Modern Art is to open its third season with a retrospective exhibition of the works of Henri Matisse.

At present Mr. Barr is in Europe arranging for loans from that side of the water and I am troubling you at this time to ask whether you think the Art Institute would be willing to lend us the "Gold Fish" for this exhibition which will open some time around the first of November and continue for five or six weeks.

Yours very sincerely,

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	13.2

Chicago

Mat
Ex

July 17, 1931

My dear Mr. Rich:

We are planning to open our season at the Museum with a retrospective exhibition of the works of Henri Matisse. I am writing to ask whether you would be willing to let me know of any Matisses in your vicinity which in your opinion are very good ones, aside from those owned by the Art Institute.

I am also very eager to find out where the very fine abstract still life is now that Mrs. Carpenter sold to Rosenberg, if you should happen to know.

As the exhibition is to be retrospective, good early paintings by Matisse will be of interest and I am also eager to know of especially good drawings.

I am sorry to trouble you with this matter on this warm summer day but I hope you may be able to help me out.

Yours very sincerely,

Daniel Catton Rich, Esq.
The Art Institute of Chicago
Chicago, Ill.

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THE MUSEUM OF MODERN ART

Clark

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

E. & E.III

, 1931.

Dear Mr. Barr:-

This arrangement will suit me. Both of these pictures are at my house & you can send someone to call for them on Monday.

Geo

149 Broadway, New York.

Oct. 23

O.K.'d by Mr. Clark on phone

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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Clark

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

October 21, 1931.

Dear Mr. Clark:

I appreciate your reluctance to lend The Shrimps and The White Plumes, especially as you have been so generous with these two pictures in the past. The White Plumes, as you know, is to be reproduced by Mr. Crowninshield in Vanity Fair as part of the Exhibition, while The Shrimps is, I feel, one of the half-dozen best Matisses in America and quite essential for at least part of the Exhibition. It is, incidentally, a special favorite among the critics who would expect to find it in the show.

On the other hand, we do have enough pictures so that I feel that we could spare these two after the opening. Would you consider lending them for the first few days of the Exhibition, after which they could be returned to your house? Please let me know if this arrangement is too inconvenient.

The Shrimps is, I believe, at Knoedler's and will be brought to us directly from them unless you wish otherwise.

Yours sincerely,

Alfred H. Barr, Jr.

Stephen C. Clark, Esq.,
149 Broadway, New York.

O.K.'d by Mr. Clark on phone Oct. 23

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY
NEW YORK

October 20, 1931.

Miss Mary Sands,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Miss Sands:

I have received your letter of October 17th and shall be glad to let you have the "Shrimps" and the "White Plumes" for the forthcoming Matisse exhibition if you really feel that you need them. I should, however, appreciate it if Mr. Barr could find some way of getting along without these pictures as they have been away so much that we would like to have them in our house this winter. In any case, it seems to me that it would be just as well to leave them out of this exhibition as they have been shown a great deal here in New York and are no longer a novelty.

Incidentally, the "Shrimps" has not yet been returned from the Matisse exhibition in Paris, but it is, I believe, on the way at the present time.

Sincerely yours,

Stephen C. Clark

P.S. Please tell her Goodyear that I will come to the Executive Committee meeting on Oct. 27, at his apartment at 5 P.M.

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X111

Clark

STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY

Ex X111 Clark

October 17, 1931.

Dear Mr. Clark:

Mr. Barr has asked me to let you know that he would very much like to include your Matisse "Shrimps" as well as the "White Plumes" in our next Exhibition.

We have arranged for Budworth to call for the paintings on Monday, October 26th, if this day is convenient for you.

May we count on your insuring the pictures while they are on exhibition in the Museum as you did in the past?

Yours sincerely,

StephanC. Clark, Esq.,
149 Broadway,
New York City.

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XIII

Clark

STEPHEN C. CLARK

Gr XIII

Clark

October 15
1931

My dear Mr.Clark:-

I am writing to inquire whether in your collection of Matisse paintings there is one of a model in Venetian dress which is called Tricorne .

Would it be too much trouble to have your secretary phone me.

Very sincerely,

Stephen Clark,Esq.
149 Broadway
New York.

(A)

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XIII

Clark

STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY
NEW YORK

September 23, 1931.

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

I have received your letter of September 22nd and shall be glad to let you have "The White Plumes," by Matisse, for the forthcoming exhibition at The Museum of Modern Art.

I have not heard from Mr. Crowninshield in regard to the reproduction of this picture in Vanity Fair, but you can tell him that I shall be glad to have him reproduce it if he cares to do so.

So far as the other pictures by Matisse which belong to me are concerned, they have been exhibited so often here in New York that I do not see much use in putting them in your exhibition. However, if you really feel that you want them they are, of course, available.

Sincerely yours,

Stephen C. Clark

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	MoMA Exhs.	13.2

Clark

Ex #111

September 22, 1931.

Dear Mr. Clark:

As I have wired you before our final decision, we have had to change from Picasso to Matisse for our opening Exhibition.

I hope to talk with you about which Matisses you might care to lend to the Exhibition as soon as I can make certain of what Matisses from out-of-town we may be able to borrow. One picture, however, The White Plumes, we will certainly need in the Exhibition, providing you will lend it.

Mr. Crowninshield may already have asked you whether he might reproduce this in color by way of publicity for the Museum Exhibition. I hope very much that it will be possible for him to have the picture so that his photographers may work on it since it would, I feel, help the Exhibition considerably to have it beautifully reproduced in Vanity Fair.

Sincerely yours,

Stephen C. Clark, Esq.,
149 Broadway,
New York City.

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Clark

November 28, 1931

My dear Mr. Clark:

As you know, our present Exhibition of Matisse closes on December 6th. If convenient for you we will ask our agent, Budworth and Son, to return your two paintings to you on Tuesday, December 8th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your paintings have reached your safely.

We appreciate your generosity in allowing us to have the Matisse paintings for our Exhibition.

Yours sincerely,

Stephen C. Clark, Esq.
46 East 70 Street
New York City

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December II, 1931.

To The Museum of Modern Art,

Gentlemen,

I am enclosing the enclosed receipt duly signed and returned to you at your request to show that the paintings and sculpture have arrived safely.

Thanking you for your care of them while in your possession I am,

Yours sincerely,

Ellen Cone.

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XIII

Cone

Dec. 5, 1931

Grhham's Storage Warehouse,
Park Ave. and Dolphin Street,
Baltimore,
Maryland.

Gentlemen:

Miss Sands has already written you concerning sculpture belonging to Miss Etta Cone which will be shipped to her in your care early next week.

Since Miss Sands wrote I have talked with Miss Cone on the telephone concerning the unpacking of this sculpture. She feels that it might best be done in the corridor adjoining her apartment in the Marlborough, and would like Mr. Magruder to help with the unpacking and reinstallation of the sculpture.

I beleive that she will telephone you to discuss the details of its arrival, date, etc., but if she has not done so by Tuesday afternoon I would suggest that you telephone her.

Trusting that the matter will go through to Miss Cone's satisfaction,

Sincerely yours,

C.R

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XIII

Cone

December 4, 1931.

Mr. William B. Magruder,
Graham's Storage Warehouse Company,
Park Avenue and Dolphin Street,
Baltimore, Maryland.

My dear Mr. Magruder:

At the request of Miss Etta Cone we are asking our agent, Budworth and Son, to forward to you the following bronzes, which Miss Cone lent to us for our present exhibition:

Matisse, The Slave
Reclining Nude, I
Nude Seated with Hands clasped behind Head
Head with a Tiara
Venus on a Shell

I do not know yet whether Miss Cone prefers to have you unpack these bronzes at your warehouse or whether she wishes you take the boxes to her house and unpack them in her presence. She did ask particularly that you direct this matter personally.

Our representative, Mr. Ross, is going to carry the paintings back to Miss Cone on next Tuesday, the 8th. At that time he will communicate with you and let you know Miss Cone's wishes about the unpacking of the bronzes.

Our exhibition closes on the 6th. Budworth will collect the bronzes on the 8th and forward them to you promptly thereafter.

Yours sincerely,

hS.

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XIII

ESTABLISHED 1859

DAVID BENDANN
FINE ARTS
105 E. BALTIMORE STREET

CABLE ADDRESS
BENDANN, BALTIMORE

BALTIMORE., MD, U. S. A. December 2, 1931.

The Museum of Modern Art,
730 Fifth Ave.,
New York City.

Attention of Cary Ross Esq.

Dear Sirs:-

In reply to yours of the 1st, we will be very much pleased to have our man to assist in hanging Miss Cone's pictures.

If you will phone us upon your arrival at Miss Cone's apartment or Union Station, we will send the man direct to Miss Cone's apartment.

We are very glad you have found our work satisfactory.

Faithfully yours,

LB*J.

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XIII

Dec. 1, 1931

David Bendann,
Art Dealer,
105 East Baltimore Street,
Baltimore, Maryland.

Dear Sir,

We were so pleased with the way your firm handled the matter of preparing paintings from the Collection of Miss Etta Cone for delivery to us that we should like very much to have you help us with the matter of returning them to her next week.

I am sorry I do not remember the name of the man who went with me to Miss Cone's apartment and took care of the pictures, but I am sure you will know.

Will it be possible for him to meet me at Miss Cone's apartment the afternoon of Tuesday, December 8th at half past two, to help me unwrap, reframe, and rehang the seven canvases which I am bringing from New York that morning ?

I should very much appreciate your earliest convenient reply.

With best wishes, sincerely yours,

C. R.

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Members of National Furniture Manufacturers Association

Cone

XIII

Cone

Dec. 1, 1931

Miss Etta Cone,
1701 Eutaw Place,
Baltimore, Maryland.

Dear Miss Etta,

We were so disappointed not to have had a visit from you when your brother called on us the other day, but were naturally most happy to have an opportunity to talk with him and with Mr. McKinney.

I was so sorry that I was unable to have luncheon with them on Saturday, as your brother so kindly suggested, and hope very much to have an opporunity to see him when I come to Baltimore next week.

Tuesday, December the 8th, is quite an ideal day for me to come to Baltimore with the paintings by Matisse which are in our present exhibition, and I believe that your brother and I settled everything satisfact rily.

As I understand it, it will be convenient for you if I come about half past two the afternoon of Tuesday the eighth. We shall pack the pictures carefully here, and two men will help me with them from the Museum here to your apartment in Baltimore. We shall take a drawing room, and at least one of us will be with them every minute on the train.

The two men will return to New York immediately the pictures are safe in your apartment, and I will arrange to have the man from Bendann's who took the pictures off the wall put them back again under my supervision during the afternoon.

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Miss Sands, the Secretary of the Museum, is arranging with the Graham Warehouse of Baltimore to return the sculpture to your apartment, and I have asked her to request that Mr. Magruder, of whom your brother spoke, be sent to arrange them.

Miss Sands has asked me to enclose the receipt which you will find herein. When both the pictures and sculpture are safely back in your apartment we should be most obliged to you to return it with your signature.

Unless I hear from you to the contrary I shall look forward with great pleasure to seeing you next Tuesday afternoon, and will bring with me the book of gallery views of our exhibition, hoping that you will agree with us that we have done the most in our power to do justice to Matisse.

With best wishes, sincerely yours,

C. R.

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Cone

XIII

November 20, 1931

My dear Miss Cone:

Ordinarily Mr. Barr is charged with writing letters of thanks to lenders to our exhibitions. In this one instance, however, I should like to write you personally to express the appreciation of our Trustees for your generosity in lending us so many fine paintings by Matisse and especially such a masterpiece as the "Blue Nude."

I feel it to be a privilege to have included paintings from the collections of such pioneers as you and your sister, the late Doctor Claribel Cone.

I hope that you will find time to come to New York to see the exhibition.

With best wishes, I am

Very sincerely yours,

AHB

Miss Etta Cone
1701 Eutaw Place
Baltimore, Maryland

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	MoMA Exhs.	13.2

Ex XIII

Members of National Furniture Warehousemen's Association

Graham's Storage Warehouse Co.

of Baltimore City

Furniture

Storage, Packing, Hauling, Shipping

Park Ave. and Dolphin Street

Telephone Connections

Baltimore, Md. October 27th. 1931

Wm. B. Magruder, Pres't & Manager
H. G. Warfield, Sec't-Treas.

The Museum of Modern Art,
730 Fifth Ave.,
New York, N.Y.

Gentlemen:-

Attention :- Mr. Jere Abbott
Associate Director.

In response to your telegram, of October 26th. , we have shipped to you the "Blue Nude" bronze which we got from Miss Etta Cone, of this city.

Thanking you for the shipment, we wish to remain

Yours very truly

The Graham's Storage Warehouse Company

Wm. B. Magruder.

Manager

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Members of National Furniture Warehousemen's Association

Cone

Graham's Storage Warehouse Co.

E. Cone

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER	X	WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

October 26/31

William B. Magruder
Grahams Storage Warehouse Co.
Park Avenue at Dolphin St.
Baltimore, Maryland

WILL YOU COLLECT TUESDAY AT ONE FROM MISS ETTA CONE BRONZE BLUE NUDE AND SHIP MUSEUM MODERN ART SEVEN-THIRTY FIFTH AVENUE NEW YORK CITY OUR EXPENSE STOP NOMINAL TRANSIT INSURANCE

Jere Abbott, Associate Director

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Members of National Furniture Warehousemen's Association

Cone

Graham's Storage Warehouse Co.

of Baltimore City

Furniture

Storage, Packing, Hauling, Shipping

Park Ave. and Dolphin Street — Telephone Connections

Baltimore, Md. October 19th. 1931

Wm. B. Magruder, Pres't & Manager
H. G. Warfield, Sec't-Treas.

The Museum of Modern Art,
730 Fifth Avenue,
New York, N.Y.

Gentlemen:-

In response to your telegram we have two more bronzes from Miss Etta Cone, Marlborough Apartments.

The bronzes have been packed in a box and consigned to you to-day in care of Budworth & Son, 424 West 52nd. Street, New York City; via the Railway Express Agency - expressage collect.

Yours very truly

The Graham's Storage Warehouse Company

Wm. B. Magruder

Manager

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

XIII

Oct. 17, 1931

Miss Etta Cone,
The Marlborough,
1701 Eutaw Place,
Baltimore, Maryland.

Dear Miss Etta,

We are so happy that you will let us have the two new pieces of Matisse sculpture as well as the painting and sculpture already here.

We have wired the man who packed the other sculpture (at the moment I forget his name, but I can assure you that Miss Sands, has attended to the matter properly) and he will get in touch with you in Baltimore the first of the week to attend to packing and shipping.

Miss Sands also tells me that each piece has been insured for the amount you suggested in your telegram, the insurance to cover both pieces until their return to you in December.

We very much hope that you will be able to visit us during the course of the exhibition.

If, however, you cannot, I shall at least look forward to the pleasure of seeing you when the paintings are returned to you at the close of the exhibition.

Again, many thanks for your kindness and generosity.

Ever sincerely yours,

C. R.

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Members of National Furniture Warehousemen's Association

Graham's Storage Ware

Cone

Cone

T228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER	X	DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

October 17, 1931.

Mr. Magruder
Graham's Storage Warehouse Co.
Park Ave. and Dolphin Streets, Baltimore, Maryland

KINDLY CALL PERSONALLY FOR TWO MORE MATISSE SCULPTURES AT MISS ETTA CARE OF BUDWORTH.
CONE'S PACK AND SHIP TO US/ WE HAVE INSURED THEM.

The Museum of Modern Art

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

In leaving yesterday I [illegible] you the address of the magazine Creative Art. It is 66 Fifth Ave., New York City. The reference to the superb collection of Picasso drawings made by you and your sister is on page 338 of the October, 1931, issue.

You were so generous yesterday afternoon. I am afraid I cannot thank you adequately. I am looking

[illegible]ouse Company
Magruder
[illegible]ger

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	13.2

Members of National Furniture Warehousemen's Association

Cone

Storage Ware

Cone

1228 A

Charge to the account of MUSEUM OF MODERN ART 730 5th AVE N.Y.C. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER	X	DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Miss Etta Cone,
The Marlborough,
1701 Eutaw Place,
Baltimore, Md.

Paintings arrived in perfect condition Stop Much excited over two new Matisse sculptures Stop May we borrow them for exhibition Stop Can notify Graham as soon as you reply giving insurance valuations that we may insure them Stop Best wishes and thanks

Alfred H. Barr, Jr.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

In leaving yesterday I negotiated [illegible] you the address of the magazine Creative Art. It is 66 Fifth Ave., New York City. The reference to the superb collection of Picasso drawings made by you and your sister is on page 338 of the October, 1931, issue.

You were so generous yesterday afternoon. I am afraid I cannot tahnk you adequately. I am looking

[illegible]ouse Company

Vagruder

[illegible]ger

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Members of National Furniture Warehousemen's Association

Cone

XIII

Cone

Oct 16, 1931.

Miss Etta Cone,
The Marlborough,
1701 Eutaw Place,
Baltimore,
Maryland.

Dear Miss Etta,

Mr. Barr has just wired you that the pictures are safely here. We were very careful with them and I hope you will not find any damage when you next see them.

I asked Mr. Barr to say that we would insure the sculpture, which he is so anxious to borrow. It was my impression that these two pieces were not covered by your present policy, and that it would be better if we insured them from the time they leave your house util the return after the exhibition.

I should add that I very sincerely hope that you will lend us the two new pieces of sculpture, as I think they would be a most interesting addition to the exhibition.

I have taken up the matter of the insurance of your Matisses which were in the Paris Exhibition and which will stop with us on their way back to Baltimore, and can assure you that it is being attended to properly.

In leaving yesterday I neglected to give you the address of the magazine Creative Art. It is 66 Fifth Ave., New York City. The reference to the superb collection of Picasso drawings made by you and your sister is on page 338 of the October, 1931, issue.

You were so generous yesterday afternoon. I am afraid I cannot tahnk you adequately. I am looking

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Coue

Co.

forward very much to seeing you when I bring the pictures back a few days after December 6th, and shall hope for a real visit then.

Will you give my best regards to your brother,

Ever Sincerely yours

C. R.

one Connections.

r 9th. 1931

Wm. B. May
H. G. Warp

The Muse
730 Fift
New York.

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Members of National Furniture Warehousemen's Association

Cone

Graham's Storage Warehouse Co.

of Baltimore City

Furniture

Storage, Packing, Hauling, Shipping

Park Ave. and Dolphin Street

Telephone Connections

Baltimore, Md., October 9th. 1931

Wm. B. Magruder, Pres't & Manager
H. G. Warfield, Sec't-Treas.

The Museum of Modern Art,
730 Fifth Avenue,
New York, N.Y.

Gentlemen:-

We have shipped to you to-day, via the Railway Express Agency - expressage collect two boxes containing two bronzes which we had received from Miss Etta Cone, of this city.

The shipment has been consigned to you in care of Budworth and Son, 424 West 52nd. Street, New York, N.Y.

Thanking you for the order and trusting that the shipment will reach its destination safely, we wish to remain

Yours very truly

The Graham's Storage Warehouse Company

Wm B. Magruder

Manager

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Cone

Cone

XIII

Miss Etta Cone,
The Marlborough,
1701 Eutaw Place,
Baltimore, Mayland

Oct. 9, 1931

Dear Miss Etta,

Thank you so much for your welcome note which came this morning. I am sorry that you have not been well, and sincerely hope that you are now on the road to recovery.

I should like very much to come to Baltimore Thursday, and will plan to do so unless I hear from you to the contrary before then.

As I shall have the packer with me I shall plan to arrive about half past two in the afternoon, if that hour is convenient to you. We should then be able to pack the pictures with the necessary caution in time for a late afternoon train to New York.

I want to thank you again for your generous cooperation with us in preparing the exhibition of Matisse's work, and express the hope that you and your brother will be able to visit us in New York while it is on view.

Looking forward to seeing you on Thursday,

With best wishes, ever sincerely yours,

C. R.

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ESTABLISHED 1859

XIII

Oct. 9, 1931

David Bendann,
Fine Arts,
105 East Baltimore St.,
Baltimore, Maryland.

Gentlemen:

Thank you very much for your letter of October 8th. It has saved me the necessity of telephoning you as I suggested in my first letter.

We are very happy to have your assurance with respect to a competent packer to help me with Miss Cone's pictures, and think that the cost can be easily arranged when I call in Baltimore.

There are six paintings (the largest about 5 by 4 feet) to be wrapped, so I should think two packages of the boards you speak of should suffice, and with the $2.00 per hour for the packer, and $3.00 for paper and twine the cost would not be excessive.

I am planning to come to Baltimore Thursday next, and have tentatively arranged with Miss Cone to call with the packer at her apartment, 1701 Mutaw Place, about half past two.

I shall therefore plan to come by your establishment sometime before two o'clock to make final arrangements about the materials, and shall expect the packer to be ready to go out to Miss Cone's with me at that time.

With best wishes, sincerely yours,

C. R.

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ESTABLISHED 1859

DAVID BENDANN
FINE ARTS
105 E. BALTIMORE STREET

CABLE ADDRESS
BENDANN, BALTIMORE

BALTIMORE, MD., U. S. A. October 8, 1931.

Cary Ross Esq.,
c/o The Museum of Modern Art,
730-5th.Avenue,
New York City.

Dear Mr. Ross:-

In reference to your letter of October 7, 1931, we should be very glad to send a competent man to Miss Cone's home to help the packing of the pictures which you desire to carry to New York.

The cost will be $2.00 per hour from the time the man left our place until his return to our place, plus car fare and materials you desire to use.

About the material to be used, I suppose that boards would be the best thing and cost about $3.50 a package 30 X 40 about 10 boards in each package, so you can judge yourself what it will cost as I do not know how many paintings you will have and the paper and twine will cost about $ 3.00 more .

Awaiting your further orders,

Faithfully yours,

LB*J.

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Cone

Cone

Oct. 7, 1931

David Bendann & Co.,
105 East Baltimore St.,
Baltimore, Maryland.

Gentlemen:

Miss Etta Cone of Baltimore has kindly consented to lend us a number of valuable paintings from her collection for an important exhibition we are arranging at the Museum here.

She tells us that she has had unfortunate experiences in connection with lending her pictures in the past, and that in some cases the frames have been almost irreparably damaged.

Her loan to us she has therefore made conditional on our sending a representative to Baltimore to supervise the packing of the pictures and to carry them personally to New York in a Pullman compartment.

It has thus been arranged that I am to come to Baltimore some day next week (the day to be shortly determined by Miss Cone)to supervise the packing and bring the pictures back with me.

I am writing you to inquire if you have someone in your establishment who could be intrusted to go with me to Miss Cone's apartment and pack the pictures.

As they are to be brought in a compartment to New York this would simply mean removing them from the walls, and in some cases, taking the paintings from the frames, then wrapping the canvasses in suitable covers of cardboard or similar material.

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While the physical operations themselves are relatively simple, we feel that they must be in completely reliable hands, because the pictures, among them the first Matisse painting ever brought to the United States, are of inestimable value.

I am writing you to-day with the idea that you may consider the matter and I shall telephone you from New York Friday or Saturday to see if you can undertake the commission, and, if so, how much you think it should cost.

Hoping that you will be able to give us your assistance in the matter, I am, very sincerely yours,

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Cone

XIII

October 8, 1951

Graham's Storage Warehouse Company
Park Avenue at Dolphin Street
Baltimore, Maryland

Gentlemen:

We are borrowing from Miss Etta Cone two bronzes by the French sculptor, Matisse:

(1) Le Serf

(2) large seated figure leaning back with hands clasped over head

Director Kinney of the Baltimore Museum of Art has recommended you to Miss Cone as packers who would be competent to collect, pack and ship these bronzes to us. They should be addressed to the Museum of Modern Art, care of Budworth and Son, 424 West 52 Street, New York City.

They should be collected as soon as possible. You should telephone Miss Cone for a convenient time. Miss Cone has insured the bronzes so that you should put only a small nominal valuation on the express.

We would appreciate your prompt action in this matter.

Yours truly,

P.S. The packing and shipping is to be at our expense.

Graham's Storage Warehouse Company
Park Avenue at Dolphin Street
Baltimore, Maryland

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Cone

XIII

October 8, 1931

Dear Miss Cone:

I am writing the Graham Storage Warehouse Company asking them to collect the two bronzes, Le Serf and the large seated figure of the woman with hands clasped behind head.

I requested them to find out a convenient time for the collection, which should be made as soon as possible so that we may photograph the bronzes.

Cary Ross has already written you offering to come down any time next week to bring the pictures back in a compartment.

We are all looking forward to the exhibition with keenest expectancy and hope that you will be able to come to the opening.

It will interest you to know that Miss Levy of San Francisco is lending us her fine "Girl with Green Eyes."

With best wishes to you and your brother,
I am

Cordially yours,

AHB

Miss Etta Cone
Marlborough Apartments
1701 Eutaw Place
Baltimore, Maryland

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THE MARLBOROUGH

Thursday Oct 6/31.

Dear Mr Ross,

Excuse this note but I am not well today. Either Thursday, Friday or Saturday if not Wednesday will suit me to come, but please let me know

I regret very much the various inconveniences we are causing you, but do feel very keenly the importance of your pictures to a really comprehensive exhibition of Matisse.

For that reason I take very seriously the responsibility of bringing them here and getting them back safely, and will do all in my power to assure the safety of their transport.

Will you be good enough to drop me a line as to what day you would prefer that I come.

With my best regards to your brother, ever sincerely yours,

C.R.

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which you choose — it is a
little domestic adjustment that
needs be made & that is why
I would like to know as soon
as possible.

Am glad you are better.
The Grippe is an unpleasant
illness. With kind regards from
my brother & me Most sincerely

we are causing you, but do feel very keenly the importance of your pictures to a really comprehensive exhibition of Matisse.

For that reason I take very seriously the responsibility of bringing them here and getting them back safely, and will do all in my power to assure the safety of their transport.

Will you be good enough to drop me a line as to what day you would prefer that I come.

With my best regards to your brother, ever sincerely yours,

C.R.

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Oct. 7, 1931

Miss Etta Cone,
The Marlborough,
1701 Eutaw Place,
Baltimore, Maryland.

Dear Miss Etta,

Please excuse me for not answering your welcome note more promptly, but I have been suffering from a slight attack of grippe, from which I am now fortunately on the road to recovery.

I should be most pleased to come to Baltimore any day next week (that is, the week of October 11th) that is most convenient for you. Monday and Tuesday would be least convenient for me, but could be arranged. Every other day of the week would be equally agreeable to me.

I regret very much the various inconveniences we are causing you, but do feel very keenly the importance of your pictures to a really comprehensive exhibition of Matisse.

For that reason I take very seriously the responsibility of bringing them here and getting them back safely, and will do all in my power to assure the safety of their transport.

Will you be good enough to drop me a line as to what day you would prefer that I come.

With my best regards to your brother, ever sincerely yours,

C.R.

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Cone

list for dates.

THE CONE COLLECTION, Baltimore Were the dates given [illegible] by the artist himself?

THE MARLBOROUGH

October 4, 1931

Dear Mr Cone,

I have just written to Mr Barr & at his suggestion am asking that you come earlier & get the paintings so as to have your own photographs made. Cone I find it will be too

[illegible] marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Francaise" The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

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~~Cone~~
List for dates.

THE CONE COLLECTION, Baltimore

Were the dates given by the artist himself?

1892

difficult for me to reach the photographs here, hence should get you to come earlier & as soon as to convenient. Tell you please let me know when I expect you as I shall probably have some re-adjusting of engagements to make. Miss Stein will not return from Europe until Nov 1, so these details all fall to my lot. Looking forward with great pleasure to seeing you I am

Sincerely Yours
Etta Cone

marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Francaise" The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

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Cone

List for dates.

THE CONE COLLECTION, Baltimore

1892

Were the dates given by the artist himself?

As to the insurance on the paintings & bronzes, I find that all, with the exception of the four Matisse paintings that went to Paris for the Matisse exhibition, are insured up to November 12th and I shall renew this policy. Will you kindly consult the firm of Knoedler from whom I suppose you are getting the three) & the sure

marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Francaise" The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

E & F III

THE MARLBOROUGH

October 3, 1931

Dear Mr Barr,

In answer to your letter of September 29, I would prefer for Mr Ross to come a little later to get the paintings, so that you can have

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Cone
List for dates.

THE CONE COLLECTION, Baltimore

1892

Were the dates given by the artist himself?

your own photographs made. There is no hurry for mine, besides which I do not expect to have the bronzes photographed for the present.

As to the shipping of the bronzes, I discovered that Mr Grape has never handled bronzes and cannot undertake the packing & shipping. As the Baltimore Museum employs "The Graham's Storage Furniture Co" Cor. of Dolphin St. & Park Ave Baltimore, for all of their packing, I shall suggest that you get in touch with their Manager Mr Wm H. McGruder who handles the Baltimore Museum's packing & shipping.

marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Francaise" The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

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~~Cone~~
List for dates.

THE CONE COLLECTION, Baltimore

Were the dates given by the artist himself?

1892

THE MARLBOROUGH

2

that the insurance is placed on the 4 paintings until back on my walls. -
This was my original arrangement with Mr Reinhardt

As to the dates of the paintings, I am not entirely sure they are all exact, but approximately so.

marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Francaise"
The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

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Cone

List for dates.

THE CONE COLLECTION, Baltimore

Were the dates given by the artist himself?

1892

Please ask Mr Ross to let me know the exact day when I can expect him & as soon as possible as I may have some re adjusting of lessons lectures etc that I attend.

I hope all is clear, if not I shall be glad to answer any questions.

It was kind of you to express enthusiasm over the exhibition in the Museum. Your approval is always stimulating.

With kind regards to Mrs Barr and yourself I am

Most Sincerely

Etta Cone.

marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Francaise" The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

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Cone
List for dates.

THE CONE COLLECTION, Baltimore

Were the dates given by the artist himself?

Paintings:
"Still Life" (Chardin period) 1892
"View of Seine" 1896 1896
"Viaduct" 1916
"Woman with Turban" 1917
"Olive Trees" 1924
"Seated Odalisque" 1928

Bronzes: "Le Serf" 1910 ?
large seated nude with hands clasped back of head 1929
(both of these are in Doctor Claribel's apartment)
"Blue Nude" (in your apartment) 1909 ?

Dear Mr Barr,

I know the bronzes marked "1910?" were done before the war & "The Blue Nude" is in a painting called Intérieur (Cadeau) marked 1910. The photograph of this latter appeared in a small book on Henri Matisse published in 1921 by "Editions de la Nouvelle Revue Française" The dates of the paintings were not all given to me by the artist Sincerely yours Etta Cone

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Cone

XIII

September 29, 1931

Dear Miss Cone:

A brief and somewhat belated note to thank you again for your very generous hospitality and for the pleasure of seeing the Cone Collection again both in the museum where the textiles especially seemed to me magnificently displayed, and in your apartment.

I am now able to tell you the exact list of pictures that we should like to borrow from Baltimore in addition, of course, to the three which are coming to us from France via Knoedler:

"Still life" (Chardin period)
"View of Seine" 1896
"Viaduct"
"Woman with Turban"
"Olive Trees"
"Seated Odalisque"

All of these pictures as well as the three coming from Paris we will credit in our catalogue to the Cone Collection, Baltimore.

Mr. Ross has kindly consented as you remember in our conversation to come down to Baltimore for the pictures bringing them back with him in a compartment. He will bring with him a man who will wrap the pictures under Mr. Ross' supervision. At your suggestion we will take without frames the "Woman with Turban" and the "Olive Trees" since their frames are fragile and they will be easier to carry in this way. The small pictures can be easily wrapped with their frames.

Mr. Cone in conversation just as we left the apartment reassured me that your pictures were covered by an insurance policy which included transit and exhibition anywhere within the United States. I mention this should you wish to confirm this further by writing to your agent. Unless we hear from you about this we shall take it for granted that the question of insurance is settled.

I think we shall want three bronzes:

"Le Serf"
the large seated nude with hands clasped back of head
(both of these are in Doctor Claribel's apartment)

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"Blue Nude" bronze (in your apartment

These are to be packed by Crape who, I think, would be able to pack them satisfactorily though I agree with you he is scarcely to be trusted in the packing of paintings. We shall send Crape an order asking him to telephone you to find out a convenient time for the collection so you need not worry any further about either the bronzes or the pictures. Mr. Ross will care for the pictures and Crape for the bronzes.

I am afraid I must trouble you about one matter, and that is the photographs of the above paintings and if possible of the sculptures. If your Baltimore photographer could possibly take these within the next week we could use the photographs, otherwise we shall wish to borrow the pictures a week earlier in order to have them photographed here. If you cannot send us the photographs Mr. Ross would come for the paintings about October 9th. If you can send us photographs he will come about the 16th.

I am enclosing a second list of the pictures and sculptures. Could you mark on this the dates which you have on the list which you were unable to find when we were there, and return it to us? We have no other means of knowing the exact dates which are important for our catalogues.

With cordial good wishes to you and to Mr. Cone, I am

Very sincerely yours,

Miss Etta Cone
1701 Eutaw Place
Baltimore, Maryland

XIII

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XIII Cone

September 26,'31

Miss Etta Cone,
The Marloborough,
1701 Mutaw Place,
Baltimore, Maryland.

Dear Miss Etta,

I do not like to trouble you further about the matter of the Matisses you were good enough to offer us for our exhibition, but I feel that I should mention the matter of photographs for illustration in the catalog which I neglected to speak of when we were in Baltimore last week.

We shall want to illustrate at least one or two of your Matisses and would like to have the photographs as soon as possible, and not later than October 15th if you could arrange to have them by then without great inconvenience.

I would not speak of the matter in this way except that you told us you were arranging to have photographs made anyhow, and it is simply a question of getting them a little earlier than you had possibly planned.

I am looking forward very much to seeing you and Mr. Cone again about the 20th of October, and in the meantime regret that we must trouble you about this matter of photographs.

Ever sincerely yours,

C.R.

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Exhibition XIII CONE

Mr. Barr, accompanied by Mr. Ross, visited Miss Etta Cone, Baltimore, September 19th. Miss Cone is willing to lend to the Exhibition of Matisse in addition to the three pictures exhibited in Paris (and which are being sent to the Museum - probably via Knoedler) the following pictures by Matisse:-

Still Life in the manner of Chardin, about 1895

View of Seine, 1896

Viaduct

Woman with Turban, about 1916

Olive Trees

Seated Odalisque, 1928

Lithograph, Alfred Cortot, 1925

Pencil drawing, Girl seated on Floor (not on chair)

Miss Cone does not trust any Baltimore packer and is very much concerned for the safety of her frames. She agreed to lend the pictures providing Mr. Ross, accompanied by someone to wrap the pictures, collected the pictures shortly after October 20th. The two large pictures "The Olive Trees" and "The Woman with Turban" are to be taken without their frames. The smaller pictures may be wrapped in their frames. The lot is to be brought to New York by Mr. Ross and the packer in a Pullman compartment.

Miss Cone's insurance policy covers transit and exhibition anywhere within the United States. This was confirmed by Miss Cone's brother verbally thought we should have some written confirmation.

None of the above pictures is definitely borrowed.

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Miss Cone consented to lend any of her bronzes. The following list comprises possible bronzes in the apartment of Dr. Claribel Cone:-

The Slave - Le Serf

The Large Seated Nude (In Miss Etta's apartment)

Reclining Figure (14" long)

The Blue Nude bronze

Small Seated figure with raised arms (1901)

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Ex XIII

Copenhagen
#13

STATENS MUSEUM FOR KUNST.

Kjøbenhavn, d. July 15th 1931.

Alfred H. Barr, Jr. Esq.

c/o Morgan & Co., 14 Place Vendôme,

PARIS.

Dear Sir,

I have received your letter of 13th inst. and want to express my thanks for your friendly words about The Rump Collection in our museum, inspired by the mention of M. Mauny and Mr. Gallatin. As I have already had the pleasure to show these gentlemen the collection, I hope I shall be able to show it to you next year.

I regret sincerely, that I am not able to fulfil your wish about a loan of the Matisse-paintings, but any loan is strictly prohibited in the statute of the collection. This spring too I had to decline a request from Georges Petit about a loan to his great Matisse-exhibition.

In the hope to see you here I am, dear Sir,

Respectfully yours

Leo Swane

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Ex 1111

Copenhagen

c/o Morgan & Co.
14 Place Vendome
Paris

July 13, 1931

Mr. Leo Swane, Museumsinspektor
Statens Museum For Kunst,
Copenhagen.

Dear Sir,

I take the liberty of writing you through my friends M. Jacques Mauny and Mr. A. E. Gallatin who have spoken with the greatest enthusiasm of the world famous collection of Modern French Art given by Mr. Rump to the Statens Museum For Kunst. I hope within the next year to visit Copenhagen but I fear shall not be able to do sothis summer.

You have perhaps heard of the Museum of Modern Art which was founded two years ago by a group of the leading American collectors. It has held during the last two years some twelve exhibitions of considerable importance. I take pleasure in sending you three of our catalogs including that of the Bliss Collection which forms the nucleus of our permanent collection.

We have in the past borrowed paintings from many European Museums includings the Louvre (Daumier and Corot), the National Gallery of Berlin (Daumier), the Folkwang Museum of Essen (Daumier,"Ecce Homo"), Hamburg, Breslau, Cologne, Mannheim and from such private collectors as Jacques Doucet, Samuel Courtauld, Lord Ivor Churchill, Baron Gourgaud, Fritz Hess, Bernhard Köhler, Dr. G. F. Reber, Raymond Koechlin, Ernest Rouart and many others.

exhibThisnyear the Museum plans an important retrospective exhexhibition of the works of Matisse. We expect to have paintings from the Luxembourg and Grenoble Museums and from many private collectors in France, Germany, England and of course America.

At the suggestion of M. Matisse and M. Mauny I am writing you to know whether it is possible to borrow some of the Matisses from the Rump Collection. I am especially eager to have the "Guldfiskene" (Kat. Nr. 82) and the "Selvportraet" (Kat. Nr. 78) both of which would add immeasurably to our exhibition.

Such a loan would moreover advertise in America the Rump Collection which is very little known just as such collections as that of the Folkwang Museum of Essen are now famous in

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America, through its generous loans to the Museum of Modern Art.

I may add that such exhibitions as the Cézanne, Seurat, Gauguin and van Gogh and the "Painting in Paris" were visited by an average of 40.000 to 50.000 people.

The Museum would of course pay all expenses of packing, forwarding and insurance. By way of further reference I direct you to the list of our Trustees at the bottom of this page.

With ardent hope that I may have an encouraging answer to my request, I am,

Respectfully yours,

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13

Dale

125 EAST 50TH STREET

November 28, 1931

My dear Mr. and Mrs. Dale:

As you know, our present Exhibition of Matisse closes on December 6th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Tuesday, December 8th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

We appreciate your generosity in allowing us to have the Matisse painting for our exhibition.

Yours sincerely,

Mr. and Mrs. Chester Dale
35 East 76Street
New York City

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	MoMA Exhs.	13.2

Dale

125 EAST 50TH STREET

Ex XIII

Dale

November 2, 1931.

Mrs. Mary Bullard,
35 East 76th Street,
New York City.

Dear Mrs. Bullard:

Will you kindly instruct me regarding Mr. and Mrs. Dale's wishes about the insurance of the Matisse which they have lent to us.

Does their policy cover it while in the Museum, or do they wish us to cover it? And will you please let me know the valuation in case they wish us to insure it. May I telephone you Monday for a reply?

Yours truly,

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Dale

125 EAST 50TH STREET

September
second
1 9 3 1

Museum of Modern Art
730 Fifth Avenue
New York City

Dear Sir:

After October first, will you please change o n your books the address of Mr. Chester Dale to 35 East 76th Street.

Very sincerely

Mary Bullard
Secy

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Dale

125 EAST 50TH STREET

September
second
1 9 3 1

Museum of Modern Art
730 Fifth Avenue
New York City

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Mary Bullard
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XIII

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
CHARLES T. FISHER
EDGAR B. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
ART DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

December 4, 1931.

#13

Mr. Alfred Barr, Jr.,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

Mr. Rowe of the Rhode Island School of Design has asked to exhibit our Matisse after your exhibition has finished.

We will be glad if you will ship the picture to Providence with the other shipment when you are through with it.

Yours very sincerely,

W. R. Valentiner

WRV/C

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Detroit

XIV

December 3, 1931

My dear Doctor Valentiner:

We have been informed by Mr. John Nicholas Brown of Providence that you have agreed to lend the Detroit Institute Matisse to the Rhode Island School of Design. Therefore, at the close of our Exhibition on December 6th we will instruct our agent, Budworth and Son, to forward your loan directly to Providence.

Trusting that this arrangement is perfectly satisfactory to you, I am

Very sincerely yours,

JHS

Doctor W. R. Valentiner
Detroit Institute of Arts
Detroit, Michigan

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XIII

Detroit

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EDSEL B. FORD, PRESIDENT
ALBERT KAHN
CHARLES T. FISHER
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS

OF THE CITY OF DETROIT

W. R. VALENTINER
ART DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

C+ XIII

Detroit

#13

October 28, 1931.

W. R. Valentiner, Esq., Director,
The Detroit Institute of Arts,
Detroit, Michigan.

My dear Mr. Valentiner:

Your Matisse, "Interior" has arrived safely and a formal receipt will be sent as soon as all the pictures and information is assembled.

May I trouble you again for the valuation which you wish us to place on this loan for insurance purposes. It is safely covered by our floating policy but I have to know exact valuations as soon as possible.

I am sorry to be so insistent.

Yours sincerely,

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Ex III

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
CHARLES T. FISHER
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS

W. R. VALENTINER
ART DIRECTOR
DE H. BURROUGHS
SECRETARY

#13

Ex III

Detroit

October 17, 1931

W. R. Valentiner, Esq., Director,
The Detroit Institute of Arts,
Detroit, Michigan.

My dear Mr. Valentiner:

Will you kindly ship to us the "Interior" by Matisse in care of Wm.S. Budworth & Son, 634 East 52nd Street, New York. We should like to have the painting by October the 26th.

We shall of course insure it from wall to wall and shall appreciate your sending us its valuation.

Yours sincerely,

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XIII

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
CHARLES T. FISHER
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
ART DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

July 28, 1931.

#13

Mr. Jere Abbott,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Abbott:

I am very glad to hear that you want to have our Interior by Matisse for your Exhibition in the fall.

We will be very glad to send it on, if you will remind us when the time comes, of the date when it should be shipped.

With kind regards,

Yours very sincerely,

W. R. Valentiner

WRV/C

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Detroit

XIII

July 21, 1931

Dear Doctor Valentiner:

Mr. Barr is in Europe at the present time arranging for our opening exhibition this fall, a retrospective show of the works of Henri Matisse. We are borrowing very heavily from European collections in order that the paintings exhibited may be new to the American public.

We would like to include, however, the very fine large "Interior" by Matisse in your Museum. I am writing to ask whether you think the Museum would be willing to let us borrow the picture for about six weeks beginning the first of November.

Yours very sincerely,

JA

Doctor W. R. Valentiner, Director
Detroit Institute of Arts
Detroit, Michigan

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Ex VIII

Doucet

HENRI PIERRE ROCHÉ
99, BOULEVARD ARAGO
GOBELINS 16-65

Postal Telegraph
(THE MACKAY SYSTEM)

RECEIVED AT
11 EAST 55ST
PHONE: PLAZA 3-0507
STANDARD TIME INDICATED ON THIS MESSAGE

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

DL	Day Letter
NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

Mus.

Detroit Inst of Arts

NA81 22

W DETROIT MICH 1145A MAY 15 1931

ALFRED J BARR JR

MUSUEM OF MODERN ART 730 5 AVE

MAY I REPRINT WITH FEW OMISSIONS YOUR INTRODUCTION OF EXHIBITION PAINTING IN PARIS AS FOREWORD TO OUR CATALOGUE EXHIBITION CENTEMPORARY FRENCH PAINTING

W R VALENTINER.

Forwarded to A H B. Jr. 1209P
c/o Prof. Mrs Alfred H Barr
840 Chalmers Place
Chicago, Illinois

H P Roché

P.S. – If you have any friends coming over here who would be interested seeing my very small collection, please do send them to me?

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	MoMA Exhs.	13.2

Ex XIII

Doucet

HENRI PIERRE ROCHÉ
99, BOULEVARD ARAGO
GOBELINS 18-65

PARIS XIV 19. 8. '31.

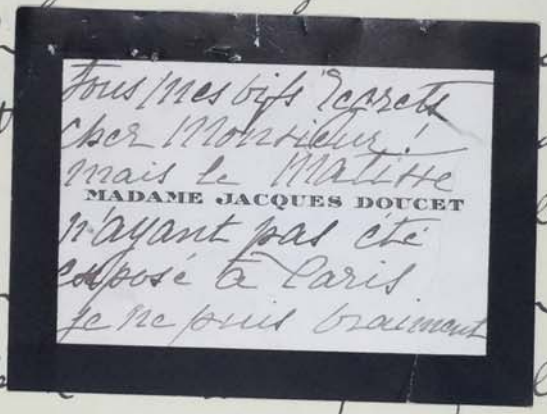
Dear Mr. Barr,

I pass again through Paris. Mrs. Doucet tells me sh… ch the terms of your let… at, having refused to … lend him this picture fo… , she really cannot le… lse.

avec mes regrets et en nous souhaitant meilleure chance une autre fois

Very sincerely yours

H P Roché



Tous mes bien regrets cher Monsieur! mais le Matisse n'ayant pas été exposé à Paris je ne puis vraiment

P. S. – If you have any friends coming over here who would be interested seeing my very small collection, please do send them to me?

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Ex XIII

Doucet

HENRI PIERRE ROCHÉ
99, BOULEVARD ARAGO
GOBELINS 16-65

PARIS XIV 19. 8. '31.

Dear Mr. Barr,

I pass again through Paris. Mrs. Doucet tells me sh[e] pas le faire partir ch the terms
à votre Nouvel Musée
de New York -
of your le[tter] at, having
mais croyez à tous
mes regrets de vous
refused to [lend] him this
dire non -
Bien à vous HD
picture fo[r] , she really
cannot [lend] it to anyway else.

avec mes regrets et en nous souhaitant meilleure chance une autre fois

very sincerely yours

H P Roché

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Ex XIII

Doucet

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GOBELINS 18-65

PARIS XIV 19. 8. '31.

Dear Mr. Barr,

I pass again through Paris. Mrs. Doucet tells me she appreciates very much the terms of your letter to her — but that, having refused to Matisse himself to lend him this picture for his Paris Exhibition, she really cannot lend it to anybody else.

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Ex XIII

Doucet

c/o Morgan and Co.
14 Place Vendome
Paris

8 Aug. 1931

Dear M. Roche',

Thank you for your kind letter from Berlin. I am glad you approve of the letter to Madame Doucet. Unfortunately she has not answered. Perhaps she has forgotten about it. Would it be too much trouble for you if you were to phone her. Please do not do so unless it is entirely convenient.

With many thanks for your cooperation, I am,

Very sincerely yours

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Ex XIII

Doucet

Berlin Nikolassee
30. 7. '31.

~~46 Avenue du Bois de Boulogne~~

St James - Le Lundi.
Juillet 1931

Je suis arrivée après
votre départ de Paris
avec mon souvenir
et mes regrets

H P Roché

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Ex XIII

Doucet

Berlin Nikolassee
30.7.'31.

Veuillez agréer
Monsieur
Madame J. Jacques Doucet

H P Roché

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Ex XIII

Doucet

Berlin Nikolassee
30.7.'31.

Chère Madame Barr,

Votre lettre à Madame Doucet est parfaite. Quand je serai rentré à Paris dans six jours je verrai si je peux aider, comme je le désire, votre plan.

Je serai toujours content quand je pourrai faire quelquechose pour Vous et pour votre Musée

mes hommages, je vous prie, à Madame Barr

very sincerely yours

H P Roché

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Ex XIII

Doucet

c/o Morgan and Co.
14 Place Vendome
Paris

22 Juillet 1931

Chere Madame,

J'ai lonftemps reflechi apres notre agreable visite chez vous a l'interet vraiment extraordinaire de la collection Jacques Doucet et a la charge lourde de responsabilites que vous avez a conserver les tresors accumules par Lui et a interpreter a tous moments ceux qui auraient ete Ses desirs.

C'est donc avec la plus grande hesitation et avec une reverence sincere pour vous qui etes la gardienne fidele dJune si glorieuse memoire que je me permets de vous approcher de nouveau pour vous demander une faveur aussi grande que celle que vous avez accordee l'annee derniere a notre Musee.

Je vous ai dit au cours de notre visite avec M. Roche que j'etais entrain d'organizer pour le Musee d'art Moderne de New York une exposition Matisse qui durera du 2 Novembre au 6 Decembre 1931.

En etudiant l'oeuvre de Henri Matisse j'ai conçu une admiration de plus en plus profonde pour la merveilleuse serie de tableaux qui ont pour sujet les "Poissons Rouges" et de toute cette série c'est le votre, Madame, qui a les plus grandes vertus de couleurs, de composition et dJoriginalite.

Je sais bien qu'on vous a demande ce tableau pour l'exposition aux Galeries Georges Petit et je suis sensible a l'indiscretion apparente de vous le demander pour l'Amerique. La fonction profonde'-ment educative du Musee m'oblige dans mon choix a ne montrer que ce qu'il y a de meilleur dans l'oeuvre de chaque artiste. Deja l'annee derniere le petit "Amateur d'estampes" de Daumier a ete vivement admire pour sa singuliere perfection et la presence dans notre exposition du grand Matisse de M. Jacques Doucet confirmerait dans le Nouveau Continent l'excellence sans pareil de votre collection, pas assez connue encore aux Etats Unis.

Enfin, pour descendre a des considerations d'ordre pratique je vous dirai qu'en parlant hier a notre expediteur Andre (Follet et Andre de la maison Lenars, 22 rue de Paradis) j'ai demande, sans faire votre nom naturellement, s'ils pourraient me garantir de venir decrocher votre tableau sans vous causer des ennuis, a un temps qui vous serait commode et en vous informant bien d'avance de leur arrivee. Au retour du tableau ils viendraient apres vous avoir prevenue raccrocher la toile sans vous deranger aucunement et en ne laissant aucune trace de desordre. Le tableau vous serait rendu en tous cas avant Noël.

Naturellement le Musee payerait tous les frais d'assurance,

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emballage et expedition.

Je n'ajouterai rien aux raisons deja exposees pour vous solliciter de m'accorder une reponse favorable, un oui ou un non de vous sera accepte sans insistence et avec une egale gratitude pour votre generosite deja eprouvee.

Veuillez agreer, chere Madame, l'expression de ma plus haute consideration et de mes sentiments bien devoues

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Dutilmit

XIII

Henri Pierre Roché
99 Boulevard Arago
Paris XIVe

10.7.'31
2.p.m.

My dear Mr. Barr,
I may have to leave suddenly for Berlin, called by the young Maharaja. — In this case I could not go with you to Madame Doucet. — But I have had a long and good phoning with her, and she is quite ready to let you and your friend see her husband's collection. — Do phone or do write to her, do mention my name, she will give you an appointment.

If I am still in Paris monday morning, I'll phone you, to see if we can go together, which would be still easier for you and a pleasure for me faithfully yours H.P.Roché

Madame Jacques Doucet
33 me St. James, Neuilly sur Seine
Maillot 30.53.

ber 2, 1931.

Will you be good enough to sign the enclosed receipt when the pictures reach you safely.

Yours sincerely,

Mme. Georges Dutilmit,
12 rue César Franck
Paris, France.

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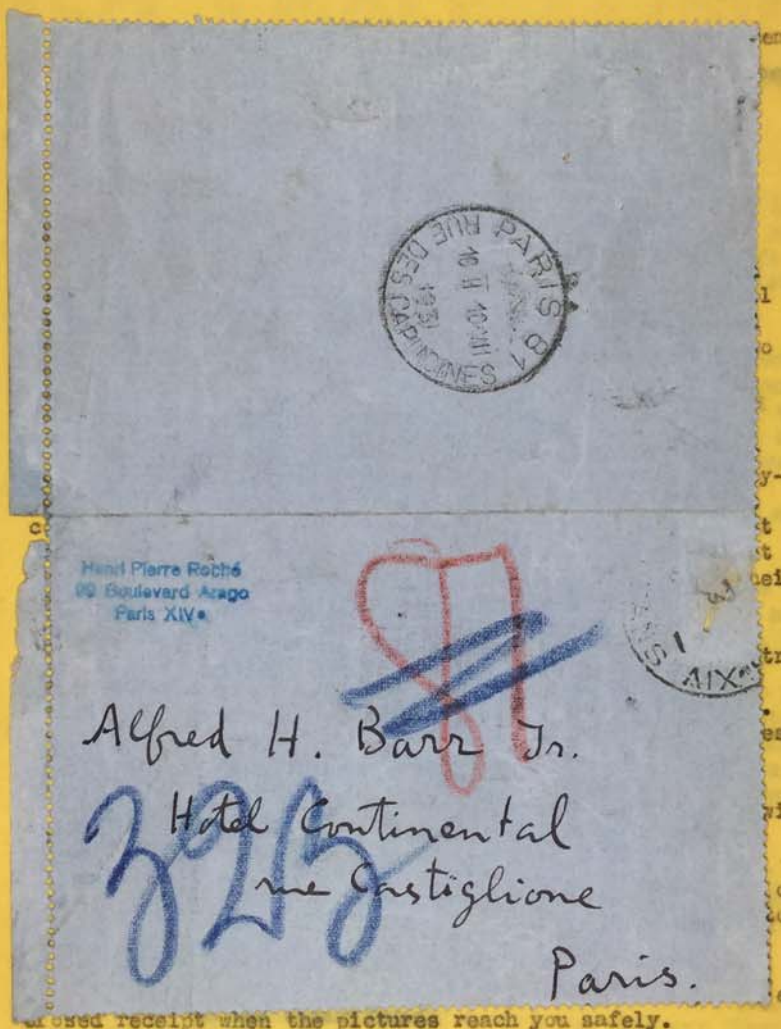
XIII

Duthuit



-ember 2, 1931.

closed receipt when the pictures reach you safely.

Yours sincerely,

Mme. Georges Duthuit,
12 rue César Franck
Paris, France.

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Duthuit

December 2, 1931.

My dear Madame Duthuit:

As you know, our present Exhibition of Matisse closes on December the 6th. On the 8th we will place in the hands of our agent, The Hudson Forwarding and Shipping Company, the pictures which are to be returned to Europe. They will be shipped on the first possible outgoing steamers.

M. Pierre Matisse has doubtless informed you that the group of fourteen paintings and twenty-eight drawings lent by Henri-Matisse are to remain in this country for a while longer. They will go to the Museum at Providence, Rhode Island for an exhibition which will last through December 28th. Then there is a possibility of their going out to California for another exhibition.

I am returning in your care the "Notre Dame" belonging to M. Jean Biette and the watercolor "The Dance" belonging to Mme. Hervieu. I have informed both M. Biette and Mme. Hervieu that their paintings will be addressed to you. I trust this arrangement is satisfactory to you.

Of course all the loans from Paris will be consigned to Follet and André for distribution.

In accordance with the instructions of M. Pierre Matisse we are returning the Figure Décorative to Reid & Lefévre in London.

Will you be good enough to sign the enclosed receipt when the pictures reach you safely.

Yours sincerely,

Mme. Georges Duthuit,
12 rue César Franck
Paris, France.

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Duthuit

XIII

November 20, 1931

My dear Madame Duthuit:

Mr. Barr has described to me the great effort you made to assist him in preparing the Matisse exhibition and in providing information for the catalogue.

May I thank you on behalf of our Trustees for your generous and extensive co-operation.

Very sincerely yours,

AHB

Mme. Georges Duthuit
12 rue César Franck
Paris, France

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Duthuit

XIII

November 4, 1931

Dear Madame Duthuit:

Thank you for your letter of October 14th. I am afraid that you had a very difficult time with the collection of the paintings. I had believed that I had left everything in very definite and clear shape so that Follet and André would need merely to collect the pictures.

I am sorry that the GaleriesGeorges Petit and the Bernheim-Jeune have caused you trouble about insurance. It is their custom to do so. Last year they held up our shipment of Corot and Daumier a week to make advance payment of the insurance of a Corot. I believe, however, that all is now clear.

We have insured the Matisse paintings according to your list.

The Exhibitionsopens today and we have already had most enthusiastic comments. All critics with whom I have spoken and who saw the Georges Petit Exhibition feel that our exhibition is very much superior in quality though not so large. I hope that M. Pierre Matisse is satisfied and will write you more definitely concerning the exhibition. We shall, of course, send you clippings and reports as they come in. It is a pleasure to send you and M. Henri-Matisse catalogues of the exhibition. We shall, of course, send them also to M. Biette, Mme. Hervieu and the others.

Through an error a drawing (dessin) for La Danse was reproduced instead of the watercolor (aquarelle). Both in your letter and in Mme. Hervieu's letter her picture was called a drawing.

I cannot thank you sufficiently for your help in arranging the exhibition and I assure you that our Trustees are most grateful to you.

With cordial good wishes to you and M. Duthuit and to your father, I am

Very sincerely yours,

AB

Mme. Georges Duthuit
12 rue César Franck
Paris XVe, France

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Duthuit

Duthuit

FORM 2 T.W. 1-31 300M

c+ VIII

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PARIS NFT OCT 23 1931

LCO BARR MODERNART

NEWYORK (BARR THE MUSEUM OF MODERN ART 730 5 AVE)

GRAVURES BOIS PLANCHE BOIS EVIDEE POUR PARTIES BLANCHES TIRAGE AU BRUNISSOIR MIL NEUF CENTS SIX STOP MONOTYPES MIL NEUF CENT QUINZE

DUTHUIT.

531P

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Duthuit

XIII

Form 1250

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

October 13, 1931

DUTHUIT
12 rue Cesar-Franck, Paris

RAIE HARMONIE JAUNE TETE ASSURES CINQUE CENT MILLE

Barr

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Ex 111 Duthuit

FORM 2 T.W. 1-31 300M

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FRENCH TELEGRAPH CABLES
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ST. PIERRE ET MIQUELON

FAST SERVICE TO ALL POINTS IN EUROPE, AFRICA, ASIA AND OCEANIA

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PARIS NFT OCT 9 1931

LCO BARR MODERNART

NEWYORK (MUSEUM OF MODERN ART 730 5 AVE)

PRIERE ASSURER RAIE DEUX CENTS STOP ENVERRONS AUSSI HARMONIE JAUNE DEUX CENTS ET TETE BLANCHE ET ROSE CENT MILLE

DUTHUIT.

545P

500,000 francs total

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Duthuit

Museum of Modern Art, 730 Fifth Ave., New York City 1228 A

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	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Duthuit
12, rue Cesar Franck,
Paris

Prier cabler date et procès exact de soidisant gravuresdebois aussi date des monotypes lettre donnant assurances exactes des emprunts Matisse pas recu.

Modernart

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Very sincerely yours,

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Ex VIII

Duthuit

1228 A

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TIME FILED	

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September 30, 1931.

Duthuit.
12 rue Cesar-Franck, Paris

STEIN KANN ELISSEN REFUSED MUELLER NO REPLY BERNHEIM CONSENTS STOP INSURANCE COVERS PAINTINGS AFTER RETURN FROM BALE STOP ENGLISH AND FRENCH COVERED STOP INSURING DRAWINGS STOP FANCY MUST CABLE VALUATIONS FLECHTHEIM COMING VIA BERLIN

Barr.

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Ctt Duthuit

THE MUSEUM OF MODERN ART

730 FIFTH AVENUE

Duthuit

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE Form 1230

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Cable Letter
WLT	Week-End Letter

1931 SEP 30 AM 11 21

Received at ARCADE, RECORSTER BELGIUM 1.

NBD13 CABLE=PARIS 46 30/1640

LCO BARR MODERNART, (CARE THE BARR MUSEUM OF MODERN ART)=

=NEW YORK (730 FIFTH AVE)=

:CABLEZ SI AVEZ CONSENTEMENT PRET STEIN KANN ELISSEN MULLER BERNHEIM STOP PRIERE FAIRE COURRIR ASSURANCE DEPUIS ARRIVEE PARIS DES PEINTURES RETOUR BALE ET COUVRIR AUSSI ASSURANCE TABLEAUX FRANCE ET ANGLETERRE STOP ASSURER DEUX CENT CINQUANTE MILLE FRANCS VINGT HUIT DESSINS MATISSE=

:DUTHUIT.

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Ex Exh

Duthuit

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CLASS OF SERVICE DESIRED			
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TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 25, 1931.

Madame Duthuit
12 rue César Franck
PARIS, France

INSURANCE PLACED PER CABLE STOP EXHIBITION NOVEMBER SECOND DECEMBER SIXTH

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

Very sincerely yours,

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Ex. Fill

Duthuit

FORM 2 T.W. 1-31--300M

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ST. PIERRE ET MIQUELON

FAST SERVICE TO ALL POINTS IN EUROPE, AFRICA, ASIA AND OCEANIA

SEP 25 193

GC CABLE 73 PARIS 31/30 LCO MODERNART NYK=

: TOTAL ASSURANCE COLLECTION MATISSE DEUX MILLIONS SEPT CENT

VINGT CINQ, MILLE FRANCS FRANCAIS LETTRE DETAILS PARTIE

STOP PRIERE CONFIRMER TELEGRAPHIQUEMENT DATE OUVERTURE ET

FERMETURE EXPOSITION MATISSE =

DUTHUIT

====THE MUSEUM OF MODERN ART 730 FIFTH AVE==

Company's own offices. Messengers

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Very sincerely yours,

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Cat. XIII

Duthuit

September 17, 1931.

Madame Georges Duthuit,
12, rue César Franck,
Paris, France.

Dear Madame Duthuit:

I write again to thank you for the letters to Stoneborough and Thayer. So far we have been unsuccessful in making any contact with Stoneborough. Thayer, as you may know, has a mental illness which permits him few lucid moments so that our difficulties in borrowing his Matisse are great. We have, however, taken every possible step.

I am much indebted to you for sending the information which will help greatly in making our Catalog exact. I have one more question:-

"Woman with Green Eyes", Collection Miss Levy, San Francisco,
What date?

M. Biette has written that he will leave his picture, "Notre Dame de Paris" at your house, 12 rue César Franck, to be collected there by André.

Please do not worry if your insurance list has not reached us by the time your pictures are collected since we have a flexible insurance policy which will cover them for a short period until the exact list is received.

Thank you for the photograph of your father. It is very interesting but is almost too vague for reproduction. Have you a clearer photograph perhaps? Also it might be valuable to have simply a portrait head for reproduction in newspapers and so forth.

With best wishes, I am

Very sincerely yours,

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Ex XIII

Duthuit

September 11, 1931.

Madame Georges Duthuit,
12, rue César Franck,
Paris, France.

Dear Madame Duthuit:

I am enclosing again the list of paintings which we are borrowing from French collectors. As I said in my cablegram, M. André already has this list.

With best wishes to M. Matisse and M. Duthuit, I am

Very sincerely yours,

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XIII

Dutilleul

THE MUSEUM OF MODERN ART

ALFRED H. B

730 FIFTH AVENUE
RK CITY

27 - août 1931.

Dutilleul

Cher Monsieur.

Ci joint les lettres pour Messieurs Stanborough et Sophie Thayer - Je regrette que vous ne m'ayez pas indiqué les adresses j'aurais pu les envoyer directement ce qui aurait gagné du temps.

Pour le Portrait de Madame Osthaus Moll de Breslau étant donné les ennuis qui vous sont déjà arrivés mon père pense inutile de lui écrire - Voici une photographie d'Henri Matisse qui nous semble la plus naturelle de toutes celles qui ont été faites ces dernières années.

Je vous serais très reconnaissante de bien vouloir m'adresser la

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XIII

Dutilleul

THE MUSEUM OF MODERN ART

ALFRED H. B

730 FIFTH AVENUE
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1907

Il liste exacte des oeuvres déjà désignées comme devant partir à New York pour qu'il me soit possible d'adresser au musée de Bâle la partie le concernant et ainsi éviter toute erreur possible au moment de retourner aux collectionneurs les oeuvres prêtées.

Je reçois votre lettre à l'instant - & je vous la retourne chargée des renseignements que j'ai pu y joindre. Pour les dates il n'a pas été possible de donner jusqu'ici des dates exactes, celles indiquées marquent beaucoup plus la période de l'oeuvre dans laquelle doit être placé le tableau que sa date exacte.

Il faudrait pour obtenir une date certaine un long et méticuleux travail de classement. Les recherches de mon père faisant chercher dans les

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Dutuit

THE MUSEUM OF MODERN ART

ALFRED H. BA

730 FIFTH AVENUE
ORK CITY

III œuvres ou l'exemplaire de celle-ci pesant plusieurs mois qui pendant un laps de l'octobre à mars de l'année suivante -
aussi ai je toujours noté que nous avons admis une latitude de 18 mois pour établir les dates données -
je ne parle pas ici des erreurs d'impression -
Les "notes de l'artiste ont été tirées de la Grande Revue février 1908 et de divers articles parus depuis cette date -
Pour les assurances comme je n'ai pas ici la liste des œuvres que nous devons prêter, dès que j'aurai reçu la liste demandée plus haut je vous indiquerai les chiffres -

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XIII

Dutheuil

THE MUSEUM OF MODERN ART

ALFRED H. B

[illegible] TH AVENUE
[illegible] ORK CITY

IV

J'ai fait parvenir votre lettre
à Madame Hervein 37 Bd
Bourdon à Paris qui m'écrit
vous avoir fixé un rendez-vous.
Je serai jusqu'au 18 septembre
à Paris 1 Place Charles Félix 9e matin
où vous pourrez toujours m'écrire
s'il vous est nécessaire.
Seule je vous prie transmettre
mon souvenir à Madame
Barr et croyez je vous prie
à l'expression de ma considération
distinguée

Dutheuil

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Duthuit

THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

ALFRED H. BARR, JR., DIRECTOR

Le 25 Août 1931.

Madame Georges Duthuit,
12, Rue César Franck
P a r i s.

Chère Madame,

Je regrette de ne pas encore avoir eu de vos nouvelles en ce qui concerne les quelques questions que je vous avais posées dans ma dernière lettre, mais j'espère avoir vos réponses sous peu.

Il me reste encore quelques renseignements que je me permets de vous demander à vous et à Monsieur Matisse dans l'espoir de ne pas trop vous importuner. Ils se rapportent surtout aux dates des tableaux puisque, comme vous le savez, il y a là plusieurs contradictions. Si vous le préférez, vous n'aurez qu'à me renvoyer ma lettre après y avoir ajouté les réponses en question, ce qui sera d'autant plus simple que pour la plupart elles ne seront pas fort longues.

LA DANSE, Collection Tchoukine:

Quelle date? 1909. ~~exacte~~

LA MUSIQUE, Collection Tchoukine:

Quelle date, 1910 ~~exacte~~ - ~~1906 ou 1907~~

LA MUSIQUE, Esquisse, Collection Goodyear:

Quelle est la date ~~exacte?~~ 1908.

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730 FIFTH AVENUE
NEW YORK CITY

ALFRED H. BARR, JR., DIRECTOR

L'ITALIENNE, Collection Horter, Philadelphia:

(demie-buste de femme, l'épaule droite se confondant avec le fond.) 1915-

Quelle est la date exacte?

PONT SAINT MICHEL, Collection Knoedler:

~~1908~~ ou 1900?

MARINE (Ruysdael) Purrmann:

~~1898~~ ou 1894?

LA RAIE (Chardin)

Quelle est l'année où elle fut achevée, ~~1890~~ ou 1900?

CARMELINA, Boston:

1901, ~~1905~~ ou ~~1904?~~

JOIE DE VIVRE, Barnes:

Achevé en 1906 ~~ou 1907~~? 1907

Esquisse pour la joie de vivre Collection Stein: 1905

Quelle est la date exacte?

Esquisse pour joie de vivre Collection Bernheim (Pastorale, Catalogue de Bâle)

Quelle est la date exacte? 1906

~~Intérieur avec deux figures contre fond en tulles bleues,~~ figures au parasol- Collection Paine, Boston:

Quelle est la date exacte? 1921-

Madame Greta P. -

Est-ce bien le nom exact? oui -

Figure Décorative (fond fleuri):

~~1925 ou 1927?~~ 1926

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THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

ALFRED H. BARR, JR., DIRECTOR

NATURE MORTE, autrefois dans la Collection Carpenter. (Très abstraite). 1917

Quelle est la date exacte?

PAYSAGE DE COLLIOURE, N° 23 du catalogue de Bâle, Collection Thanhauser. Portant la date ~~1910.~~ 1911

Matisse a-t-il été à Collioure en 1909? non a peut-être été à Carolin (côte provençale.

Dans quels musées y-a-t-il des peintures de Matisse en dehors des suivants:

Brême - Bruxelles, - Chicago - Copenhague, - Detroit - Francfort - Grenoble - Londres - Merion - Moscou - Munich - Paris - Washington - Zurich - Bâle. c'est tout ce que je connais. alger,

Quand et comment a eu lieu la rencontre entre Matisse et Tchoukine? Stchoukine est venu voir Matisse à son atelier

Où ont-été éditées les "Notes de l'Artiste" dans le Catalogue de Bâle?

Sont-elles plus complètes in extenso?

Quels sont les paragraphes se rapportant à 1908 et quels sont ceux se rapportant à 1929?

Dans l'espoir que vous trouverez moyen de poser ces questions à votre père à un moment où il ne sera pas trop occupé, de sorte que les réponses puissent être en ma possesion vers le 15 Septembre et avec mes meilleurs souvenirs à Monsieur Matisse et à Monsieur Duthuit, auxquels se joint ma femme, (actuellement en Italie), je vous prie de me croire,

Bien sincèrement à vous,

Alfred H Barr Jr

et les valuations pour l'assurance?

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12, RUE CÉSAR FRANCK, XV^e

14 oct 31

Monsieur.

Comme au moment de l'exposition des peintures la maison Pollet et André n'avait pas de réponse définitive sur la possibilité de prêts de certains collectionneurs - Il a semblé préférable de ne pas retarder le départ de l'ensemble des peintures déjà réunis et de faire ensuite une deuxième expédition La nature morte du musée de Grenoble n'étant toujours pas à Paris j'ai pensé bien faire en la réclamant télégraphiquement —

A ma connaissance a dernier envoi comprendra donc.

1/ la nature morte du musée de Grenoble -
2" Harmonie jaune qui ne va pas comme premier remplacer au Luxembourg "la Buffet" prêtée à votre exposition -
3/ la tête blonde et Rose (1918) que mon père désirerait voir figurer à l'exposition de N.Y.

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et un certain nombre de peintures des collections Bernheim jeune.

Le maison Petit vient de me téléphoner demandant qui se chargerait des assurances des oeuvres vis à vis des collectionneurs.

J'ai répondu que votre musée devait être entièrement responsable vis à vis de chaque collectionneur a qui il est arrivé mais étant donné l'étendue de cette question chez Petit qui ne prête rien mais dont les ~~collections~~ directeurs Mmes. Bignou et Bernheim ont fait des prêts — Je vous demanderais de bien vouloir entrer de suite cette réponse si elle vous est favorable.

Ci joint pour plus de clarté la liste exacte des oeuvres prêtées par mon fils qui annulera la précédente — ou certains choses manquaient.

Veuillez agréer Monsieur l'expression de mes sentiments les distingués

M. Matisse

Mr. Duthuit

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Dethuit

E+ F111

Laurahaus
Badgastein Jusq'au 18 Aout
Autriche

5 Aout 1931

c/o Morgan and Co.
14 Place Vendome
Paris

Chere Madame,

En vous ecrivant hier j'ai oublie deux choses et je regrette de me voir oblige a vour deranger de nouveau aujourd'jui.

Dans une de mes dernieres conversations avec Monsieur votre Frere il m'avait promis de me faire parvenir l'addresse exacte de la famille Sembat pour que je puisse ecrire une lettre officielle en demandant le dessin pour "La Danse". Je m'apercois maintenant n'avoir pas cette addresse et comme le temps commense a presser je me permets de vous envoyer une lettre pour la famille en vous priant de vouloir bien l'addresser . J'ignore mene si le membre de la famille qu'il faut addresser est un monsieur ou une dame. Il est tres facile de changer "monsieur" en "madame" a la machine.

J'ai tres recomment appris que "Les Capucines et la Danse" ont passe de la collection Oskar Moll a celle de Mr. Scofield Thayer ancien proprietaire du "Dial" (une revue dJavanguarde publiee en Amerique) Je me rejoui enormement dJavoir pu enfin retrouver cette toile magnifique. M. Thayer est une personne plutot originale et difficile et si vous pouviez encore m'envoyer une petite lettre de M. Matisse pour lui ce seriat peut-etre le seul moyen de le convaincre a preter.

En vous remerciant de nouveau , je vous prie dJagreer mes salutations bien respectueuses

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Ex XIII
Dutch

addresse jusqu'au 18 Aout:
Laurahaus,
BADGASTEIN,
Autriche.
addresse aprés cette date:
c/o Morgan and Co.
14 Place Vendome
Paris.

le 4 Aout 1931

Chére Madame,

Bien que je sache combien vous etes a ce moment occupee par l'exposition de Bale, je me permet de vous ecrire un mot pour vous demander des informations et encore une lettre de M. Matisse, s'il voudra bien avoir le bonte' de l'ecrire.

M. Le Professeur Oskar Moll a ecrit a la suite d'une lettre de moi en offrant de preter le "Portrait de Mme. Moll" 1908 et "Les Aubergines" 1910. Je me demande si ce dernier ne serait pas "Les Aubergines" 1908 , no. 20 du Catalogue Georges Petit appartenant selon le catalogue au Dr. Gold? Malheureusement le Prof. Moll ne me donne pas les mesures du tableau et tout ce que je sais est qu'il le veut assure pour 30.000 marques. Si vous pouvez me donner quelques informations sur ce tableau je vous en saurai tres gre.

Est-ce-que le Luxembourg a repondu? Il me serait tres important de connaitre leur decision le plus tot possible.

Je desirerais reproduire dans notre catalogue une bonne et recente photographie de M. Henri-Matisse. Pourriez-vous m'en procurer une ou me dire chez quel photographe je pourrai en trouver?

Je n'ai pas encore les valeurs d'assurance des tableaux provenant de M. Matisse, de Grenoble et de Ellissen (l'Idole). J'en ai besoin pour Lénars et pour notre agent dJassurances, preferablement pour le 20 Aout. Je m'embarquerai pour l'Amerique le 22 Aout.

Pourrai-je vous prier de m'envoyer de m'envoyer un petit mot signe' par M. Matisse que jj'inclurai dans ma lettre a M. Jerome Stonborough le propriétaire de la grande Nature Morte Abstraite (Collections Quinn, Collection Carpenter).

J crois vous avoir priée (si ce n'est vous j'ai prie' M.Pierre Matisse) de vouloir bien envoyer un petit mot de monsieur votre pére a Monsieur le Docteur Curt Friedmann
Joachimsthalerstr. 2
Berlin Charlottenburg
le propriétaire de "La Desserte". J'ai vu ce tableau a Berlin, mais M. Friedmann etait absent. Un mot de M. Matisse le deciderait en

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notre faveur.

J'espere ne pas trop vous deranger par ces diverses demandes et je vous remercie pour votre gentillesse continuelle.

Avec bien des souhaits pour le succesx de l'erposition de Bale, veuillez agreer l'expressions de mes sentiments devoues

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Ex XIII

Ex XIII

12, RUE CÉSAR FRANCK. XV^e

Aug 1. 1931

Chère Madame.

J'ai pu apercevoir Monsieur Hellesen ce matin à sa nouvelle adresse 6 Rue Boissière XVI^e

ma lettre après trois adresses ne lui était parvenue que ce matin

Mr. Hellesen se disposait à écrire à son ocmm en Suede pour savoir si elle possede toujours ce matisse dont il lui a fait cadeau il y a quelques années ou si cette toile a fait partie d'un groupe de peintures que cette personne a donné au musée de Oslo

vous a
devion

r. Pie
renvoy
pas ce

Grenob
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la nai

d'avo
131,
La ro
le pe
table

Rosen

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26, 35,
Marocains,
sse y consent
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Paul

son
emprunter

Stein a Garches. Nous n'avons pas parlé
des tableaux mais j'espere que nous avons prepare le terrain. Je
ne demanderaix pas beaucoup de choses mais 'essayerai de les
convaincre avec des arguments sentimentaux.

Des collections anglaises je ne crois pas que nous obtiendront

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Ex FIII

Dutuit

25, 1931

J'ai demandé à photographier toutes les épreuves que vous avez signalées à mon fils - je pourrai donc les lui remettre et vous les faire parvenir dès que je les aurai

Croyez Chère Madame à mes sentiments les plus cordiaux

H Matisse

Votre lettre pour Dr Friedmann est partie hier pour Berlin

vous avi
devions

Quan
r. Pierr
renvoyee
pas ce qu

Je
Grenoble
combien
la nature

Qua
d'avoir,
131, 132,
La robe
le petit
tableaux.

M.
Rosenberg

Hier
Stein a (
des tableaux mais j'espere que nous avons prepare le terrain. Je ne demanderaix pas beaucoup de choses mais 'essayerai de les convaincre avec des arguments sentimentaux.

Des collections anglaises je ne crois pas que nous obtiendront

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Ex Fill

Dutheuil

July 25, 1931

See English of 1st H on attached sheet

Nous avons l'impressions que vous aviez dit que cela s'arrengerait entre vous et que nous ne devions pas ecrire. Peut etre nous trompons nous.

Quand a M. Hellesen la lettre que nous avons envoye r. Pierre Ducreux a ete renvoyee 94 Boulevard Flandrin et dela renvoyee a nous avec une note disant Inconnu au 94. Je ne vois pas ce qu'il y a faire maintenant.

Je n'ai pas eu de réponse du Luxembourg, Kann, Pacquement, Grenoble (dans ma derniere letter a M. Pierre Matisse j'ai dit combien je desire non seulement la "Fillette Lisant" mais aussi la nature morte).

Quand aux tableaux appartenant a M. Matisse vous me permmettez d'avoir, selon mes notes les suivants: Les numeros 6, 23, 26, 35, 131, 132, 133, 136, 141 du catalogue G.P. et en plus Les Marocains, La robe verte sur fond noir, et peut etre si M. Henri Matisse y consent le petit nu couche. (ces deux derniers chez vous). Ca fait 12 tableaux.

M. Pierre Matisse vous a peut etre informee que M. Paul Rosenberg et M. Guillaume ont refuse.

Hier samedi nous avons visite avec M. Goodyear la maison Stein a Garches. Nous n'avons pas parle' de notre désir d'emprunter des tableaux mais j'espere que nous avons prepare le terrain. Je ne demanderaix pas beaucoup de choses mais 'essayerai de les convaincre avec des arguments sentimentaux.

Des collections anglaises je ne crois pas que nous obtiendront

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Draft

les tableaux de Stoop our Brandon Davies ni celui de Kessler, les autres sont presque surs.

M. Pierre Matisse m'avait promis de m'envoyer l'addresse de Freudenberg mais il ne l'a pas encore fait. J'espere qu'il nous sera possible de completer notre liste de preteurs favorables pour le 20 juillet parce que a cette date il m'est absolument necessaire de partir pour au moins trois semaines. Je repasserai par Paris seulement pour quelquesjours en Aout avant de m'embarquer.

Pourriez vous me repeter la date d'ouverture de L'exposition de Bale.

Avant d'etiquetter les dessins (J'inclus une des etiquettes) je voudrais vous demanderx s'il ne serait pas conseillable d'avoir plus de dessins anciens specialment les esquisses pour les grandes compositions anciennes (comme par example La Danse, la Joie de vivre et autres). Il va sans dire que si on xx peut les avoir on retrancherait sur le nombre de dessein choisis entre ceux de l'exposition. Est-ce que les desseins ont des titres et pourriez vous xx avoir la bonte' de me xxxx

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Since ~~we last talked~~ our last conv. Barr
Jowrp has caused to send P. to 2 p
of B., Haus Lebigue. ~~is~~ wire send the
P. M. which he was is also going to B
Can this be jeune Marin ~~go directly~~
to H. G. from B or must it return to
~~Berlin~~. With usual trick —
Since it appears wise to secure the Cof
pictures ~~I think~~ it wise to ask M Bigeon
for his early pkg of 3 figs now in place
n. 145 ~~G P Sixth~~ but not catalogued;
could you let me know the exact date
of this pkg

So far as I know we have had
no definite word from M. Elliston
concerning P'd. and Hello. —
We have heard from the Lux,
Kann, Pacquement, Gen Mus, concerning
the exp. but more —
We are I believe to have a —

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Et XIII

Duthuit

Dear Mad. Duthuiut,

I am sending you herewith the list of collectors

with their pictures which you kindlyagreed to ~~xxxix~~ borrow. ~~Bxxxxx~~

~~xxxxxx~~
Baron G

Ellisse

Kraig

Musée du

Michael

Musee d

Alphons

Freudenb

Purrmann

Muller, S

As I und
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May Ia
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Leonide
The duce
The dire
Robert T
I sugges

.....

I am most eager to have the painting....., included in the eshib. of my works which the Museum of M.A.', N.Y. is planning for Nov. I ~~hope that you will~~ would consider it a great favor if you could see your way clear to lend it

Henri Matisse

12, RUE CÉSAR FRANCK. XV:

9 juillet

Chère madame,

Mon fils m'a bien compris en écrivant
erreur.
Ellisen possède 4 peintures déjà anciennes
mes dont l'idole et une autre moins
récentes aux caractéristiques -
Hellesen possède encore j'espère les
toiles que nous recherchons -
Grâce à l'adresse indiquée sur
votre lettre j'ai appris par téléphone
que lui n'habite plus là mais
que Madame lui fera parvenir
la lettre.
Ce courrier lui porte donc mon
mot de moi au nom de
mon fils lui demandant

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Ex XIII

Duthuit

Dear Mad. Duthuiut,

I am sending you herewith the list of collectors

with their pictures which you kindlyagreed to ~~xxxix~~ borrow. ~~Bxxxxx~~

~~xxxxxxx~~
Baron Gour
~~xx~~

Ellissen

Kraig

Muséedu L

Michael S

Musee de

Alphonse

Freudenbe

Purrmann

Muller, Sc

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by Friday
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Leonide M
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The direc
Robert Tr
I suggest

.....

I am most eager to have the painting....., included in the eshib. of my works which the Museum of M.A.', N.Y. is planning for Nov. I ~~hope that you will~~ would consider it a great favor if you could see your way clear to lend it

Henri-Matisse

de bon cœur accepter de se
priver de cette œuvre quelques se-
maines en faveur de votre musée.
Où si l'œuvre n'est plus à lui
je note ses indications comme
premiers pour trouver la posi-
tion actuelle.
J'ajoute que dès ce moment
que je souhaite favorable je
vous le ferai connaître pour
vous mettre en contact direct=
Il n'y a maintenant plus qu'à
attendre.
Mon fils va mieux - il a été très
sensible à votre pensée. La couleur
des delphiniums a fait rentrer
un rose de convalescence sur la
pierre dans cette chambre de
malade.
Avec bien cordiales et mes
meilleurs sentiments
Duthuit

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Ex XIII

Duthuit

Dear Mad. Duthuiut,

I am sending you herewith the list of collectors with their pictures which you kindlyagreed to borrow. (Georges Petit cat. No 27)

Baron Gourgaud
- le bocal aux poissons rouges (27)
- La baronne Gourgaud (108) (this painting is not necessary and perhaps not desirable but it may be diplomatic to ask for it though if we can have only one the poissons rouges is our choice)

Ellissen
- l'Idole (11)

Kraig
- Le Marin (14)

Muséedu Luxembourg
- Le Buffet (138) (I know M. Verne who is very friendly)

Michael Stein
- Femme au Chapeau (9) and others ?

Musee de Grenoble
- Fillette Lisant (12)
- Nature morte, 1906

Alphonse Kann
- Le rideau jaune (28)
- La table de marbre rose (39)
- Les Glaieuls (137) (of these nos 28 and 39 are most desirable, in fact essential, for the exhibition I will suggest that prof. Paul Sachs, a close friend of M. Kann should cable him from America, but for this it would be necessary to discover his exact address in Capri

Freudenberg
- La desserte, 1897

Purrmann
- Marine (d'après Ruysdael (3)
- Les poissons rouges (24) (this is extremely important)

Muller, Soleure, Swisse
- Jeune fille au balcon (58)

As I understand you prefer to write this collectors directly. My official letters will then be mailed on the next day. The list is so short that I wish exceedingly that we could get the letters written by Friday so tha I can mail mine Saturday.

May Iask M. Henri Matisse to write a brief noteswhich I can present to the following
Leonide Massine (les coloquintes)
The ducess of Roxburghe (paysage)
The director of the Folkwang museum Essen (Nature morte)
Robert Treat paine II , Boston (Interiur)
I suggest the following form

.....

I am most eager to have the painting....., included in the eshib. of my works which the Museum of M.A.' , N.Y. is planning for Nov. I would consider it a great favor if you could see your way clear to lend it

Henri-Matisse

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M. Pierr

I will include the above notes which are very important in my letters asking for these paintings

M. Pierre M. has not yet phoned con cerning the dates. I suggest Nov. 2 to Dec. 6 this would permit loans from Europ. priv. cdl. to be returned to Eur. before the Xmas receptions

I have spoken to M . P.M. about xixiting seeing the other pictures in your father's possession especially the large Marocains I strust that he will not delay arranging this. I am writng M. Kapferer to see what he has. Other suggestions would be most welcome

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Emmett

November 28, 1931

My dear Mr. Emmett:

As you know, our present Exhibition of Matisse closes on December 6th. If convenient for you we will ask our agent, Budworth and Son, to return your two etchings to you on Tuesday, December 8th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your etchings have reached you safely.

We appreciate your generosity in allowing us to have the Matisse etchings for our exhibition.

Yours sincerely,

Burton Emmett, Esq.
54 Washington Mews
New York City

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Essex - Folkestone Mus.

Et III

Emmett

er 1, 1931.

October 27, 1931.

Burton Emmett, Esq.,
40 East 34th Street,
New York City.

My dear Mr. Emmett:

I write to say that the two etchings by Matisse, - "Girl with Gold Fish" and "Woman with Parrots", which you have kindly lent for our coming Exhibition, have arrived safely at the Museum.

A formal receipt will be sent to you as soon as the Catalog is ready.

Yours sincerely,

— above address.

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Ex XIII

Emmett.

October 15
1931

My dear Mr. Emmett:-

I am writing to ask if it would be possible for us to call very shortly for the two Matisse etchings

Girl with Goldfish
Woman with Parrott

as we are to photograph them.

Might I also inquire the valuations which we need for our insurance lists.

Sincerely yours,

Burton Emmett, Esq.
40 East 34
New York

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	MoMA Exhs.	13.2

Essen - Folkwang Mus.

XIII

December 1, 1931.

My dear Dr. Gosebruch:

As you doubtless know, our present Exhibition of Matisse closes on December the 6th. We will deliver "Women by the Sea" to our shipping agent, The Hudson Forwarding & Shipping Company, on December the 7th. He will pack and ship the picture on the first outgoing boat to Germany, where it will be consigned to Gustav Knauer, who will deliver the picture to you at the Folkwang Museum.

Will you kindly sign the enclosed receipt and return it to us as soon as the picture has reached you safely.

Yours sincerely,

Dr. Ernst Gosebruch, Director,
The Folkwang Museum,
Essen, Germany.

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Essen Mus.

XIII

November 20, 1931

My dear Herr Gosebruch:

Once more the Museum of Modern Art is indebted to the Folkwang Museum for the loan of a masterpiece. The "Three Women" by Matisse is a worthy successor to the "Horses" by Franz Marc, and the great Daumier, "Ecce Homo."

May I express to you and through you to your board of supervisors the gratitude of the Trustees of the Museum of Modern Art for the generous co-operation of the Folkwang Museum.

Sincerely yours,

AEG

Herr Ernst Gosebruch, Director
The Museum Folkwang
Essen, Germany

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Ex XIII

Essen

c/o Morgan and Co.
14 Place Vendome
Paris

Aug. 18, 1931.

Dierktor Ernst Gosebruch
Folkwang Museum
Essen

Dear Dr. Gosebruch,

May I trouble you to let me know at your earliest convenience the insurance valuation of the large Matisse "Three Figures with a Turtle".

I shall make arrangements for packing and shipping with Knauer of Berlin. The picture should leave Essen about the 25th of September.

Thanking you for your kind cooperation and with kind regards to Dr. and Mrs. Kästner, I am,

Very sincerely yours

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Essen

MUSEUM FOLKWANG
ESSEN
BISMARCKSTRASSE 64 - RUF: 40542

St.

July 30th, 1931.

The Museum of Modern Art,
730 Fifth Avenue
N E W Y O R K C I T Y.

Gentlemen,

Mr. Alfred Barr, who has visited with his wife the Museum Folkwang last Sunday, asked us, to send you eight prints of the picture of Matisse "Frauen am Meer", which he has choosed for the"Matisse-Exhibition" in New-York. Enclosed please find the account of Mr.Renger-Patzsch who has made these photos.

In order of Mr. Barr we also got done a box for the picture of Matisse, the account of which you will find enclosed too. Please be so kind to send the amount for the two bills to our account at "Bankhaus Simon Hirschland, Essen, Kunstverein Folkwang, Separatkonto".

Yours truly

F. Grohmann

8 photos rec'd 8/1/31

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Ex 4111

Essen

c/o Morgan and Co.
14 Place Vendome
Paris

18 July 1931

Herrn Direktor Ernst Gosebruch
Folkwang Museum
Essen

Dear Director Gosebruch,

Mr. Neumann brings me a very happy account of his visit with you. I envied your long talk in the Gallery carried on before so many marvellous pictures.

As you now know the Museum is planning the most important Matisse Exhibition ever held in America. It will begin on November 2nd and continue to December 6th, 1931. Mr. Neumann may have told you about my hesitation in approaching again the Folkwang Museum which has with the Art Institute of Chicago been the most generous in assisting us with our exhibitions.

M. Matisse is however very anxious to include paintings from the Folkwang Museum especially the large still life. While we were discussing the Exhibition he showed me a small Seemann color print and asked whether I could possibly borrow it . I said that I would try.

I am writing therefore to ask you whether we may borrow the "Still Life" (Flowers against a blue background), in addition to the large composition of "Three Figures looking at a Tortoise" which Mr. Neumann tells me is not hanging at present and might therefore be available without deranging your walls. We would be overjoyed to have either or both of them.

We expect to borrow from the Luxembourg and from the Grenoble Museum and many European private collectors.

Trusting that you may see your way to consenting to my request and with renewed thanks to you and to the Museum Committee for its repeated generosity, I am, with kind personal regards to you,

Very sincerely,

P.S. It is probable that our President, Mr. A.C. Goodyear will vist the Folkwang Museum within the next few weeks. He wishes to see it above all other German Museums.

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Ex Exh Friedmann

Ex Exh Friedman

Ex Exh Friedmann

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SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Cable Letter
WLT	Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

1931 DEC 2 AM 9 22

Received at ARCADE, HECKSHER BLDG., N. Y.

NAA2 CABLE=BERLIN 11 2 1457

LCO BARR MODERNART (BARR CARE THE MUSEUM OF MODERN ART)=

NEWYORK (730 5 AVE)==

UNTER DEN SELBEN BEDINGUNGEN EINVERSTANDEN=

CURT FRIEDMANN.

Wire J. N. Brown.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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Ex Exh Friedmann

Ex Exh Friedmann

Friedmann

Ex Exh

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

December 1, 1931.

CURT FRIEDMANN
JOACHIMSTHALERSTRASSE 2
BERLIN-CHARLOTTENBURG, GERMANY

LA DESSERTE DESIRED FOR EXHIBITION PROVIDENCE MUSEUM

UNTIL DECEMBER TWENTY-EIGHTH PLEASE CABLE COLLECT

PERMISSION TO LEND

Barr, Modernart

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 13.2

Ex FIII Friedmann

Ex FIII Friedman

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 23, 1931.

Curt Friedmann,
Joachimsthaler Str. 2,
Berlin-Charlottenburg, Germany.

MATISSE LA DESSERTE INSURED FOR FIFTEEN THOUSAND DOLLARS FROM WALL TO

WALL DOCUMENT OF INSURANCE EN ROUTE TO YOU

Barr, Modernart

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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Ex Ex III

Friedmann

Ex Ex III

Friedman

THE sender of this RCA Radiogram used the Swift, Direct, Accurate World-Wide Wireless facilities of R. C. A., in communicating with you. To send your reply, through the same fast system, telephone CIRCLE 7-6210

The rates are:

Full Rate . 25¢ . . . per word
Deferred Rate . 12½¢ " "
NLT (Radioletters) $1.50 for first 25 words
6¢ for each additional word

May we have your reply, please?

R. C. A. COMMUNICATIONS, Inc.
A Radio Corporation of America Subsidiary

RA [globe] Via [globe] RCA AM

C SEP 23 1931 12 09 PM

FORM 112-C. L. TEL. CIRCLE 7-6210
RECEIVED AT 102 W. 56th St. NEW YORK, AT _____ STANDARD TIME

CL47 PRK814 XHX

BERLIN 17 23 1653

LCD MODERN ART NEWYORK

CABLE TO DR FRIEDMANN WHETHER PICTURE INSURED POLICY

FOLLOWING OTHERWISE NO DELIVERY

KNAUER

Telephone Your Reply
Call Circle 7-6210

TELEPHONE: HANOVER 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

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Ex FIII

Friedmann

Ex FIII

Friedman

Paris den 25. August 1931.

An Herrn Dr. Curt Friedmann,
Joachimsthaler Str. 2.,
Berlin-Charlottenburg.
(Deutschland)

Sehr geehrter Herr Dr. Friedmann,

Zu meinem lebhaften Bedauern habe ich bis heute kein Brief von Ihnen erhalten, bezüglich Ihres "Matisse" - "Le Désert".

Dennoch hoffe ich die Ehre zu haben, dieses Gemälde in unserer diesjährigen Ausstellung benützen zu dürfen.

Mit vorzüglicher Hochachtung verbleibe ich

Ihr ergebener,

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 13.2

Ex FIII

~~I hope that you have~~ Friedmann

While in Berlin
I took the liberty (yesterday) to present the card which you had given me Mr Neumann and was kindly received by

Ex FIII Friedmann

Royal Hotel, Winter & Gstaad Palace

SCHWEIZ GSTAAD SUISSE

23/VII 31

Herr Dir. Alfred H. Barr jr
Paris.

Sehr geehrter Herr Direktor!

Ihre gestrige Karte, die mir leider verspätet zugestellt wurde ist Ihnen, Ihren unterstützen ~~up~~ ich mich sehr gefreut habe, etwas über ~~etwas~~ Ihre Arbeit

Dear Sir

Sehr geehrter Herr Doktor!

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Matis
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tered the greatest sympathy and cooperation for our exhibitions and our museum is noted in ~~for~~ devoting special attention to the development

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 13.2

Ex Fill

~~I hope that you have~~ Friedmann

Dear Sir

While in Berlin I took the liberty (procured) the card which you had given Mr Neumann and was kindly

Sehr geehrter Herr Doktor!

Eine reizende Arbeit sind gute. In die nächste Woche 15 bis 20 August wieder in Berlin. Vielleicht haben Sie dann wieder etwas von sich hören.

Mit herzlichen Grüßen

Ihr Gerstenberger

Berlin Joachimsthalerstr 2

Matisse

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our exhibitions and our museum is noted

for devoting special attention to the development

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Ex FIII

~~I hope that you have~~ Friedmann

~~Dear Sir~~

While in Berlin I took the liberty (permission) the card which you had given Mr Neumann and was kindly permitted by your ~~secretary~~ Miss Reifer to

~~you have perhaps read that while passing through Berlin I was permitted~~ to see your Matisse ~~picture~~ "La Desserte" - I am very grateful to you for having made it possible for me to see it during your absence - My enthusiasm and interest for this picture has greatly increased since I have seen it and if I have not written you again urging you to consider my request favorably, it was because I did not wish of course to disturb your vacation -

Since my first letter to you we have seen ~~many important loans of pictures hitherto unknown to the public~~ the recent loans of the Museums of the Luxembourg. Essen & Dresden besides the promise of many important pictures/works from private collections hitherto unknown to the public -

It is in Germany that we have always encountered the greatest sympathy and cooperation for our exhibitions and our museum is noted in Europe for devoting special attention to the development

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of german painting, sculpture & Architecture —

I trust that owing to the brief period of the exhibition you will see your way towards granting us the loan of your ~~wonderful~~ Matisse which as you know is the most important painting of the I ten years of his activity.

Our shippers are Knauer of Berlin whom we believe to be the best in Germany. Should you be willing to lend could I ask you for the valuation of the picture so that we may insure it against each and every risk

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Ex XIII

Friedmann

c/o Morgan and Co.
14 Place Vendome
Paris, France

July 18, 1931

Dr. Curt Friedmann
Joachimsthaler Str. 2
Berlin Charlottenburg

Dear Dr. Friedmann,

For several weeks I have been trying to discover the owner of the excellent painting by Matisse " La Desserte" . Through a lucky accident I learned from Mr. J. B. Neumann that you are the owner of it.

Our Museum is planning with the assistance of M. Matisse a great exhibition of his works tobbe held in New York from November 2nd to December 6th.

The Museum as perhaps you already know is supported by many of the most important collectors of modern art in America including Mr. Conger Goodyear, Mrs. John D. Rockefeller Jr. , Mr. Stephen C. Clark and others listed below. We have in the past borrowed from many European Collections including the Louvre and the National Gallery of Berlin, the Museums of Hamburg, Mannheim, Essen
Essen, Munich , Cologne and Breslau, and such private collectors as Samuel Courtauld, Jacques Doucet, Baron Gourgaud, Fritz Hess, Bernhard Koehler and many others.

Already many collectors have consented to lend Matisses such as Lord Ivor Churchill, the Duchess of Roxburghe, Hans Seligman, Hans Purrmann and probably the Luxembourg and the Museums of Grenoble and Essen.

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M. Matisse who has, I believe, already written you, considers "La Desserte" to be the finest of all his paintings before 1900. We are for this reason extremely eager to borrow it . The Museum would of course pay all expenses of packing, shipping and insurance .

Trusting that you will give this matter the most serious consideration and that I may receive a favorable answer, I am,

Very sincerely yours,

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Goodyear

November 28, 1931

My dear Mr. Goodyear:

As you know, our present Exhibition of Matisse closes on December 6th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Tuesday, December 8th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

We appreciate your generosity in allowing us to have the Matisse painting for our exhibition.

Yours sincerely,

A. Conger Goodyear, Esq.
116 East 66 Street
New York City

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Goodyear

XIII

December 3, 1931

My dear Mr. Goodyear:

We have been informed by Mr. John Nicholas Brown of Providence that you have agreed to lend your Matisse picture to the Rhode Island School of Design. Therefore, at the close of our Exhibition on December 6th we will instruct our agent, Budworth and Son, to forward your loan directly to Providence.

Trusting that this arrangement in perfectly satisfactory to you, I am

Very sincerely yours,

JHS

A. Conger Goodyear, Esq.
1253 New York Central Building
230 Park Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 13.2

Ex XIII

Goodyear

THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

730 FIFTH AVENUE
NEW YORK CITY

230 Park Ave.
Oct.22nd, 1931.

Miss Mary Sands,
Secretary,
Museum of Modern Art,
New York City.

Dear Miss Sands:

Thank you for your letter of the 21st in reference to La Musique, and the executive committee meeting.

It will not be necessary to insure the picture.

Yours very truly,

A. C. Goodyear

President.

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNINSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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Et Fils

October 21, 1931.

Dear Mr. Goodyear:

In accordance with our request Knoedler's delivered to us this morning your Matisse, La Musique. We are having it photographed for the Catalog.

Mr. Clark has asked me to let you know that he will attend the Executive Committee meeting on next Tuesday, October 27th, at your apartment, at five o'clock. I have been assured by the secretaries of Mrs. Rockefeller, Mr. Dale, and Mrs. Lewisohn that they will attend.

Yours sincerely,

A. Conger Goodyear, Esq.,
230 Park Avenue,
New York City.

P.S. Do you wish us to insure La Musique at what value?

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Gourgaud

XIV #13

December 1, 1931.

Baron Napoléon Gourgaud,
77, rue de Lille, Paris, France.

My dear Baron Gourgaud:

As you doubtless know, our present Exhibition of Matisse closes on December the 6th. On the following day we will deliver your paintings, "Le bocal aux Poissons Rouges" and "Le Baronne Gourgaud", to our shipping agent, The Hudson Forwarding and Shipping Company of New York. He will pack and ship your pictures on the first out-going boat to France, where they will be consigned to the agents Follet and André in Paris, who in turn will deliver the pictures to you at the above address.

Will you kindly sign the enclosed receipt and return it to us as soon as the pictures have reached you safely.

We are very grateful to you for your generosity in lending these pictures to us.

Yours sincerely,

MM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	13.2

Gourgaud.

77, RUE DE LILLE

TÉL. : FLEURUS 11-66

Dear Sir.

I am [illegible] to-day [illegible] I [illegible] [illegible] [illegible]

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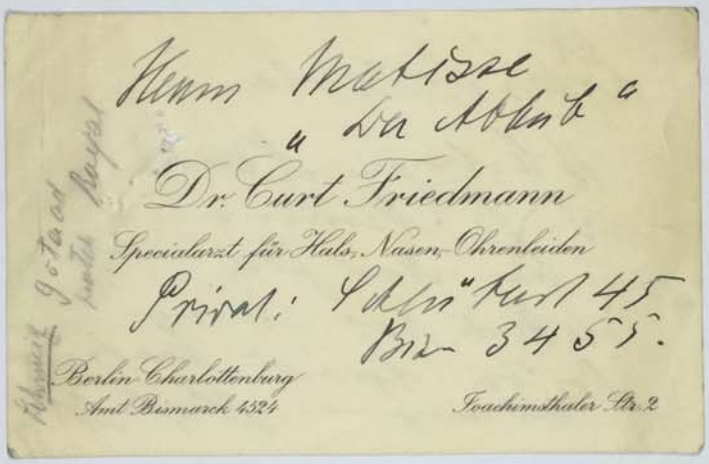
	MoMA Exhs.	13.2



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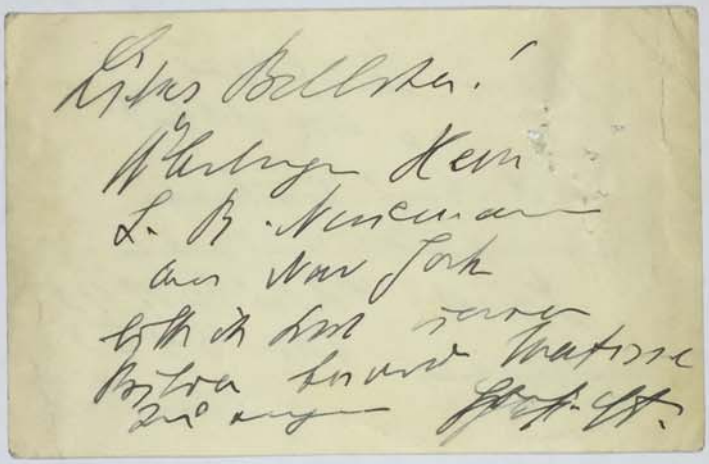
	MoMA Exhs.	13.2



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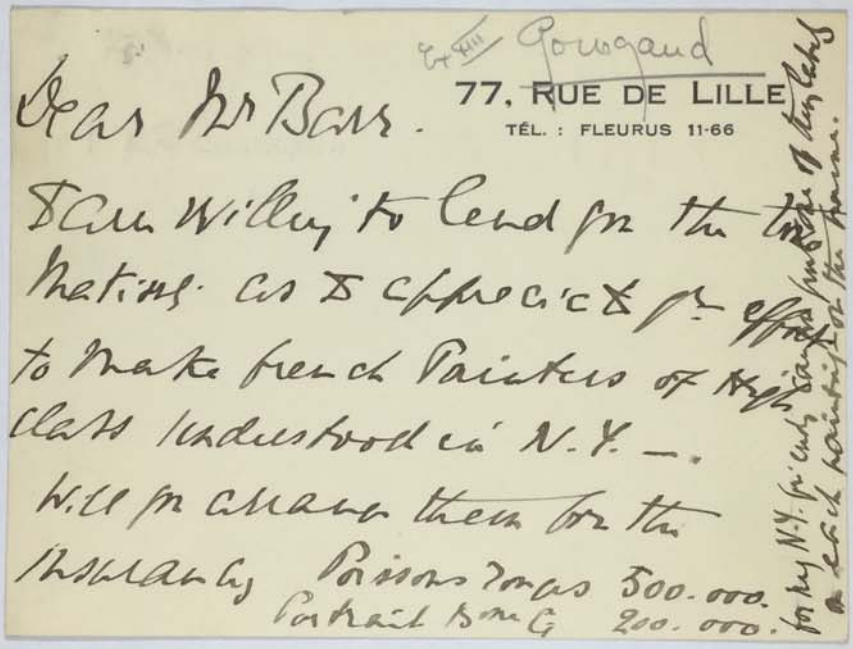
	MoMA Exhs.	13.2



77, RUE DE LILLE
TÉL. : FLEURUS 11-66

Dear Mr Barr. Gr Fill Gougaud

I am willing to lend for the
hanging as I should like
to make French Painters of high
class understood in N.Y. —.
Will you arrange them for the
insurance Poissons Dorés 300.000.
Portrait Bonnard 200.000.

to buy N.Y. for only 500 francs a piece of painting of the French

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I duly expect you to the end of the month
of the packing - -
When do you leave Paris ?
I shall be back from the isle of Wight
by the 20th July. - -
Hoping to see you this month.
I am sincerely yours.

J. Barnard

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Gourgaud.

77, RUE DE LILLE
TÉL. : FLEURUS 11-66

Dear Sir.

I am most pleased - but terribly sorry as the 2 pictures are already promised to the Exhibition which takes place at Bâle - (Mr. Hyeland) after September - I believe -.

They will go from Paris to Bâle. I am sorry not to be able to contribute to your splendid efforts in N.Y. but I don't see how I can manage it -.

Yrs. Very sincerely

Gourgaud.

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Gourgaud

July 3, 1931

The Baron Napoléon Gourgaud
77 r. de Lille

Dear Baron Gourgaud,

You have doubtless had a letter from M. Henri-Matisse informing you of the exhibition of his paintings to be held in the Museum of Modern Art during November of this year.

In this exhibition which is to be the most important of its kind ever held in America we hope to emphasize that great period in Matisse's oeuvre which extends from 1910 to 1920 and is characterized by the magnificent series of "Poissons Rouges". Of this group your "Le Bocal aux Poissons Rouges" is one of the finest. Therefore I must ask you most urgently whether you will lend it to the New York Exhibition. I scarcely dare ask also for the portrait of the Baronne Gourgaud though this also because it is one of the few portraits by Matisse would add greatly to the exhibition.

Remembering the extreme generosity which you displayed in lendingthe Corot and Daumier last year, I am most reluctant to ask another such favor but the quality of your paintings requires me to hope that you will again assist in making another of our exhibitions a success.

With best wishes to you and to the Baronne Gourgaud, I am,

Respectfully yours,

Hotel Continental, r' Castiglione, Paris.

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Gen.

Greene

The Pierpont Morgan Library
29-33 East Thirty-sixth Street
New York City

Telephone: Caledonia 0008
Cable address: Morglib Newyork

December 9, 1931

Miss Mary Sands, Secretary
The Museum of Modern Art
730 Fifth Avenue
New York City.

My dear Miss Sands:

Miss Greene has asked me to return to you with this, your receipt for her Matisse drawing, duly signed.

Miss Greene asks me to take this opportunity of thanking you very much indeed for presenting her with the frame in which you have placed her drawing.

Yours very truly,
Violet Burnie
Secretary.

Enclosure.

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Ex Exhi

Greene

December 1, 1931.

Dear Miss Greene:

As you know, our present Exhibition of Matisse closes on December the 6th. If convenient for you, we will return your drawing to you on Tuesday, the 8th, at the Morgan Library. If you wish us to send it to another address, will you kindly have your secretary telephone me.

Inasmuch as we have reframed your picture, Mr. Barr suggests that the Museum present you with the frame if you care to have it.

Will you kindly sign the enclosed receipt and return it to us when the picture is again safely in your hands.

Yours sincerely,

Miss Belle da Costa Greene,
The Morgan Library,
29 East 36th Street, New York City.

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

Grenoble 73

XIII

1931

October 14, 1931

Dear Miss Green:

Mr. Stieglitz informs me that you were one of the earliest collectors of Matisse in America and that you purchased from one of the pre-War Matisse exhibitions a drawing or two.

Would it be possible for me to see these drawings with a view to including them in our Matisse exhibition which opens on November second? I could come to see them at almost any time convenient for you, preferably in the nearest possible future.

Very sincerely yours,

AHB

Miss Belle Green
Morgan Library
29 East 36 Street
New York City

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Grenoble

Ex XIII

Grieumard

13

1931

October 15
1931

Louis C.Grieumard
2046 Rittenhouse Street
Philadelphia.

Dear sirs:-

Will you kindly collect,properly pack and ship to us on October 20 care of Budworth & Son, 424 West 52 the following paintings.

Interior at Nice by Matisse, owned by R.Sturgis Ingersoll, Penllyn, Pennsylvania.

The Italian Woman by Matisse,owned by Earl Horter
2219 Delancey Street, Philadelphia.

Will you arrange by phone with Mr.Ingersoll at 1035 Land Title Building and with Mr.Horter for collecting the paintings at their convenience.

They should be shipped with only a nominal insurance value as our policy covers them from wall to wall.

Yours very truly,

(A)

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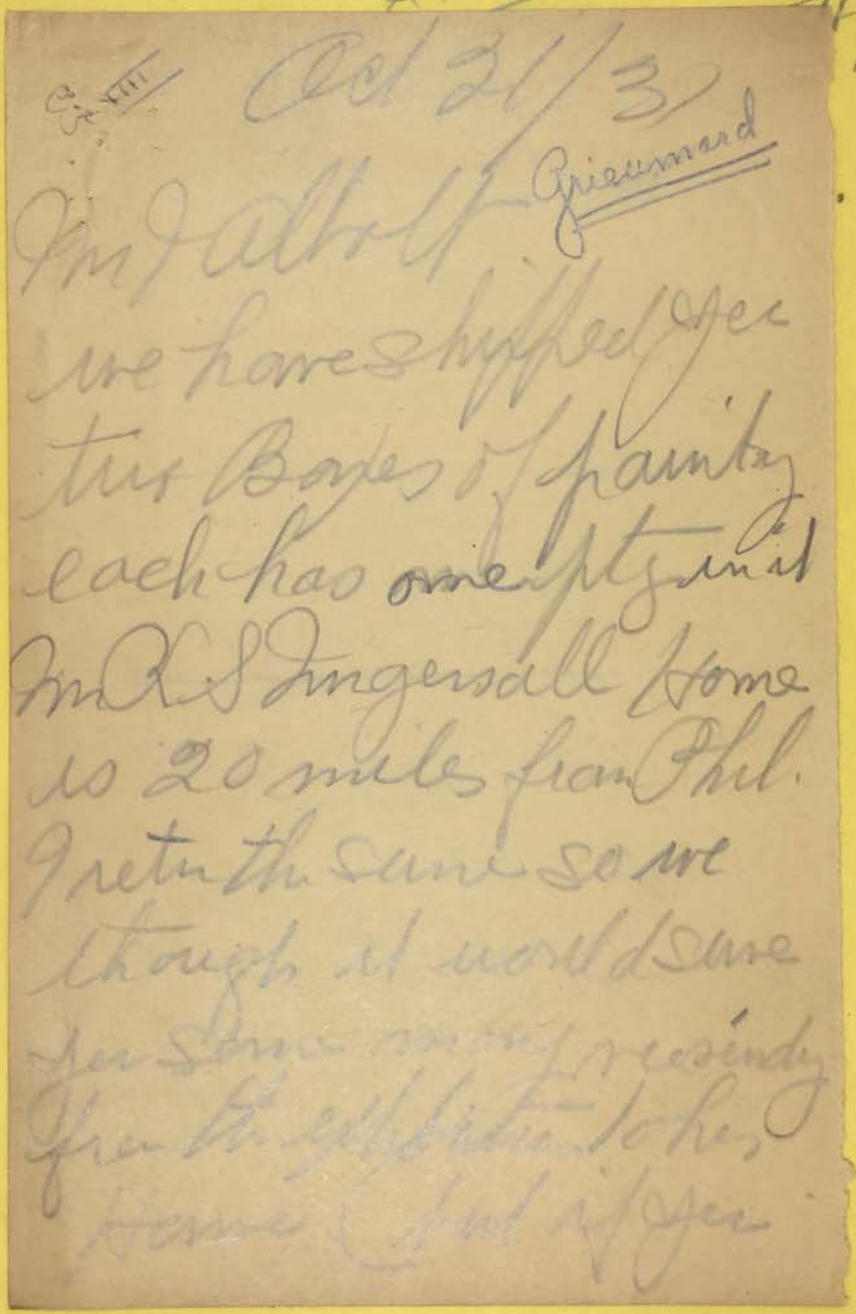
Grenoble

~~XIII~~ 413

, 1931



Ex XIII Oct 21/3

Grieumard

Im Adolf We have shipped per
two Boxes of paintings
each has one pkg sent
Mr L S Ingersall Home
is 20 miles from Phil.
I return the same so we
though it would save
you some expressing
for to sell it for me,
have had if per

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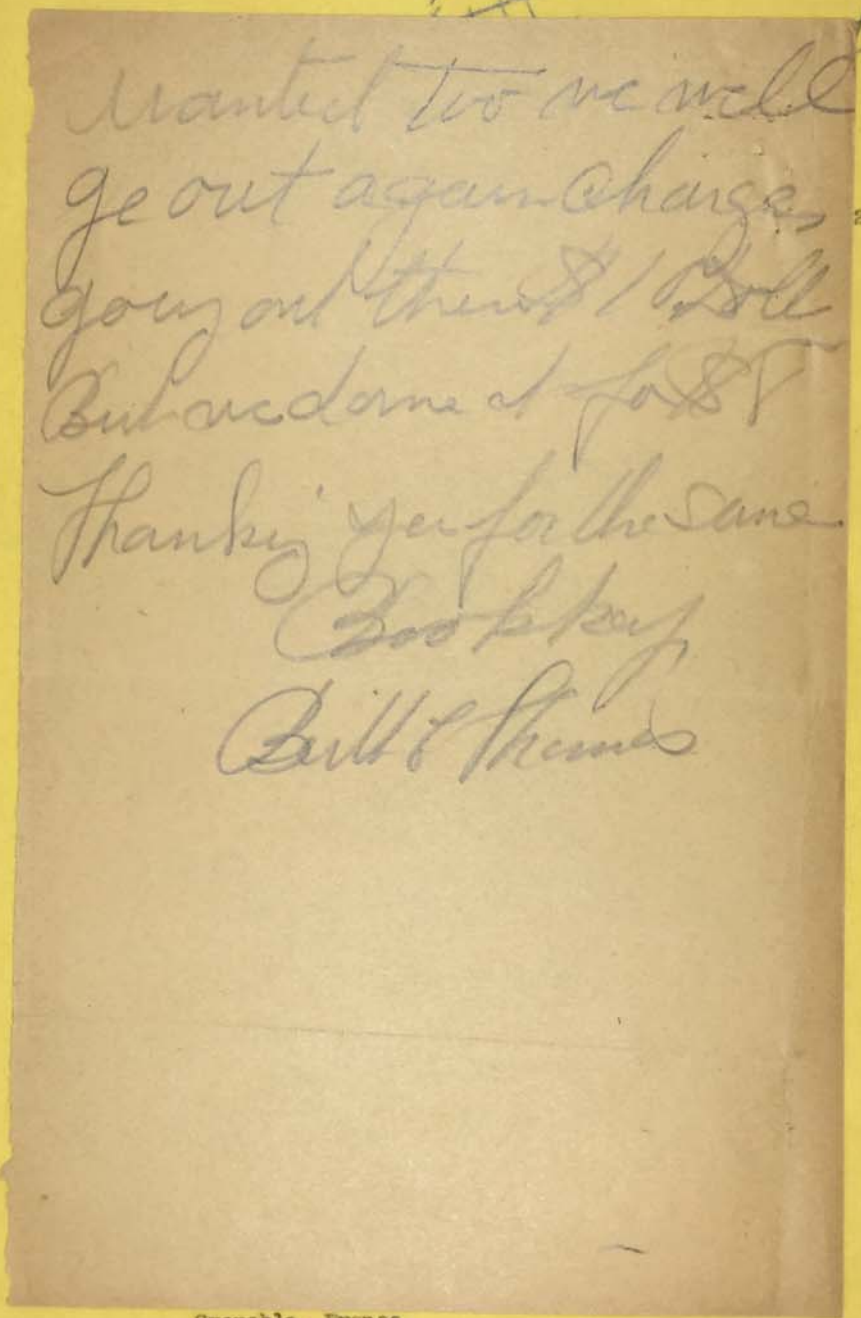
Grenoble

#13



wanted two more weeks
go out again charge
Gay and Thurs & Bill
Bivouac dans les Alps
Thanks for the same
Good bye
Bill & Friends

2, 1931

Grenoble, France

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Grenoble

~~A+++~~

Mus.

#13

December 2, 1931

My dear Monsieur Farcy:

As you doubtless know, our present Exhibition of Matisse closes on December the 6th. On the following day we will deliver your paintings, "Marguerite Reading" and "Oriental Rugs" to our shipping agent, The Hudson Forwarding and Shipping Company of New York. He will pack and ship your pictures on the first out-going boat to France, where they will be consigned to the agents, Follet and André, in Paris who in turn will deliver the pictures to you at the address below.

Will you kindly sign the enclosed receipt and return it to us as soon as the pictures have reached you safely.

We are very grateful to you for your generosity in lending these pictures to us.

Yours sincerely,

JHS

M. Farcy, Directeur
The Art Museum
Grenoble, France

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Grenoble
Farcy

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CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Cable Letter
WLT	Week-End Letter

Received at 1931 SEP 30 PM 2 47

NK79 CABLE=PARIS 24 30/1610

LCO BARR MODERNART (BARR % THE MUSEUM OF MODERN ART)=

=NYK (730 FIFTH AVENUE)=

PRIERE ASSURER LISEUSE LISEUSE DEUX CENT CINQUANTE MILLE FRANCS NATURE MORTE QUATRE CENT MILLE FRANCS CABLER ACCORD=

FARCY MUSEE GRENOBLE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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Grenoble
Farcy

Grenoble

1238 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	X
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 30, 1931.

FARCY, Musée Grenoble
Grenoble, France.

DEUX TABLEAUX ASSURÉS SIX cent CINQUANTE MILLES FRANCS

BAUR

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Grenoble
Copy

Grenoble
1229-S

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September24, 1931

Farcy, Musée d'Art G
Grenoble, France

PLEASE CABLE VALUATIONS TWO MATISSES AND INSTRUCT ANDRÉ

Modernart

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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Grenoble
Farcy

c/o Morgan and Co.
14 Place Vendome
Paris

15 Aout 1931

M. le Directeur Farcy,
Musee de Grenoble
Grenoble

M. le Directeur,

J'apprends a l'instant de Mme. Duthuit que le Musee de Grenoble est dispose a preter au Museum of Modern Art de New York la "Nature Morte" et la "Fillette Lisant" du Legs Sembat pour la grande exposition Matisse qui aura lieu a New York du 2 Novembre au 6 Decambre 1931.

Je ne saurais assez vous remercier de votre generosite et je suis heureux que le Musee de Grenoble donne ainsi au jeune Musee dJArt Moderne de New York une preuve evidente de sa sympathie pour l'oeuvre de propagande artistique et culturale que nous developons aux Etats Unis et qui ne peut que raffermir les liens dJamitie entre la France et l'Amerique.

Le Musee se charge naturellement de tous les frais d'emballage, transport et assurance contre tous risques du moment que les tableaux quittent le Musee de Grenoble jusqu'a leur retour au Musee de Grenoble. Si les tableaux ont ete pretes a l'exposition de Bale le Musee payera l'assurance du moment que les tableaux quittent Paris jusqu'a leur retour au Musee de Grenoble.

Je me permets de vous prier de m'informer le plus tot possible de la somme pour laquelle vous desirez que ces tableaux soient assures, car je m'embarque pour les Etats Unis le 22 Aout.

Veuillez agreer, M. le Directeur, avec mes sinceres remerciments, l'expression de ma plus haute consideration

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	13.2

Ex XIII

Grenoble

letter to M. Sembat, Grenoble
c/o Mme Duthuit

c/o Morgan and Co.
14 Place Vendome
Paris

le 5 Aout 1931

Cher Monsieur,

Vous avez sans doute appris de Mme. Duthuit et peut-etre de M. Matisse lui-meme qu'on est entrain d'organiger dans le Musee d'Art Moderne de New York une exposition Matisse qui aura lieu du 2 Novembre au 6 Decembre 1931.

Pour cette exposition le Musee de Grenoble nous a deja concede les deux beaux tableaux du Legs Sembat, la "Nature Morte" et la "Fillette Lisant" et je vous assure que nous nous sentons profondement obliges vers votre famille a laquelle nous devons indirectement le pret de ces deux chefs-d'oeuvre.

Selon le désir de M. Matisse nous allons exposer nombre de ses dessins et nous allons essayer d'etablir aux yeux du public le contact entre l'oeuvre peinte et l'oeuvre dessinee du maitre.

Malheureusement il nous sera impossible d'emprunter "La Danse" de l'ancienne Collection Tchoukine a present dans le Musee d'Art Occidental a Moscou. Cette toile est tres connue grace aux nombreuses reproductions dans les traites d'Art moderne ainsi que dans les monographies sur Henri-Matisse et notre exposition serait incomplete si cette oeuvre n'etait pas de quelque facon representee.

M. Matisse nous a vivement recommande de soliciter aupres de vous l'emprunt du dessin pour "La Danse" qu'il considere tres important. Ainsi nous nous unissons a lui pour vous prier de mettre un comble a votre generosite en nous concedant ce dessin qui ajoutera tant de poids a l'eclatante manifestation qui aura lieu aux Etats Unis.

Il va sans dire que le Musee payerait tous les frais d'assurance, emballage et expedition.

Dans l'espoir qu'il vous sera possible de m'accorder une reponse favorable, je vous prie de vouloir bien agreer l'expression de mes sentiments tres respectueux

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E+F III

Farcy

le 4 juillet 1931.

M. le Directeur Farcy
Musée de Grenoble
Grenoble

Monsieur,

Vous avez sans doute deja recu une lettere de M. Henri-Matisse vous demandant de vouloir bien preter la "Nature Morte, 1906" et la "Fillette Lisant" du Musee de Grenoble pour une exposition qui aura lieu dans le Musee d'Art Moderne a New York du 2 Novembre au 6 Decembre 1931.

Vous avez, je crois, deja recu les catalogues de certaines de nos expositions: Cezanne, Seurat, van Gogh, Gauguin - Painting in Paris - Corot et Daumier. Pour cette derniere nous avons emprunte des peintures du Louvre, de la Galerie Nationale de Berlin, du Folkwang Museum de Essen et de plusieurs collectionneurs prives en France, Allemagne et Angleterre.

Pour l'exposition Matisse nous esperons d'obtenir des prets du Musee du Luxembourg et d'autres musees ainsi que de collectionneurs d'Europe et d'Amerique.

Mon desir d'obtenir ces tableaux du Musee de Grenoble est d'autant plus vif car on a en Amerique l'idee qu'en France c'est seulement a Paris qu'on peut voir et connaitre l'art moderne.

Grenoble est une exception si eclatante parmi les Musees Francais de province qu'il serait tres interessant de mettre en evidence a l'etranger la brilliante intiative de votre musee.

Il va sans dire que le Musee d'art Moderne de New York payerait tous les frais d'emballage, d'assurance et de transport.

Dans l'espoir que vous me ferez l'honneur d'une reponse favorable je vous prie de vouloir bien agreer, Monsieur, l'expression de mes sentiments tres distingues

Hotel Continental
3 r. de Castiglione
Paris