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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

ITINERARY OF THE MAILLOL CIRCULATING EXHIBITION

March 3 - 29, 1958

Paul Rosenberg & Co., New York

April 15 - May 15, 1958

Philadelphia Museum of Art

each

964	4000 -	\$ 3836	\$ 959 for 1000 -
814	6000 -	\$ 4824 -	\$ 804 1000 -

San Francisco, Calif.

November 3 - December 20, 1959

Los Angeles County Museum, Los Angeles, Calif.

January 17 - February 14, 1960

Dallas Museum of Fine Arts, Dallas Texas

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Paul Rosenberg & Co.
20 East 79th Street
New York 21, N.Y.

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EXHIBITION OF SCULPTURE BY ARISTIDE MAILLOL

1. The Couple, 1897, 9 1/2" high
2. The Shepherdess, 1897, 9 1/4" high
3. Leda, 1900, 11 1/2" high
4. Young Girl Kneeling, 1900, 10" high
5. Young Girl With Arm Over Her Eyes, 1900, 8 3/4" high
6. Torso With Drapery, 1900, 8 1/2" high
7. Crouching Bather, 1900, 7 1/2" high
8. Modesty, 1900, 6 3/4" high by 8 3/4" wide
9. Bather With Drapery, c. 1900, 30 1/2" high
10. Bather With Chignon, c. 1900, 26 1/4" high
11. Flora, small version, c. 1900, 26" high
12. Mediterranean, small version, 1902, 4" high by 5" wide
13. Mediterranean, second version, 1902-20, 8" high
14. Night, c. 1902, 7" high
15. Standing Bather, 1906, 47 3/4" high
16. Portrait of Renoir, 1907, 16" high
17. Young Cyclist, 1907-8, 38" high
18. Young Man Standing, 1908, 12 1/2" high
19. Youth, 1910, 41 1/2" high
20. Fawns, 1910, 64 1/2" high
21. Spring, 1910-11, 67" high
22. Summer, 1910-11, 64" high
23. Flora, 1911, 65" high
24. Small Torso, 1913, 5 1/2" high by 6 3/4" wide

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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25. Study for the Monument to Paul Cezanne, before 1914, 5 1/2" high by 9 1/2" wide
26. Standing Bather, 1920, 14" high
27. Bather With Scarf, 1920, 13 1/4" high
28. Bather, 1921, 69" high
29. Bather Arranging Her Hair, 1921, 11 1/4" high
30. Torso, 1922, 8" high
31. Draped Bather, 1924, 12" high
32. Young Boxer, 1925, 11 1/2" high
33. Young Catalonian Girl, 1925, 11 1/2" high
34. Crouching Women, 1925, 6 1/4" high x 9 1/4" wide
35. Venus, 1918-28, ⁶⁹61 1/4" high
36. Bust of Venus, 1928, 19 1/4" high
37. Nymph, 1930, 61 1/2" high
38. Study for the Monument to Claude Debussy, 1930, 11 1/2" high
39. Seated Woman Arranging Her Hair, 1936, 8 3/4" high
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PAUL ROSENBERG & CO.
20 East 79th Street - RH. 4-2340
New York 21, N.Y.

FOR RELEASE

EXHIBITION OF SCULPTURE BY MAILLOL

For our MAILLOL exhibition which will open on Monday, March 3rd, we arranged to have brought over from Paris thirty-nine bronzes and one marble statue. The latter has been lent to us by the Musée National d'Art Moderne, Paris. The pieces will be on view here for a period of four weeks, through Saturday, March 29th.

All these statues are original casts, obtained directly from the estate of Aristide Maillol, and bear the foundry mark, number of cast and the artist's monogram or signature. Among the nine life-size pieces in the exhibition are the four figures for the famous "Four Seasons" series.

About ten years ago, the Albright Art Gallery held an important showing of Maillol's work but the collection we have arranged is the largest ever to be displayed in New York.

We have organized, at the close of our show, for a traveling exhibition to be held at ten of the leading museums of this country. This show will tour for about two years.

All the pieces to be on view are itemized on the enclosed lists; with the dates and names of the museums where they will be shown.

A completely illustrated catalogue, for which Mr. John Rewald has written the foreword and comprehensive biographical data, is in preparation.

We now have the entire group in our gallery and it can be seen at your convenience.

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GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Littré 23-18

EXPOSITION DES OEUVRES ORIGINALES D'ARISTIDE MAILLOL A LA GALERIE
PAUL ROSENBERG A NEW-YORK ET PROJET D'EXPOSITIONS DANS 12 MUSEES
DES U. S. A.

TRENTE HUIT OEUVRES DE MAILLOL VENANT DE FRANCE

1^o, Les indications concernant les dates des fontes proviennent des notes et mémoires personnels d'Aristide Maillol transmises par la collaboratrice d'Aristide Maillol : Madame Dina Vierny, expert de Maillol en France, directrice des archives et de la documentation générale de l'oeuvre.

2^o Toutes les oeuvres qui composent l'envoi venant de France pour figurer à l'exposition Maillol aux Etats-Unis, à savoir trente sept bronzes et un marbre, ont été exécutées par Maillol de son vivant et sous sa surveillance. Plusieurs de ces oeuvres ont été ciselées par le maître.

3^o Les premières éditions de Maillol ne portent pas de numéros. Maillol commence à numéroter systematiquement son oeuvre vers la fin de l'année 1929 ou au début de l'année 1930.

PARIS, le 17 janvier 1958

Madame DINA VIERNY.

Dina Vierny

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GALERIE DINA VIERNY

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PARIS-VI

Littré 23-18

BRONZES D'ARISTIDE MAILLOI : DATES DES FONDRES

N° 1	PRINTEMPS	FONTE de 1919
2	ETE	FONTE de 1920
3	POMONE	FONTE de 1920
4	VENUS AU COLLIER	FONTE de 1929
5	FLORE	FONTE de 1925
6	BAIGNEUSE	FONTE de 1924
7	LA NYMPHE	FONTE de 1938-1939
8	MARBRE appartenant au MUSEE DE L'ART MODERNE DE PARIS	
9	BAIGNEUSE AU CHIGNON	FONTE de 1925
10	BAIGNEUSE A LA DRAPERIE	FONTE de 1938
11	PETITE FLORE	FONTE de 1931
12	BAIGNEUSE DEBOUT	FONTE de 1936
13	PORTRAIT DE RENOIR	FONTE de 1925-1926
14	LA MONTAGNE	FONTE de 1938-1939
15	DEBUSSY	FONTE de 1930-1931
16	MEDITERRANEE	FONTE de 1935
17	MONUMENT A CEZANNE	FONTE de 1930
18	LEDA	FONTE de 1922
19	FEMME ACCROUPEE	FONTE de 1939
20	JEUNE FILLE ASSISE A SA TOILETTE	FONTE de 1938

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(SUITE)

Nº 21	BAIGNEUSE A L'ECHARPE	FONTE de 1935
22	BAIGNEUSE DEBOUT	FONTE de 1930
23	BAIGNEUSE SE COIFFANT	FONTE DE 1935
24	BAIGNEUSE A LA DRAPERIE	FONTE de 1932
25	JEUNE BOXEUR	FONTE de 1932
26	JEUNE HOMME DEBOUT	FONTE de 1930
27	TORSE PLEIN	FONTE de 1935
28	TORSE A LA CHEMISE	FONTE de 1930
29	JEUNE CATALANE	FONTE de 1932
30	LA PUDIQUE	FONTE de 1931-1932
31	JEUNE FILLE AGENOUILLE	FONTE DE 1928
32	BAIGNEUSE ACCROUPIE	FONTE DE 1928
33	JEUNE FILLE SE VOILANT LES YEUX	FONTE de 1926
34	LE COUPLE	FONTE de 1930
35	LA BERGERE	FONTE de 1928
36	LE PETIT TORSE	FONTE DE 1931
37	LA PETITE MEDITERRANEE	FONTE de 1931
38	BUSTE DE VENUS	FONTE de 1930

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27	TORSE PLEIN	FONTE de 1935
28	TORSE A LA CHEMISE	FONTE de 1930
29	JEUNE CATALANE	FONTE de 1932
30	LA PUDIQUE	FONTE de 1931-1932
31	JEUNE FILLE AGENOUILLE	FONTE DE 1928
32	BAIGNEUSE ACCROUPIE	FONTE DE 1928
33	JEUNE FILLE SE VOILANT LES YEUX	FONTE de 1926
34	LE COUPLE	FONTE de 1930
35	LA BERGERE	FONTE de 1928
36	LE PETIT TORSE	FONTE DE 1931
37	LA PETITE MEDITERRANEE	FONTE de 1931
38	BUSTE DE VENUS	FONTE de 1930

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QUELQUES NOTES SUR L'EDITION VOLLARD

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Sur le conseil de Maillol, les premières éditions Vollard eurent lieu chez le fondeur Bingen et le fondeur Godard. Ces premières statuettes furent ciselées de la main de Maillol. Elles portaient les signatures justificatives des fondeurs qui les avaient exécutées.

Devant le succès que suscita l'oeuvre de Maillol, Vollard continua les fontes des mêmes modèles sans prendre le soin d'avertir Maillol, ni de choisir les fondeurs et mouleurs qualifiés. Il confia à des exécutants indignes les plâtres qui furent surmoulés et édités à de nombreux exemplaires. Ces épreuves se caractérisent par l'absence de signature du fondeur. Quelques unes ne sont plus qu'un pâle reflet du modèle original. En effet, fatigués par de nombreux surmoulages, les volumes s'affaiblissent, certains contours même, disparaissent quelquefois complètement. En perdant sa forme première, la statuette perd également tout intérêt artistique. Maillol qui recherchait la perfection, Maillol qui travaillait dix ans à la même oeuvre, qui ne voulait aucun procédé mécanique, qui ambitionnait la perfection absolue dans ses formes, a été profondément affligé, toute sa vie durant, par cette première édition. Se trouvant un jour devant une collection de statuettes, toutes éditées par Vollard, on lui demanda : " Tout ceci, est-ce de vous ? " . Il répondit : " Cela aurait pu l'être, mais cela n'est plus " .

Deux ans avant la guerre Vollard rendit visite à Maillol à Marly-le-Roy. Après une assez vive discussion, Vollard assura à Maillol que les tirages avaient pris fin. Donc, tout tirage Vollard, postérieur à Octobre 1937 n'est que reproduction.

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L'édition Maillol repose sur le principe de six exemplaires par plâtre original. Ce modèle en plâtre donne naissance à six originaux, en tous points semblables l'un à l'autre. Après la sixième épreuve, le plâtre modèle de la fonte est détruit. Si Maillol voulait ou devait exécuter plus de six exemplaires, il faisait alors, avant l'exécution de fonte, deux modèles en plâtre qu'il remettait à chacun de ses fondeurs, l'un à cire perdue, l'autre à la fonte au sable. De sorte que son principe est respecté. L'édition de " La Vénus au Collier " en est un exemple. L'oeuvre de Maillol est numérotée de 1 à 6. Quelques rares objets n'ont été édités qu'à quatre exemplaires. Le numérotage de l'oeuvre ne commence que vers les années 1929-1939 ; les oeuvres plus anciennes ne portent pas de numéro.

Les deux principaux fondeurs de Maillol étaient Claude Valsuani fondeur à cire perdue, et Alexis Rudier, fondeur à la fonte au sable.

Toute oeuvre de l'édition Maillol porte à son socle le monogramme de l'artiste et la signature du fondeur en toutes lettres. Cette signature est la justification, la garantie artistique d'authenticité de l'oeuvre.

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- ✓ N° 1 PRINTEMPS (15) Une des quatre figures qui forment " les Saisons de la Collection Morosoff 1910-1911
- ✓ 2 ETE (16) Une des quatre figures Morosoff 1910-1911
- ✓ 3 POMONE (17) première manière le plâtre est exposé au salon d'Automne de 1910 où il remporte un immense succès. La Pomone est également une des quatre figures Morosoff.
- ✓ 4 VENUS AU COLLIER (31) 1918_1928 ; le plâtre est exposé au salon d'Automne de 1928
- ✓ 5 FLORE (18) Une des quatre figures Morosoff 1911
- ✓ 6 BAIGNEUSE DRAPEE (23) 1921
- ✓ 7 NYPHE (33) Etude pour le groupe des Trois Nymphes, figure Centrale 1930
- ✓ 8 JEUNESSE -(ou PORTRAIT D'UNE DAME DE MARLY) (14) Le plâtre de cette oeuvre a été exécuté en 1910.
- ✓ 9 BAIGNEUSE AU CHIGNON faite d'après le bois de 1896 Plâtre et bronze vers 1900
- ✓ 10 BAIGNEUSE A LA DRAPERIE UN BRAS LEVE faite d'après le bois de 1896 ; (37) il existe de cette oeuvre deux états différents
- ✓ 11 PETITE FLORE faite d'après le bois de 1896-1897. (38)
- ✓ 12 BAIGNEUSE DEBOUT 1906 (11)
- ✓ 13 PORTRAIT DE RENOIR 1907 (12)

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- ✓ N° 14 LA MONTAGNE (36) 1937 Esquisse pour le monument qui appartient au Musée de l'Art Moderne de Paris
- ✓ 15 ESQUISSE POUR LE MONUMENT A (34)
CLAUDE DEBUSSY 1930
- ✓ 16 MEDITERRANEE 2^e manière (30) Cette statuette a été ébauchée et estampée vers 1902, abandonnée par Maillol et reprise vers 1920, elle figure en terre cuite dans la vitrine du salon d'Automne de 1924
- 17 ESQUISSE POUR LE MONUMENT A
PAUL CEZANNE (20) fait partie des recherches et mouvements pour le monument à Paul Cézanne avant la guerre de 1914.
- ✓ 18 LEDA (3) 1900
- ✓ 19 FEMME ACCROUPIE (29) 1925
- ✓ 20 JEUNE FILLE ASSISE A LA TOILETTE 1936 (35)
- ✓ 21 BAIGNEUSE A L'ECHARPE (22) 1920
- ✓ 22 BAIGNEUSE DEBOUT (21) 1920
- ✓ 23 BAIGNEUSE DEBOUT SE COIFFANT (24) 1921

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- | | | |
|--------|---|---------------------------------------|
| ✓ N°24 | <u>BAIGNEUSE A LA DRAPERIE</u> (26) | Vitrine du salon d'Automne
de 1924 |
| ✓ 25 | <u>JEUNE BOXEUR</u> (27) | 1925 |
| ✓ 26 | <u>JEUNE HOMME</u> (13) | 1908 |
| ✓ 27 | <u>TORSE PLEIN</u> (25) | 1922 |
| ✓ 28 | <u>TORSE A LA CHEMISE</u> (16) | 1900 |
| ✓ 29 | <u>JEUNE CATALANE</u> (28) | 1925 |
| ✓ 30 | <u>LA PUDIQUE</u> (8) | 1900 |
| ✓ 31 | <u>JEUNE FILLE AGENOUILLÉE</u> (4) | 1900 |
| ✓ 32 | <u>BAIGNEUSE ACCROUPIE</u> (7) | 1900 |
| ✓ 33 | <u>JEUNE FILLE ASSISE SE VOILANT LES YEUX</u> (5) | 1900 |
| ✓ 34 | <u>LE COUPLE</u> (1) | 1897 |
| ✓ 35 | <u>LA BERGERE</u> (2) | 1897 |
| ✓ 36 | <u>LE PETIT TORSE</u> (19) | 1913 |
| ✓ 37 | <u>LA PETITE MEDITERRANEE</u> (10) | 1902 |
| ✓ 38 | <u>VENUS (BUSTE)</u> (32) | 1928 |

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NE FIGURANT PAS SUR LA LISTE, MAIS FIGURANT A L'EXPOSITION :

LE PETIT CYCLISTE

1907-1908

LA NUIT

exposée au salon d'Automne en 1909

TORSE DE L'ILE DE FRANCE

1910 - 1921

TORSE DU MONUMENT A BLANQUI

1905-1908

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CHRONOLOGY

- 1861 - Born December 8 at Banyuls, a French fishing village on the Mediterranean near the Spanish border. His father was a coasting vessel captain, fisherman and occasionally a smuggler. His mother was of equally humble origin. Aristide, the second of four children, is placed at an early age under the care of an aunt, Lucie, and is raised by her and his blind grandfather. He attends the local school at Banyuls; later the college at the nearby Perpignan where the art teacher seems to have been the first to notice the child's gift for drawing.
- 1880-86 Back in Banyuls, he publishes with some friends a small magazine to which he contributes illustrations. In Perpignan he draws frequently at the museum and decides to become a painter; his aunt agrees to let him study art in Paris but can only give him twenty francs a month.
- 1887 - Arrives in Paris. Fails in several entrance examinations to the Ecole des Beaux Arts, but is finally admitted. Studies painting under Gérôme and Cabanel.
- 1889 - Meets Bourdelle; they become close friends. Maillol is greatly impressed with Gauguin's work, which he probably sees for the first time at the Volpini exhibition during the Paris World's Fair. Becomes interested in tapestry; studies Gothic tapestries at the Cluny museum.

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- 1890-91 Is disgusted with the teaching at the Ecole des Beaux Arts. Meets Gauguin who encourages him to follow his own bend.
- 1893 - Exhibits an Essai de Tapisserie at the Salon of the "Société Nationale" where he henceforth shows regularly until the foundation of the "Salon d'Automne". In the house of his aunt in Banyuls he establishes a workshop for petit point tapestry.
- 1894 - Marries one of the young girls in his workshop, Clotilde Narcisse. Birth of their only child, Lucien. Returns to Paris with his wife. They live in extreme poverty. At about this time Maillol executes his first series of woodcuts. Is invited to exhibit a tapestry with "La Libre Esthétique" in Brussels, which wins praise from Gauguin.
- 1895 - Exhibits a tapestry at the Salon, also participates in a group show in Paris, organized by Gauguin's friends.
- 1896 - Begins to carve wood sculpture. His sister-in-law poses for a small wood relief, The Spring. At the objets d'art section of the Salon he shows for the first time some sculpture.
- 1897 - Again exhibits pieces of sculpture and a tapestry at the Salon.
- 1898 - Exhibits two pieces of sculpture in terre cuite émaillée with "La Libre Esthétique" in Brussels.

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- 1899 - Exhibits a tapestry, The Garden, at the Salon. Settles at Villeneuve-Saint-Georges, suburb of Paris. Maillol loves the countryside and is happy in Villeneuve where he has a studio, a kiln for his terra-cotta sculpture, and where his friends gather frequently to discuss their plans and projects. Most of these friends belong to the group of the "Nabis": Bonnard, Vuillard, Roussel, Denis, often joined by Matisse. Maillol continues to live under very difficult circumstances but works with great optimism.
- 1900 - His sight becomes seriously affected by the strain of the tapestry work which he has to abandon. He now turns exclusively to sculpture. Vuillard admires his small terra-cotta statuettes and shows them to the dealer Ambroise Vollard, who purchases several and has them cast in bronze. Maillol's financial situation gradually improves; he works diligently, producing mainly statuettes in terra-cotta, ceramics or terre vernissée. He gives up wood carving but reworks some of his wood statuettes to have them cast in bronze.
- 1902 - Participates in a group exhibition at Berthe Weil's in Paris. Vollard organizes Maillol's first one man show which is comprised of eleven tapestries and twenty-two pieces of sculpture, or modeled objects. The exhibition meets with great success; Rodin and the influential critic Octave Mirbeau admire the works and purchase some of them. Maillol's situation continues to ameliorate; he can at least heat his studio. His wife who is his favorite model, begins to pose for Mediterranean.

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- 1903 - Exhibits a plaster relief, Bathing Women, at the Salon. Moves to Marly-le-Roy, not far from Paris, where he thereafter spends his summers, regularly returning for the winter to Banyuls. Mirbeau attempts to secure for Maillol the commission for a monument to Zola, but is unsuccessful.
- 1904 - Participates for the first time in the newly founded "Salon d'Automne"; exhibits two terra-cotta busts there. The German critic Meier-Graefe devotes a chapter to Maillol in his book, "The Development of Modern Art."
- 1905 - Exhibits Mediterranean at the "Salon d'Automne" - receives his first popular acclaim. André Gide praises his work, as do Mirbeau, Denis and Barbusse. Thanks to Clemenceau, Maillol is commissioned to do a monument in memory of Auguste Blanqui, for which he creates Action in Chains. Through Rodin he meets the German Count Kessler who becomes his friend and patron. Kessler buys Mediterranean and commissions the artist to do a high-relief of a man and a woman in life-size; Maillol thereupon executes Desire.
- 1906 - Exhibits Standing Bather at the "Salon d'Automne", also shows with "La Libre Esthétique" in Brussels.
- 1907 - At Cagnes does a portrait bust of Renoir who, while watching Maillol at work, decides to experiment in sculpture. In Marly Maillol finishes Desire and undertakes a statue of a standing

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male nude, called Young Cyclist, because the model, introduced to Maillol by Kessler, regularly comes to Maillol on a bicycle. Kessler helps Maillol by propagating the artist's work in Germany among his numerous acquaintances. The difficult times are over.

- 1908 - Short trip to Greece with Count Kessler who commissions Maillol to do woodcut illustrations for Vergil's "Eclogues".
- 1909 - Exhibits Young Cyclist and Night at the "Salon d'Automne"; through Rodin's efforts Night is given the place of honor.
- 1910 - Shows Pomona at the "Salon d'Automne"; the work receives favorable comment from art critics throughout Europe and for the first time even the Parisian press takes notice of Maillol. The Russian collector Morosoff buys Pomona and commissions three other life-size statues: Summer, Spring, Flora. Between 1910 and 1911 Maillol simultaneously works on these three figures. He also begins to model a statue of a young girl, a torso without a head or arms which, after three different states becomes, in 1921, Torso of "Ile de France" and, four years later, with head and arms added, "Ile de France".
- 1911 - Exhibits tapestries at the Galerie Bernheim-Jeune in Paris.
- 1912-13 Does the woodcut illustrations for "Eclogues" (which will not appear until after the first World War). Since 1906 Maillol has been working on a special process for making rag paper.

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He submits his invention to Count Kessler who establishes in Montval near Marly-le-Roy a small paper factory. As Maillol has no talent for commercial enterprise, he turns the factory over to his nephew Gaspard, who shortly thereafter sells it. Montval paper is still being produced today; its watermark shows Mediterranean above the initials M K (Maillol-Kessler). Due to the intervention of his friends Maillol is commissioned to do the monument to Paul Cézanne, and executes the first studies.

- 1914-15 A few days before the outbreak of the war, Kessler wires Maillol from Germany: "Bury your statues, war is coming". His studio at Marly is almost wrecked by a mob after a false accusation appears in the newspaper charging Maillol with espionage in collaboration with Count Kessler. A public investigation eventually clears his name.
- 1919-23 Executes two War Memorials for Céret and Port-Vendres, small communities near Banyuls, later followed by a monument to the war dead of Banyuls. Around 1920 the German dealer Flechtheim begins to promote the artist's work in Germany.
- 1921 - Shows Young Girl Bathing at the "Salon d'Automne".
- 1922 - Exhibits Bust of a Young Girl (stone) and Pomona (bronze) at the "Salon d'Automne".

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- 1924 - Statuettes by Maillol are exhibited in a special showcase at the "Salon d'Automne".
- 1925 - Publication of the first books on Maillol, by Maurice Denis in France and Alfred Kuhn in Germany; also Maillol's first exhibition in the United States, at the Albright Art Gallery in Buffalo. Count Kessler finally issues Vergil's "Eclogues" (on Montval paper).
- 1926 - Short trip to Germany.
- 1928 - Exhibits the plaster of Venus with Necklace at the "Salon d'Automne".
- 1930- Maillol is commissioned to do a monument to Claude Debussy and begins to make preliminary studies; he also works on a standing nude which ultimately becomes the central figure of The Three Nymphs, completed in 1937. The Museum of Modern Art in New York organizes a Maillol-Lehmbruck exhibition to which the artist lends several plaster casts; these he subsequently donates to the Museum.
- 1931 - Publication of "Belle Chair" by Verhaeren with lithographs by Maillol.
- 1931-32 Second trip to Germany in connection with an exhibition organized by the Flechtheim Gallery in Berlin.
- 1933 - First one-man show in New York at the Brummer Galleries. Inauguration of the Debussy monument at Saint-Germain-en-Laye. Large Maillol retrospective exhibition at the Basle Museum

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- 1935 - Publication of "L'Art d'Aimer" by Ovid with woodcut and lithograph illustrations by Maillol.
- 1937 - During the Paris World's Fair a large exhibition of "Les Maîtres de l'Art Indépendant" is held at the Petit Palais. A separate room is reserved for Maillol's work. The artist is busy with The Mountain for the new Paris Musée d'Art Moderne. Publication of "Daphnis and Chloé" by Longus with woodcut illustrations by Maillol. Judith Cladel publishes a book about the artist based on extensive interviews with him.
- 1938 - Maillol begins to work on the monument Air (stone) for the city of Toulouse, followed by The River, both larger than life-size.
- 1939 - Publication of "Chansons pour Elle" by Verlaine with woodcut illustrations by Maillol; the artist begins to design illustrations for "Les Géorgiques" by Vergil which will not appear until 1950, after the sculptor's death. Publication of a large volume by John Rewald with numerous plates, the first book on Maillol to appear in English. Vollard issues Ronsard's "Livret de Folastries" with etchings by Maillol.
- 1940 - Curt Valentin organizes a Maillol exhibition at the Buchholz Gallery in New York.

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GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Littéré 13-18

le 27 Juin 1958.

Mr. Alexandre Rosenberg
 20 East 79th
 New York 22
 Madame Dina Vierny
 Galerie Dina Vierny
 36, Rue Jacob
 Paris 6e, France.

Mercredi 23 avril 1958

Madame,

Cher Monsieur, Selon les instructions reçues de Monsieur Paul Rosenberg, nous vous faisons parvenir ci-inclus un chèque de \$1,193.75 représentant l'équivalent de 500.000 Francs Français. Ce chèque est en paiement d'une statuette en bronze par Maillol que vous avez achetée par la Commission du Musée et si on peut la considérer

comme vendue. J' Au reçu de ce chèque, voulez-vous livrer cette sculpture à Arthur Lénars et Cie, 22 bis rue de Paradis, Paris Xe, en lui demandant de bien vouloir nous l'expédier à New York.

Je lui ai donné le catalogue de votre exposition au Louvre. Pour notre comptabilité nous aimerions recevoir une facture acquittée mentionnant le titre, la date, les dimensions de l'oeuvre et tout autres renseignements qui pourraient nous intéresser.

En vous remerciant à l'avance, je vous prie de croire, Madame, à l'assurance de mes sentiments les plus distingués. Je vous envoie en plus quelques catalogues ; je n'en ai plus, les ayant tous distribués.

En attendant un mot de vous, V. PAUL ROSENBERG & CO. cher
 Monsieur, l'expression de mes sentiments les meilleurs.

Secrétaire
 Dina Vierny

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GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Littré 23-18

Mr. Alexandre Rosenberg
20 East 79th Street
New-York 21 N. Y.

Mercredi 23 avril 1958

Cher Monsieur,

Voilà bien longtemps que je n'ai plus eu de vos nouvelles. Pouvez-vous me dire si " La Pomone " a été finalement acceptée par la Commission du Musée et si on peut la considérer comme vendue. J'ai eu la visite de Mr. John Walker, Director of the National Gallery of Art - Washington - , qui voulait éventuellement acheter un Maillol. Je lui ai donné le catalogue de votre exposition en lui conseillant d'acheter en Amérique.

Avez-vous des nouvelles de l'exposition à Philadelphie, comment a-t-elle été disposée et a-t-elle du succès ?

Quand vous viendrez à Paris, apportez-moi, s'il vous plaît, quelques catalogues ; je n'en ai plus, les ayant tous distribués.

En attendant un mot de vous, veuillez agréer, cher Monsieur, l'expression de mes sentiments les meilleurs.

Dina Vierny
Dina Vierny

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THE SOLOMON R. GUGGENHEIM MUSEUM 7 East 72nd Street, New York 21, N. Y.

GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Littré 23-18

Mr. Alexandre Rosenberg
20 East 79th Street
New-York 21 N. Y.

Mardi 24 juin 1958.

Mon cher Alexandre,

Samedi dernier, votre père a vu chez moi une très belle statuette en bronze de Maillol, édition Alexis Rudier - exemplaire 2/6, dont vous pouvez voir la terre cuite page 105 dans Rewald Hypérion. Votre père a acquis cette oeuvre pour la somme de 500.000 frs, payable par chèque de votre maison de New-York. Cette statuette est une très belle acquisition, faite dans des conditions très avantageuses pour vous et pouvant, si vous le désirez, remplacer une des pièces de votre exposition. J'ai vu également une " Lédà " pour le même prix ; dois-je l'acheter pour vous ?

Je vous serais très obligée, mon cher Alexandre si vous pouviez me donner un aperçu de la situation financière, et me dire quelles sont les pièces vendues et payées, ou les pièces qui sont réservées ferme. J'ai besoin d'argent, et vous seriez fort aimable de bien vouloir me régler les sommes qui me sont dues. Il a été entendu entre nous que je n'aurai pas besoin d'attendre jusqu'en 1960 pour toucher l'argent des pièces vendues, mais qu'à la rigueur, s'il y avait seulement des arrhes versés, votre maison m'avancerait la somme. En attendant d'avoir une réponse à ma lettre, je vous demanderais d'avoir la gentillesse de m'envoyer encore une fois des catalogues. Avec mes salutations les plus cordiales.

Dina Vierny

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 11 West 53rd Street, New York 21, N. Y.
 Copy for Paul Rosenberg & Co.

MAILLOL SCULPTURE

TITLE	DATE	SIZE	COST
The Couple	1897	9 1/2"	\$1,190.00
The Shepherdess	1897	9 1/4"	714.28
Leda	1900	11 1/2"	952.38
Young Girl Kneeling	1900	10" incl. base	714.28
Young Girl with Arm Over Her Eyes	1900	8 3/4"	714.28
Torso with Drapery	1900	8 1/2"	952.38
Crouching Bather	1900	7 1/2"	714.28
Modesty	1900	6 3/4" x 8 3/4"	833.33
Bather with Drapery	c.1900	30 1/2"	2,380.95
Bather with Chignon	c.1900	26 1/4"	1,904.76
Flora, small version	c.1900	26"	1,904.76
Mediterranean, small version	1902	4" x 5"	595.23
Mediterranean, second version	1902-20	8"	952.38
Standing Bather	1906	47 3/4"	4,285.71
Portrait of Renoir	1907	16"	1,904.76
Young Man Standing	1908	12 1/2"	833.33
Mouth	1910	4 1/2"	N.F.S.
Pomona	1910	6 1/2"	9,523.80
Spring	1910-1911	67"	8,333.33
Summer	1910-1911	64"	8,333.33
Flora	1911	65"	9,523.80
Small Torso	1913	5 1/2" x 6 3/4"	595.23
Study for the Monument to Paul Cezanne	bef.1914	5 1/2" x 9 1/2"	714.28
Standing Bather	1920	14"	833.33
Bather with Scarf	1920	13 1/4"	833.33
Bather	1921	69"	8,333.33
Bather Arranging her Hair	1921	11 1/4"	833.33
Torso	1922	8"	714.28
Draped Bather	1924	12"	833.33
Young Boxer	1925	11 1/2"	714.28
Young Catalonian Girl	1925	11 1/2"	714.28
Crouching Woman	1925	6 1/4" x 9 1/4"	1,190.47
Venus	1918-1928	69 1/4"	9,523.80
Bust of Venus	1928	19 1/4"	1,904.76
Nymph	1930	61 1/2"	8,333.33
Study for the Monument to Claude Debussy	1930	11 1/2"	1,190.47
Seated Woman Arranging Her Hair	1936	8 3/4"	1,190.47
The Mountain	1937	11" x 11"	1,190.47

sent to A.R.
 4/20/50

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THE SOLOMON R. GUGGENHEIM MUSEUM

Copy for Paul Rosenberg & Co.

7 East 72nd Street, New York 21, N. Y.

7 East 72 Street, New York 21

Date March 31, 1958

April 3, 1958

LOAN RECEIPT

The objects described below have been received by The Solomon R. Guggenheim Museum as loans under the conditions noted on the back of this receipt.

Dear Mr. Thorn:

from Paul Rosenberg & Co.
I should like to confirm our telephone conversations two days ago.

Monday morning, April 7th, at 9:00, please collect from the museum the following sculpture:

for Director's consideration
Aristide Maillol: Pomona. 1910. Bronze, 64 1/2" high.
Collection Paul Rosenberg & Co., New York.

Please deliver it the same day as near 12:00 noon as possible to

Philadelphia Museum of Art (Poplar 5-0500)
Attention of Mr. Henry Clifford, Curator of Painting
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania.

Mary McCampbell
Registrar

Museum Number	Description
	Miss Gertrude Toomey, Registrar of Philadelphia Museum of Art, telephoned to instruct us that your driver should make delivery of the sculpture at the museum's north tunnel entrance. Ideally they should like delivery made by 12:00 noon; but it must be made before 4:00 in the afternoon when the entrance closes. If anything should happen to delay delivery of the sculpture, please ask your driver to telephone Miss Toomey and make new arrangements for its delivery directly with her.

Not insured

Please bill your charges to The Solomon R. Guggenheim Museum.

Thank you.

Sincerely yours,

Mary McCampbell
Registrar

Mr. Thorn
Thorn's Transfer, Inc.
29 Milburn Street
Bronxville, New York

cc: Philadelphia Museum of Art, Philadelphia
Paul Rosenberg & Co., New York

Miss Maillol

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

THE SOLOMON R. GUGGENHEIM MUSEUM ~~1271 Broadway, New York 20~~
 7 East 72 Street, New York 21

Date March 31, 1958

LOAN RECEIPT

The objects described below have been received by The Solomon R. Guggenheim Museum as loans under the conditions noted on the back of this receipt.

from Paul Rosenberg & Co.
 20 East 79 Street
 New York 21, New York

for Director's consideration

Mary McCampbell
 Registrar

Museum Number	Description	
57.58	Aristide Maillol: Pomona. 1910. Bronze, 64 1/2" high.	Not insured

See Maillol

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

Conditions governing the receipt of loans

Objects lent to The Solomon R. Guggenheim Museum for exhibition shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director or by the Trustees. Loans will be returned only to the owner or lender or his or her duly authorized agent or representative.

Under the terms of this agreement, The Solomon R. Guggenheim Museum will exercise the same care in respect to loans as it will in the safekeeping of its own property.

Objects lent to The Solomon R. Guggenheim Museum at its request will be insured by the Museum under a fine arts policy against all ordinary risks in transit and while in its possession. The Museum will insure invited loans at the valuation requested by the lender, which request must be in writing; when written notice of valuation is not given, the Museum will insure invited loans at its own estimated valuation. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and, or trade.

Otherwise the lender may continue his own insurance for the period of the loan. The Museum, however, will not accept responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.

Unless The Solomon R. Guggenheim Museum is notified in writing to the contrary it is understood that objects lent to it may be photographed, sketched or reproduced.

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	P. Rosenberg	II.K.28

March 17, 1958.

April 2, 1958.

The Chase Manhattan Bank & Co. the sum of \$2,000.00
Madison Avenue at 79th Street
New York 21, N.Y. (cash, as an advance on future
sales of the pieces of sculpture by Matisse which I have
assigned to them)
Gentlemen:

Kindly send by airmail to:

Studio Maywald
10, rue de la Grande-Chaumière
Paris (VI), France

the sum of French Francs 47,200.00 (Forty Seven Thousand
Two Hundred) and debit our account for the equivalent in
dollars.

Thanking you for your prompt attention, we remain,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

art:gf

original under "Purchases"

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STUDIO
MAYWALD

March 17, 1958.

Received from Paul Rosenberg & Co. the sum of \$2,000.00
(two thousand dollars) in cash, as an advance on future
sales of the pieces of sculpture by Maillol which I have
consigned to them.

TO ALL THE WORLD

TO SHIPS AT SEA

FAST DIRECT

RCA

RADIOGRAM

DATE February 24, 1958

TO
Mme Dina Vierny
Paul Rosenberg
Co., 21 East 79 Street,
New York 21, N.Y.

FROM
STUDIO MAYWALD
111 EAST 57 STREET
NEW YORK 37, N.Y.

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DATE **February 24, 1958**

SENDER'S

NAME AND ADDRESS **Paul Rosenberg & Co, 21 East 79 Street, New York 21, N.Y.**

TO

DINA VIERNY-LORQUIN
S.S. QUEEN ELIZABETH (at sea)

via RCA

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DATE **February 18, 1958.**

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NAME AND ADDRESS

TO LT **DINA VIERNY**
36 Rue JACOB
PARIS

via **RCA**

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Dina Vierny

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Paris, le 17.2

1958

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PAUL ROSENBERG & CO.
20 East 79th Street - RH. 4-2340
New York 21, N.Y.

FOR RELEASE

EXHIBITION OF SCULPTURE BY MAILLOL

For our MAILLOL exhibition which will open on Monday, March 3rd, we arranged to have brought over from Paris thirty-nine bronzes and one marble statue. The latter has been lent to us by the Musée National d'Art Moderne, Paris. The pieces will be on view for a period of four weeks, through Saturday, March 29th.

All these pieces are original casts, obtained directly from the estate of Aristide Maillol, and bear the foundry mark, number of cast and the artist's monogram or signature. Among the nine life-size pieces in the exhibition are the four figures for the famous "Four Seasons" series.

About ten years ago, the Albright Art Gallery held an important showing of Maillol's work but the collection we have arranged is the largest ever to be displayed in New York.

We have organized, at the close of our show, for a traveling exhibition to be held at ten of the leading museums in the country. This show will tour for about two years according to the following schedule:

THE PHILADELPHIA MUSEUM OF ART	April 15 - May 15, 1958
THE CLEVELAND MUSEUM OF ART	July and August, 1958
THE TOLEDO MUSEUM OF ART	September 15-October 15, 1958
MUSEUM OF FINE ARTS, Boston	November 15-December 15, 1958
ALBRIGHT ART GALLERY, Buffalo, N.Y.	January 15-February 15, 1959
THE MINNEAPOLIS ART INSTITUTE	March 1 - April 5, 1959
CITY ART MUSEUM OF ST. LOUIS	April 24 - May 24, 1959
CALIFORNIA PALACE OF THE LEGION OF HONOR	September 10-October 10, 1959
LOS ANGELES COUNTY MUSEUM	November 3-December 20, 1959
DALLAS MUSEUM OF FINE ARTS	January 17-February 14, 1960

A completely illustrated catalogue, for which Mr. John Rewald has written the foreword and comprehensive biographical data, is in preparation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Litré 23-18

Monsieur Alexandre Rosenberg
20 East 79th Street
New-York 21, N. Y.

Vendredi 17 janvier 1958

Cher Monsieur,

Voici une attestation qui, je l'espère, vous permettra de dédouanner les oeuvres.

Merci infiniment du catalogue Maillol ; je suis très sensible à cet envoi.

Prévenez-moi dès que vous aurez fait ce que je vous demandais dans ma précédente lettre.

Je m'occupe des photographies et j'apporte actuellement quelques corrections à la chronologie de Rewald.

Donnez-moi vite des nouvelles.

Bien cordialement à vous.

Madame Dina Vierny.

Dina Vierny

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

January 16, 1958

Mr. Alexandre Rosenberg
Paul Rosenberg & Co.

le 18 Janvier 1958.

Madame Dina Vierny
36 Rue Jacob
Paris, 6ème.

Dear Mr. Rosenberg:

Chère Madame,

Mr. Phillips has discussed with me your letter of January 15, 1958, in which you request a loan of ~~the~~ ^{the} bronzes. Nous sommes toujours en discussion avec les douanes américaines qui nous font des difficultés et essayent de nous imputer des droits d'entrée considérables sur les bronzes de Maillol. Nous nous défendons et nous espérons un résultat passablement satisfaisant.

En attendant toutes les pièces nous ont été livrées sous caution et nous les avons disposées dans une salle du haut où elles peuvent être vues dès maintenant par les critiques et les amateurs. Elles sont toutes en excellent état sauf la grande "Flore" dont la patine est frottée sur l'épaule gauche sur une surface d'environ trois centimètres. Provisoirement ce défaut peut être maquillé. A propos, l'emballage a fait l'admiration de nos transitaires qui ne se rappellent pas avoir vu un travail si bien fait.

Sincerely yours,

Le catalogue est presque terminé et tout le reste est en bonne voie. Même disposé d'une façon temporaire l'ensemble est impressionnant. Je vous écrirai de nouveau très bientôt, mais je voulais vous enlever tout souci sur l'état des bronzes.

Dudley T. Easby, Jr.

Secretary

Croyez, chère Madame, à mes sentiments bien sincères.

PAUL ROSENBERG & CO.

Alexandre Rosenberg

ar:gf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

January 16, 1958

Mr. Alexandre Rosenberg
Paul Rosenberg & Co.
20 East 79th Street
New York 21, New York

Dear Mr. Rosenberg:

Mr. Phillips has discussed with me your letter of January 15, 1958, in which you request a loan of Maillol's "Ile de France".

I regret very much that we cannot make this loan. The piece is presently on display in a special exhibition of French sculpture, which will continue for a number of months. It is one of the most important pieces in the show, and I am sure that you will appreciate that we cannot take it off exhibition for a loan.

With kindest regards,

Sincerely yours,

Dudley T. Easby Jr.

Dudley T. Easby, Jr.
Secretary

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	P. Rosenberg	II.K.28

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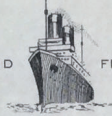
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20 East 79th St.
New York, N. Y.

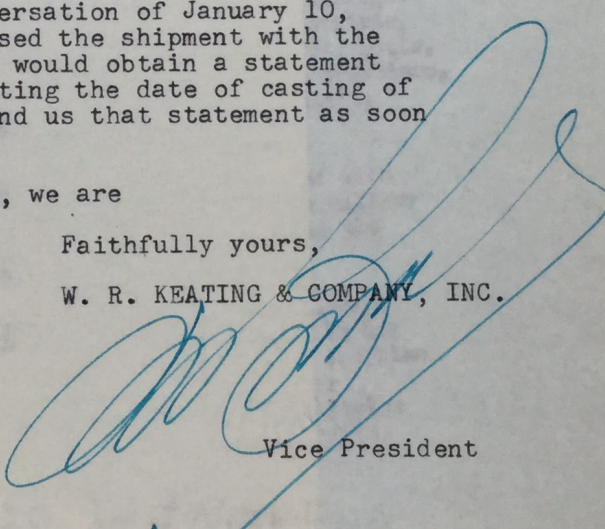
Gentlemen: Att: Miss Florence Walters

With reference to the 11 cases Maillol sculptures which arrived from France, and confirming our telephone conversation of January 10, Examiner La Rosa released the shipment with the understanding that you would obtain a statement from the sender indicating the date of casting of each piece. Please send us that statement as soon as received.

Thanking you, we are

Faithfully yours,

W. R. KEATING & COMPANY, INC.


Vice President

PSR/cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

TITLE VALUE INSURANCE VALUE DECLARATION VALUE

- 1. Prints
- 2. Etch
- 3. Photos
- 4. Films
- 5. Plans
- 6. Sculptures
- 7. Sculptures
- 8. Sculptures
- 9. Sculptures
- 10. Sculptures
- 11. Sculptures
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- 47. Sculptures
- 48. Sculptures
- 49. Sculptures
- 50. Sculptures

3,500,000 = 8,333,33

4,000,000 = 9,523,80

300,000 = 1,904,76

1,000,000 = 2,380,95

1,800,000 = 4,285,71

1st 500,000 = 1,190.47

400,000 = 952,38

300,000 = 714,28

350,000 = 833,33

250,000 = 595,23

@ ^{fr.} 420 per dollar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

DESCRIPTION	VALUE	INSURANCE VALUE	DECLARATION VALUE
Printemps	\$10,000	\$5,000	\$5,000
2. 214	\$10,000	\$5,000	\$5,000
3. Femmes	\$11,400	\$5,700	\$5,700
4. Femme	\$11,400	\$5,700	\$5,700
5. Fiore	\$10,000	\$5,000	\$5,000
6. Saligence	\$10,000	\$5,000	\$5,000
7. Neopha 3/6	\$10,000	\$5,000	\$5,000
December 20, 1958			

8. Saligence au Chignon	\$ 2,280	\$1,140	\$1,140
9. Saligence à la Droperie	\$ 2,840	\$1,420	\$1,420
10. Petite Fiore 3/6	\$ 2,280	\$1,140	\$1,140
11. Petite Fiore	\$ 2,280	\$1,140	\$1,140
12. Petite de Boudoir	\$ 2,280	\$1,140	\$1,140
13. Petite 1/6	\$ 1,450	\$ 725	\$ 725

TO WHOM IT MAY CONCERN:

This company has brought over from Paris a collection of original bronzes by the French sculptor, Aristide Maillol, for public exhibition in New York starting March 3, 1958. Thereafter these pieces of sculpture will tour the country for about a year and a half and will be displayed in the following museums: Philadelphia Museum of Art, Philadelphia, Penna.; Cleveland Museum of Art, Cleveland, Ohio; Toledo Museum of Art, Toledo, Ohio; Museum of Fine Arts, Boston, Mass.; Albright Art Gallery, Buffalo, New York; Minneapolis Art Institute, Minneapolis, Minn.; City Art Museum of St. Louis, St. Louis, Mo.; California Palace of the Legion of Honor, San Francisco, Calif.; Los Angeles County Museum, Los Angeles, Calif.; Dallas Fine Arts Museum, Dallas, Texas.

This important exhibition is being organized with the cooperation of Madame Lorquin, director of the Gallery Dina Vierny in Paris, who for twenty years has been the assistant of Maillol.

It is of the greatest importance for the success of the exhibition that Madame Lorquin assist us with her technical knowledge of the work of this artist at the time the pieces will be prepared for display. It is her intention to apply for a visa to visit the United States and any consideration that can be given to her in this matter will be greatly appreciated.

PAUL ROSENBERG & CO.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

TITLE	VALUE	INSURANCE VALUE	DECLARATION VALUE
1. Printemps	\$10,000	\$5,000	\$5,000
2. Eté	\$10,000	\$5,000	\$5,000
3. Pomone	\$11,400	\$5,700	\$5,700
4. Vénus	\$11,400	\$5,700	\$5,700
5. Flore	\$10,000	\$5,000	\$5,000
6. Baigneuse	\$10,000	\$5,000	\$5,000
7. Nympe 3/6	\$10,000	\$5,000	\$5,000
8. Jeunesse (marble)			\$5,000
9. Baigneuse au Chignon	\$ 2,280	\$1,140	\$1,140
10. Baigneuse à la Draperie	\$ 2,860	\$1,430	\$1,430
11. Petite Flore 3/6	\$ 2,280	\$1,140	\$1,140
12. Jeune Fille Debout 6/6	\$ 5,150	\$2,575	\$2,575
13. Portrait de Renoir	\$ 2,280	\$1,140	\$1,140
14. Montagne 1/6	\$ 1,450	\$ 725	\$ 725
15. Debussy	\$ 1,450	\$ 725	\$ 725
16. Méditerranée 1/6	\$ 1,150	\$ 575	\$ 575
17. Monument à Cézanne 1/6	\$ 850	\$ 425	\$ 425
18. Lédà	\$ 1,150	\$ 575	\$ 575
19. Femme Accroupie 4/6	\$ 1,450	\$ 725	\$ 725
20. Jeune Fille Assise 6/6	\$ 1,450	\$ 725	\$ 725
21. Jeune Fille à l'écharpe	\$ 1,000	\$ 500	\$ 500
22. Baigneuse se Coiffant 2/6	\$ 1,000	\$ 500	\$ 500
23. Baigneuse Debout 1/6	\$ 1,000	\$ 500	\$ 500
24. Baigneuse à la Draperie Petite 5/6	\$ 1,000	\$ 500	\$ 500
25. Jeune Boxeur 1/6	\$ 850	\$ 425	\$ 425
26. Jeune Homme 5/6	\$ 1,000	\$ 500	\$ 500
27. Torse 1/6	\$ 850	\$ 425	\$ 425
28. Torse à la Chemise 3/4	\$ 1,150	\$ 575	\$ 575
29. Jeune Catalane 1/6	\$ 850	\$ 425	\$ 425
30. Pudique 2/6	\$ 1,000	\$ 500	\$ 500
31. Jeune Fille Agenouillée	\$ 850	\$ 425	\$ 425
32. Baigneuse Accroupie	\$ 850	\$ 425	\$ 425
33. Jeune Fille Assise se Voilant les Yeux	\$ 850	\$ 425	\$ 425
34. Le Couple 1/6	\$ 1,450	\$ 725	\$ 725
35. La Bergère	\$ 850	\$ 425	\$ 425
36. Le Petit Torse 1/6	\$ 720	\$ 360	\$ 360
37. Petite Méditerranée 3/6	\$ 720	\$ 360	\$ 360
38. Venus 1/6	\$ 2,400	\$ 1,200	\$ 1,200

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Litré 23-18

EXPOSITION MAILLOL U. S. A.

Trente huit oeuvres originales d'Aristide Maillol venant de France à bord du " Liberté " du 16. 12. 57

Prix de vente des oeuvres, net pour Madame Vierny

1	Printemps	3.500.000
2	Eté	3.500.000
3	Pomone	4.000.000
4	Vénus	4.000.000
5	Flore	3.500.000
6	Baigneuse	3.500.000
7	Nymphe 3/6	3.500.000
8	Jeunesse	Musée Art Moderne
9	Baigneuse au Chignon	800.000
10	Baigneuse à la Draperie 5/6	1.000.000
11	Petite Flore 3/6	800.000
12	Jeune Fille Debout 6/6	1.800.000
13	Portrait de Renoir	800.000
14	Montagne 1/6	500.000
15	Debussy	500.000
16	Méditerranée 1/6	400.000
17	Monument à Cézanne 1/6	300.000
18	Leda	400.000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

19	Femme Accroupie 4/6	500.000
20	Jeune Fille Assise 6/6	500.000
21	Jeune Fille à l'Echarpe 5/6	350.000
22	Baigneuse Debout 1/6	350.000
23	Baigneuse se Coiffant 2/6	350.000
24	Baigneuse à la Draperie 5/6	350.000
25	Jeune Boxeur 1/6	300.000
26	Jeune Homme 5/6	350.000
27	Torse 1/6	300.000
28	Torse à la Chemise 3/4	400.000
29	Jeune Catalane 1/6	300.000
30	Pudique 2/6	350.000
31	Jeune Fille Agenouillée	300.000
32	Baigneuse Accroupie	300.000
33	Jeune Fille Assise se voilant Les Yeux	300.000
34	Le Couple 1/6	500.000
35	La Bergère	300.000
36	Le Petit Torse 1/6	250.000
37	Petite Méditerranée 3/6	250.000
38	Buste de Vénus 1/4	800.000

LU ET APPROUVE
Lu et approuvé
PARIS, le 3.12.57

DINA VIERNY

Dina vierny

LU ET APPROUVE
Lu et approuvé
NEW-YORK, le 6.12.57

Alexandre ROSENBERG

Alexandre Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Littré 23-18

Monsieur Rosenberg
20 East 79th Street
New-York 21 N. Y.

Mardi 3 décembre 1957

Cher Monsieur,

Voici deux listes de prix net pour moi. Je vous demanderai de bien vouloir m'en retourner une revetue de votre signature.

L'exposition Maillol quitte la France à bord du Liberté du 16. 12. 57. Cette semaine, j'envoie la documentation à Rewald.

Merci de votre gentille lettre, je ne sais comment vous dire combien je suis heureuse de notre collaboration qui, je l'espère, ne se bornera pas à cette seule exposition!

Veillez agréer, cher Monsieur, l'expression de mes sentiments les meilleurs.

Dina Vierny

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Mr. Alexandre Rosenberg
30 East 79th Street
New-York 21 N. Y.

Littéré 23-18

Le 20 Novembre 1957

Mardi 12 novembre 1957

Madame Dina Vierny
36, rue Jacob
Paris, 6ème

Chère Madame, trouverez ci-joint la liste-contact en trois feuillets également pour vos sculptures par Maillol et, plus récemment, les grandes photographies.

Ces documents nous sont fort utiles et je vous félicite pour un travail remarquablement exécuté. Nous allons commencer la préparation du catalogue avec Rewald, qui doit rentrer à New York cette semaine.

L'annonce de l'expédition des pièces me fait plaisir, puisque cela signifie que nous les aurons bientôt. Elles sont d'ores et déjà couvertes par notre assurance.

Je vais m'enquérir au sujet de "l'Action Enchaînée" du Metropolitan qui, en effet, serait une addition importante à l'exposition.

Mon père se remet de son refroidissement et je vous suis reconnaissant du souci que vous en avez pris. Il s'embarquera pour les Etats-Unis vers le 15 Décembre.

Avec mes remerciements pour la coopération exemplaire que vous nous apportez, je vous prie de croire, chère Madame, à l'assurance de mes sentiments bien sincères.

PAUL ROSENBERG & CO.

Alexandre Rosenberg

arl:n

Dina Vierny

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

GALERIE DINA VIERNY

36, RUE JACOB

PARIS-VI

Mr. Alexandre Rosenberg
20 East 79th Street
New-York 21 N. Y.

Littré 23-18

Mardi 12 novembre 1957

Cher Monsieur,

Vous trouverez ci-joint la liste-contact en trois feuillets également pour vous, la petite liste des trois oeuvres qui se trouvent déjà aux U. S. A. : Ile de France, le Petit Cycliste, la Nuit.

Je joins une copie photographique de ma liste-contact ; elle vous servira pour la douane. Si vous désirez d'autres épreuves, ne vous gênez pas, écrivez-moi.

Rewald est venu aujourd'hui. Nous nous sommes mis d'accord ensemble ; sa préface à notre catalogue nous sera gracieusement offerte en hommage à Maillol.

Par un prochain courrier, vous recevrez toutes les photographies pour le catalogue ; quelques unes en double afin que vous puissiez choisir. Les indications historiques seront envoyées directement à Rewald sur sa demande.

Demain matin 13 novembre, je remets les grandes figures à l'emballage et jeudi 14 novembre, le reste.

J'ai été inquiète de l'état de santé de votre père. Vous savez que nous avons une sympathie réciproque, et je me suis permise de téléphoner plusieurs fois pour avoir des nouvelles ; les dernières sont excellentes ; il sort à nouveau m'a dit Madame votre mère.

Veillez croire, cher Monsieur, à l'expression de mes sentiments les meilleurs.

Dina Vierny

P.S. Rewald m'a dit que le Metropolitan de New-York possède un torse de l' " Action Enchaînée " . Si nous pouvions la joindre à notre exposition ce serait merveilleux ! Puis-je vous demander d'essayer de l'obtenir ?

- Pour les Musées Américains, aucune objection d'exposer les oeuvres en

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

plein air ; au contraire, elles sont faites pour cela.

Sur ma liste F. A. R. veut dire Ponte Alexis Rudier.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

TITLE	VALUE	INSURANCE VALUE	DECLARATION VALUE
1. Printemps	\$10,000	\$5,000	\$5,000
2. Eté	\$10,000	\$5,000	\$5,000
3. Pomone	\$11,400	\$5,700	\$5,700
4. Vénus	\$11,400	\$5,700	\$5,700
5. Flore	\$10,000	\$5,000	\$5,000
6. Baigneuse	\$10,000	\$5,000	\$5,000
7. Nymphe 3/6	\$10,000	\$5,000	\$5,000

November 14, 1957

8. Baigneuse au Chignon	\$ 2,280	\$1,140	\$1,140
9. Baigneuse à la Draperie	\$ 2,860	\$1,430	\$1,430
Frenkel & Co., Inc. 102 Maiden Lane New York 5, New York	\$ 2,280	\$1,140	\$1,140
10. Portrait de Renoir	\$ 5,150	\$2,575	\$2,575
11. Gentlemen 1/6	\$ 2,280	\$1,140	\$1,140
12. Debussy	\$ 1,450	\$ 725	\$ 725
13. Méditerranée 3/6	\$ 1,450	\$ 725	\$ 725

Attention: Mr. F. Friedlander

Kindly insure for our account the following 38 pieces of sculpture by Maillol, which are being shipped to us from Paris by ship. All the pieces are bronze except No. 8, which is marble.

No.	Title	Value in dollars	No	Title	Value in dollars
1.	Printemps	8,500.00	20.	Jeune Fille Assise	1,200.00
2.	Eté	8,500.00	21.	Jeune Fille à l'Echarpe	850.00
3.	Pomone	9,500.00	22.	Baigneuse debout	850.00
4.	Vénus	9,500.00	23.	Baigneuse se coiffant	850.00
5.	Flore	8,500.00	24.	Baigneuse à la Draperie	850.00
6.	Baigneuse	8,500.00	25.	Jeune Boxeur	720.00
7.	Nymphe	8,500.00	26.	Jeune Homme	850.00
8.	Torse de la Jeunesse	5,000.00	27.	Torse	720.00
9.	Baigneuse au Chiffon	1,900.00	28.	Torse à la Chemise	950.00
10.	Baigneuse à la Draperie	2,400.00	29.	Jeune Catalane	720.00
11.	Petite Flore	1,900.00	30.	Pudique	850.00
12.	Jeune Fille Debout	4,300.00	31.	Jeune Fille Agenouillée	720.00
13.	Portrait de Renoir	1,900.00	32.	Baigneuse Accroupie	720.00
14.	Montagne	1,200.00	33.	Jeune Fille Assise se voilant les Yeux	720.00
15.	Debussy	1,200.00	34.	Le Couple	1,200.00
16.	Méditerranée	950.00	35.	La Bergère	720.00
17.	Monument à Cézanne	720.00	36.	Le Petit Torse	600.00
18.	Léda	950.00	37.	Petite Méditerranée	600.00
19.	Femme Accroupie	1,200.00	38.	Buste de Vénus	2,400.00

Total value in dollars: \$102,210.00

Thanking you in advance for your attention to the matter, I am

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

TITLE	VALUE	INSURANCE VALUE	DECLARATION VALUE
1. Printemps	\$10,000	\$5,000	\$5,000
2. Eté	\$10,000	\$5,000	\$5,000
3. Pomone	\$11,400	\$5,700	\$5,700
4. Vénus	\$11,400	\$5,700	\$5,700
5. Flore	\$10,000	\$5,000	\$5,000
6. Baigneuse	\$10,000	\$5,000	\$5,000
7. Nymphe 3/6	\$10,000	\$5,000	\$5,000
8.			
9. Baigneuse au Chignon	\$ 2,280	\$1,140	\$1,140
10. Baigneuse à la Draperie	\$ 2,860	\$1,430	\$1,430
11. Petite Flore 3/6	\$ 2,280	\$1,140	\$1,140
12. Jeune Fille Debout 6/6	\$ 5,150	\$2,575	\$2,575
13. Portrait de Renoir	\$ 2,280	\$1,140	\$1,140
14. Montagne 1/6	\$ 1,450	\$ 725	\$ 725
15. Debussy	\$ 1,450	\$ 725	\$ 725
16. Méditerranée 1/6	\$ 1,150	\$ 575	\$ 575
17. Monument à Cézanne 1/6	\$ 850	\$ 425	\$ 425
18. Lédà	\$ 1,150	\$ 575	\$ 575
19. Femme Accroupie 4/6	\$ 1,450	\$ 725	\$ 725
20. Jeune Fille Assise 6/6	\$ 1,450	\$ 725	\$ 725
21. Jeune Fille à l'écharpe	\$ 1,000	\$ 500	\$ 500
22. Baigneuse se Coiffant 2/6	\$ 1,000	\$ 500	\$ 500
23. Baigneuse Debout 1/6	\$ 1,000	\$ 500	\$ 500
24. Baigneuse à la Draperie Petite 5/6	\$ 1,000	\$ 500	\$ 500
25. Jeune Boxeur 1/6	\$ 850	\$ 425	\$ 425
26. Jeune Homme 5/6	\$ 1,000	\$ 500	\$ 500
27. Torse 1/6	\$ 850	\$ 425	\$ 425
28. Torse à la Chemise 3/4	\$ 1,150	\$ 575	\$ 575
29. Jeune Catalane 1/6	\$ 850	\$ 425	\$ 425
30. Pudique 2/6	\$ 1,000	\$ 500	\$ 500
31. Jeune Fille Agenouillée	\$ 850	\$ 425	\$ 425
32. Baigneuse Accroupie	\$ 850	\$ 425	\$ 425
33. Jeune Fille Assise se Voilant les Yeux	\$ 850	\$ 425	\$ 425
34. Le Couple 1/6	\$ 1,450	\$ 725	\$ 725
35. La Bergère	\$ 850	\$ 425	\$ 425
36. Le Petit Torse 1/6	\$ 720	\$ 360	\$ 360
37. Petite Méditerranée 3/6	\$ 720	\$ 360	\$ 360
38. Venus			

112,590

1200 -
56,295
1200
57,495

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

MAILLOL EXHIBITION

✓ 4/	Albright Art Gallery Buffalo, N.Y.	October, November, 1958
✓ 3/	Museum of Fine Arts Boston, Mass.	October, November, Nov. 15 - Dec 15 1958
8/	Los Angeles County Museum California	Dec. 1958 or Jan. 1959
9/	California Palace of Legion of Honor San Francisco, Calif.	Spring, 1959
✓ 2/	Cleveland Museum of Art Cleveland, Ohio	Summer, 1958 - they would like exh. for 2 mos. (Suggested 3rd week in June to Sept. 1)
6/	City Art Museum of St. Louis Missouri	January 1959
✓ 5/	Toledo Museum of Art Toledo 1, Ohio	October 1958
✓ 1/	Phila. Museum of Art Penna.	April 15-May 15, 1958
7/	Minneapolis Art Institute Minn.	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

PRICED



MAILLLOL

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34-19 ...
Vendue \$3,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

000 AF

20. ~~Pollock~~ X

8.008.27

11.002.70

Bronze

N° Titre	Tirage	Valeur nette pour moi	Valeur Assurance	Valeur d'exportation déclarée à la Douane
1 Printemps		3.500.000	1.750.000	1.750.000 ✓
2 Eté		3.500.000	1.750.000	1.750.000 ✓
3 Pomone		4.000.000	2.000.000	2.000.000 ✓ X
4 Vénus		4.000.000	2.000.000	2.000.000 ✓
5 Flore		000.000	000.000	000.000 ✓
6 Baigne		000.000	000.000	000.000 ✓
7 Nymphes		000.000	000.000	000.000 ✓
8		000.000	000.000	000.000 ✓
9 Baigne au chi		000.000	000.000	000.000 ✓
10 Baigne à la		000.000	000.000	000.000 ✓
11 Petite		000.000	000.000	000.000 ✓
12 Jeune Fille debout	6/6	1.800.000	900.000	900.000 ✓
13 Portrait de RENOIR		800.000	400.000	400.000 ✓
14 Montagne	1/6	500.000	250.000	250.000 ✓
15 Debussy	1/6	500.000	250.000	250.000 ✓
16 Méditerranée	1/6	400.000	200.000	200.000 ✓
17 Monument à Cézanne	1/6	300.000	150.000	150.000 ✓

1.022.101

Handwritten notes and signatures, including '38 X', '28 X', '28 X', and '3.35'.

24-19 Femme accroupie 500.000 510.7212 11021.44 Vendue 83.000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

115 15 000.000 AF

20. Pomone 8.008,27 1 \$ 1.952,70
 9. Baigneuse à la 2.001,88
 15. J. F. del. 3.602,40 375. N.F. par Bronze
 16. Renoir x 1.600,50

N°	Titre	Tirage	Valeur nette pour moi	Valeur Assurance	Valeur d'exportation déclarée à la Douane
1	Printemps		3.500.000 8500	1.750.000	1.750.000 ✓
2	Été		3.500.000 8500	1.750.000	1.750.000 ✓
3	Pomone		4.000.000 9500	2.000.000	2.000.000 ✓ X
4	Vénus		4.000.000 9500	2.000.000	2.000.000 ✓
5	Flore		3.500.000 8500	1.750.000	1.750.000 ✓ X
6	Baigneuse		3.500.000 8500	1.750.000	1.750.000 ✓
7	Nymphe	3/6	3.500.000 8500	1.750.000	1.750.000 ✓
8					
9	Baigneuse à chignon		800.000 1900	400.000	400.000 ✓
10	Baigneuse 5/6 à la draperie		1.000.000 2400	500.000	500.000 ✓
11	Petite Flore	3/6	800.000 1900	400.000	400.000 ✓
12	Jenne Fille debout	6/6	1.800.000 4300	900.000	900.000 ✓
13	Portrait de RENOIR		800.000 1900	400.000	400.000 ✓
14	Montagne	1/6	500.000 1200	250.000	250.000 ✓
15	Debussy		500.000 1200	250.000	250.000 ✓
16	Méditerranée	1/6	400.000 950	200.000	200.000 ✓
17	Monument à Cézanne	1/6	300.000 720	150.000	150.000 ✓

J. 3 -

C.F.D.

34-19 Femme accroupie 500 000 \$10.721,20 \$1021,44
 Vendue \$3.000.

\$ 31 243,35

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

150.000 N.F 15.000.000 A.F

\$ 31,

150

1.952.70

par Bronze

20. Poussin X	8.008,27	
9. Bachmann a la	2.001,88	
15. J.F. del.	3.602,40	
16. Renoir X	1.600,50	850.00
39. Wendell	1000,94	620.00
13.	800,75	400.00
27 X	701,65	960.00 X
29 X	701,65	850.00
31 X	701,65	500.00
6 X	800,75	700.00
7 -	599,56	500.00
<hr/>		
	20.520 00	382.40 X
	10.723.35	700.00
	<hr/>	
	31.243.35	700.00
		700.00
		1.000.00
		952.38 X
		714,28 XX
		714,28 X

plus 10723.35

Tota Plora

C.F.D

\$ 31.243.35

34-19 Femme accoupee 500.000 510.7212 \$1021.44
Vendue \$3.000.

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150.000 N.F 15.000.000 A.F

\$ 31,243.35 → 16 Bronze \$ 1.952.70
 150.000 N.F · 16 = 9.375. N.F par Bronze

	A.F	\$
6.28 x Torse à la Chemise	400.000	850.00
7.32 x Bainne accroupie	300.000	620.00
9-10 " à la chapeau	1.000.000	1,400.00
12.37 Petite méditerrané	250.000	960.00 X
13.16 x Méditerrané	400.000	850.00
15.12 x Jeune fille debout	1.800.000	3,500.00
16-13 Portrait de Louis	800.000	1,700.00
20-3 Pomme	4.000.000	8,500.00
23.5 Flore	3,500.000	7,382.41 X
27-21 x Jeune fille à l'échelle	350.000	700.00
29-23 x Bainne se coiffant "		700.00
31-24 x " à la chapeau petite "		700.00
39-20 x Jeune fille assise	500.000	1,000.00
	400.000	952.38 X
3-18 le da		714.28 X
4-31 Jeune fille aprouillée	300.000	714.28 X
5-33 " " au volant les yeux "		714.28 X

C.F.D

\$ 31,243.35

24-19 Femme accroupie 500.000 \$ 10,721.20 \$ 10,214.44
 Vendue \$ 3,000.

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Itinerary of Exhibition

PAUL ROSENBERG & CO., New York
March 3-29, 1958

PHILADELPHIA MUSEUM OF ART, Philadelphia
April 15-May 15, 1958

THE CLEVELAND MUSEUM OF ART, Cleveland
July-August, 1958

THE TOLEDO MUSEUM OF ART, Toledo
September 15-October 15, 1958

MUSEUM OF FINE ARTS, Boston
November 15-December 15, 1958

ALBRIGHT ART GALLERY, Buffalo
January 15-February 15, 1959

THE MINNEAPOLIS ART INSTITUTE, Minneapolis
March 1-April 5, 1959

CITY ART MUSEUM OF ST. LOUIS, St. Louis
April 24-May 24, 1959

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco
September 10-October 10, 1959

LOS ANGELES COUNTY MUSEUM, Los Angeles
November 3-December 20, 1959

DALLAS MUSEUM OF FINE ARTS, Dallas
January 17-February 14, 1960

An Exhibition of Original Pieces

of
SCULPTURE

by

ARISTIDE
MAILLOL

1861-1944

**WITH THE EXEPTION OF THE FOLLOWING ANNOTATED PAGES,
THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.**

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NOTES ON THE CASTING OF MAILLOL'S WORK

Early in his career, Maillol sold some of his work to Ambroise Vollard, as did most of his contemporaries. Vollard bought from him about ten small plaster models of which he issued editions. It was Maillol's lifelong principle that an edition was to consist of only six copies. "A plaster model," he often said, "cannot withstand more than six castings without losing some of the outline's purity and firmness."

On Maillol's advice Vollard's first editions were made by two different foundries: Bingen and Godard. The pieces were worked over by Maillol and bear the stamp of the foundries by whom they were cast.

Because of the success of Maillol's work Vollard continued recasting the same models without telling the artist, or carefully selecting qualified foundries and moulders. He sometimes entrusted the plasters to incompetent workers, who re-moulded them repeatedly and produced numerous casts of each. These later casts never have any foundries' signature; many are but pale images of the original model. Worn by excessive castings, volumes and shapes became attenuated and some details of outline completely disappeared. Thus, by losing its original form, the bronze becomes devoid of artistic merit.

Maillol, who sought perfection in every way, who worked on the same piece for ten years, and whose ambition was absolute perfection of form, was deeply distressed by these inferior editions. One day, in front of a collection of statues edited by Vollard, he was asked: "Are these all by you?" He answered: "They could have been, but they no longer are."

Two years before World War II, Vollard visited Maillol at Marly-le-Roy. After an animated discussion, Vollard reassured Maillol that the castings were being discontinued. Any Vollard editions subsequent to October 1937 are to be considered merely reproductions.

The Vollard editions are not extensive, although large in number: they consist only of a few small pieces. The remainder of Maillol's work was edited by the artist and under his careful supervision. In his opinion, any and every casting had to be of outstanding quality, and he was very particular about the expert craftsmanship of the foundries.

The artist's editions are based on the principle of six bronze copies for each original plaster; all six identical in every respect. After the sixth casting was made, the plaster model was destroyed. If Maillol wanted to have more than six copies executed, he would, before the casting began, make two plaster casts, one of which he gave to each of his foundries: one for the "cire perdue," the other for sand-mould casting. In this manner his basic principle remained valid. (The edition of "Venus with Necklace" is an example of this fact). Maillol's works are numbered from one to six. A few rare objects have only been cast in four copies. However, not all of the earlier works bear numbers.

Maillol's main foundries were Claude Valsuani, who used the "cire perdue" process, and Alexis Rudier, who used the sand-mould method.

Every piece of Maillol's editions has on its base the artist's monogram and the founder's full signature. This signature is the artistic guarantee and proof of the work's authenticity.

DINA VIERNY

CATALOGUE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Unless otherwise indicated, all pieces have been cast in sand moulds by ALEXIS RUDIER, Paris. The dates refer to the completion of the models, not to the actual casting in bronze.



1. THE COUPLE, 1897. Bronze, 9½" high.

No. 1 of 6. Monogram, number, foundry mark: back of base.

* 2763 2,500



* 2764
2. THE SHEPHERDESS, 1897. Bronze, 9½" high.

Monogram: top of base. Foundry mark: rear of base.

1,900

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3. LEDA, 1900. Bronze, 11½" high.
Monogram, foundry mark: back of base.

WITHDRAWN
952.35 *2765

Sala



4. YOUNG GIRL KNEELING, 1900. Bronze,
10" high, including bronze base.

Monogram: left side of base.
Foundry mark: back of base.

WITHDRAWN

*2766

714.25

Sala

5. YOUNG GIRL WITH ARM OVER HER EYES, 1900. Bronze, 8¾" high. Lost wax by Valsuani.

Monogram, foundry mark: back of base.

#2767 N.F.S. 714.28 Sala



6. TORSO WITH DRAPERY, 1900, Bronze,
8¾" high.

No. 3 of 4. Monogram: left thigh. Number,
foundry mark: rear of base.

800.75 *5819

S-5819

2,500

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7. CROUCHING BATHER, 1900. Bronze, 7½" high.

Monogram: right side of base. Foundry mark: back of base.

H.F.S.

599.50

5-5835

Sack



8. MODESTY, 1900. Bronze, 6¾" high by 8¾" wide.

No. 2 of 6. Monogram, number: upper end of base. Foundry mark: back of base.

2770

2,500



9. BATHER WITH DRAPERY, c. 1900. Bronze, 30½" high. Lost wax by Valsuani.

No. 5 of 6. Monogram: right side of base. Number, foundry mark: rear of base.

There are two different states of this piece made after the wood carving of 1896.

2500

2001,58

5820

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10. BATHER WITH CHIGNON, c. 1900.
Bronze, 26 $\frac{3}{4}$ " high.

Signature: top of base. Foundry mark:
rear of base.

Made after the wood carving of 1896.

7,000
#S-2772



11. FLORA, *small version*, c. 1900.
Bronze, 26" high.

No. 3 of 6. Monogram, number: top of
base. Foundry mark: back of base.

Made after the wood carving of 1896-7.

7,000
#S-2773



12. MEDITERRANEAN, *small version*,
1902. Bronze, 4" high by 5" wide.

No. 3 of 6. Monogram, number: top of
base. Foundry mark: rear of base.

#S-2774 3,200
N.F.S.
Salk



13. MEDITERRANEAN, *second version*,
1902-20. Bronze, 8" high.

No. 1 of 6. Monogram: top of base. Num-
ber, foundry mark: back of base.

A rough cast of this subject was made
about 1902, then work on the piece was
interrupted, and resumed about 1920. A
terra-cotta model of this version was ex-
hibited at the Salon d'Automne, 1924.

800,755-2775
N.F.S. 3,200

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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14. NIGHT, c. 1902. Bronze, 7" high.

No. 3 of 6. Monogram: sole of left foot. Number: sole of right foot.

Exhibited: Salon d'Automne, 1909.

N.F.S.

Sold



15. STANDING BATHER, 1906. Bronze, 47 3/4" high. Lost wax by Valsuani.

No. 6 of 6. Signature: left side of base. Number, foundry mark: back of base.

Exhibited: Salon d'Automne, 1906.

10,000



16. PORTRAIT OF RENOIR, 1907. Bronze, 16" high.

Monogram: left side. Foundry mark: on back.

S-5823

1,600,50

6,500

Sold

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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17. YOUNG CYCLIST, 1907-8. Bronze, 38" high.

Monogram: top rear of base. Foundry mark: rear of base.

Lent by Mr. and Mrs. Richard S. Davis.

Exhibited: Salon d'Automne, 1909.



18. YOUNG MAN STANDING, 1908. Bronze, 12½" high.

No. 5 of 6. Monogram: top of base. Number: left side of base. Foundry mark: back of base.

2,500
#5-2778



19. YOUTH, 1910. White Marble, 41½" high. Signed: left side of base.

A plaster study for this model was executed in 1910, and later cast in bronze.

Lent by Musée National d'Art Moderne, Paris.

N.F.S.

#5-2779

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The following four figures constitute the group of the "Four Seasons" executed for the Russian collector, Ivan A. Morosoff of Moscow:



20. POMONA, 1910. Bronze, 64½" high.

Monogram: top left of base. Foundry mark: back of base.

Exhibited: First version in plaster, Salon d'Automne, 1910. Bronze, Salon d'Automne, 1922.

5-2782x
 25,000 8,008.27



21. SPRING, 1910-11. Bronze, 67" high

Signature: front of base. Foundry mark: back of base.

5-2781
 25,000



22. SUMMER, 1910-11. Bronze, 64" high.

Signature: front of base. Foundry mark: back of base.

25,000
 # 5-2782



23. FLORA, 1911. Bronze, 65" high.

Monogram: top left of base. Foundry mark: back of base.

25,000 # 5-2783
 7,382.40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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24. SMALL TORSO, 1913. Bronze, 5½" high by 6¾" wide.

No. 1 of 6. Monogram, number: back of base. Foundry mark: upper end of base.

2,000

*S-2784



25. STUDY FOR THE MONUMENT TO PAUL CEZANNE, before 1914. Bronze, 5½" high by 9¾" wide.

No. 1 of 6. Monogram, number: top of base. Foundry mark: rear of base.

2,50000



26. STANDING BATHER, 1920. Bronze, 14" high.

No. 1 of 6. Monogram, number: back of base. Foundry mark: left end of base.

3,000

*S-2786



27. BATHER WITH SCARF, 1920. Bronze, 13¾" high. Version without arms and scarf.

No. 5 of 6. Monogram: left side of base. Number: right side of base. Foundry mark: rear of base.

3,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

28. BATHER, 1921. Bronze, 69" high.

Artist's proof. Signature: top left of base.
"Epreuve d'Artiste," foundry mark: rear
of base.

30,000 # S-2788



29. BATHER ARRANGING HER HAIR, 1921.
Bronze, 11 1/4" high.

No. 2 of 6. Monogram: top of base. Number:
back of base. Foundry mark: left side of base.

2,800



S-2790

30. Torso, 1922. Bronze, 8" high.

No. 1 of 6. Monogram: end of right leg.
Number, foundry mark: back of base.

3,200



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31. DRAPED BATHER, 1924. Bronze, 12" high.

No. 5 of 6. Monogram: right side of base.
Number, foundry mark: back of base.

Exhibited: Salon d'Automne, 1924.

2,800

Sade



32. YOUNG BOXER, 1925. Bronze, 11½" high.

No. 1 of 6. Monogram: top of base Number,
foundry mark: back of base.

2,500

33. YOUNG CATALONIAN GIRL, 1925.
Bronze, 11¼" high.

No. 1 of 6. Monogram, number: rear
top of base. Foundry mark: rear of base.

2,800

S-2793



34. CROUCHING WOMAN, 1925.
Bronze, 6¼" high by 9¼" wide,
including separate bronze base.

No. 4 of 6. Monogram: top of base.
Number, foundry mark: either end
of base.

3,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28



S-2795
35. VENUS, 1918-28. Bronze, 69 $\frac{1}{2}$ " high.

Monogram: top right of base. Foundry mark: back of base.

The plaster cast of this piece was exhibited at the Salon d'Automne, 1928.

30,000



S-2796
36. BUST OF VENUS, 1928. Bronze, 19 $\frac{1}{2}$ " high.

No. 1 of 4. Monogram, number, foundry mark: on back.

7,000

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37. NYMPH, 1930. Bronze, 61½" high.

No. 3 of 6. Monogram: top left of base.
Number, foundry mark: back of base.

*This is a study for the central figure
of the "Three Nymphs."*

25,000

S-2777



38. STUDY FOR THE MONUMENT TO CLAUDE
DEBUSSY, 1930. Bronze, 11½" high.

Artist's proof. "Epreuve d'Artiste," monogram:
left side of base. Foundry mark: back of base.

3,800

38



39. SEATED WOMAN ARRANGING HER
HAIR, 1936. Bronze, 8¾" high.

No. 6 of 6. Monogram: left side of base.
Number, foundry mark: back of base.

3,000

1000,94

S-5828



40. THE MOUNTAIN, 1937. Bronze, 11" high by 11"
wide.

No. 1 of 6. Monogram, number: top left side of base.
Foundry mark: back of base.

*Study for the monument in the Musée National d'Art
Moderne, Paris.*

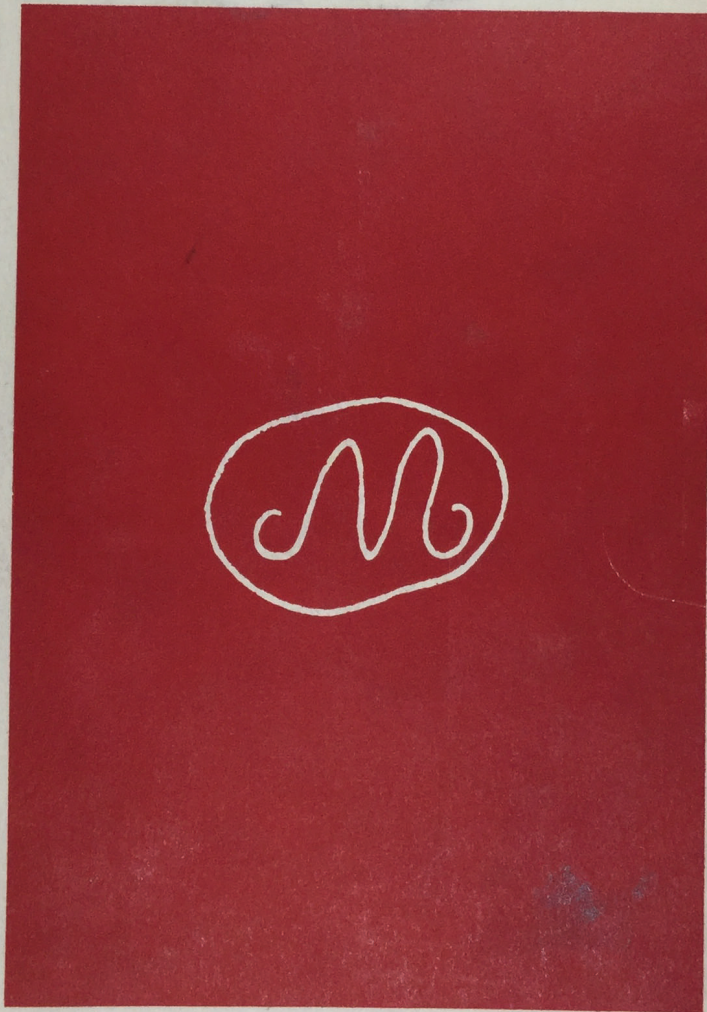
3,500

S-2800

39

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	P. Rosenberg	II.K.28

N°	Titre	Tirage	Valeur nette pour moi	Valeur Assurance	Valeur d'exportation déclarée à la douane
18	Léda		400.000 950	200.000	200.000 ✓ x
19	Femme 4/6 accroupie		500.000 1200	250.000	250.000 ✓
20	Jeune Fille assise	6/6	500.000 1200	250.000	250.000 ✓
21	Jeune Fille à l'écharpe	5/6	350.000 850	175.000	175.000 ✓
22	Baigneuse Debout	1/6	350.000 850	175.000	175.000 ✓
23	Baigneuse se coiffant	2/6	350.000 850	175.000	175.000 ✓
24	Baigneuse à la draperie petite	5/6	350.000 850	175.000	175.000 ✓
25	Jeune Boxeur	1/6	300.000 720	150.000	150.000 ✓
26	Jeune Homme	5/6	350.000 850	175.000	175.000 ✓
27	Torse	1/6	300.000 720	150.000	150.000 ✓
28	Torse à la Chemise	3/4	400.000 950	200.000	200.000 ✓
	Jeune Catalane	1/6	300.000 720	150.000	150.000 ✓
30	Pudique	2/6	350.000 850	175.000	175.000 ✓
31	Jeune Fille Agenouillée		300.000 720	150.000	150.000 ✓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.K.28

<u>N°</u>	<u>Titre</u>	<u>Tirage</u>	<u>Valeur nette pour moi</u>	<u>Valeur Assurance</u>	<u>Valeur d'exportation déclarée à la douane</u>
32	Baigneuse Accroupie		300.000 720	150.000	150.000 ✓
33	Jeune Fille Assise se voilant les yeux		300.000 720	150.000	150.000 ✓
34	le Couple	1/6	500.000 1200	250.000	250.000 ✓
35	La Bergère		300.000 720	150.000	150.000 ✓
36	Le Petit Torse	1/6	250.000 600	125.000	125.000 ✓
37	Petite Méditerranée	3/6	250.000 600	125.000	125.000 ✓
	Bust of Venus		2400		1
	8				19.725.000