

AAA D.P.

Pierre Matisse Gallery, 1941, 1942, 1943, 1944, 1946, 1947, 1949, 1950, 1951, 1952, 1953, 1954

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

December 6, 1949

Mr. Duncan Phillips
1600 21st Street
Washington, D. C.

Dear Mr. Phillips:

The Modigliani left yesterday, and I trust that it will reach you safely and in due time. The picture is insured by our floating policy and is fully protected.

This picture is in my opinion one of the best examples of Modigliani's work. It is richly painted, and some of the tones in the treatment of the face are some of the most beautiful I have seen. This with the unusual depth of expression makes the picture a great work of art that could hold its own with some of Cezanne's and Manet's figure pieces.

I am very sorry to be unable to offer any other suggestions about the beautiful Matisse "Interior with Egyptian Curtain". As I told you over the telephone I do not own the picture, but am only selling it for the artist and therefore it is, much to my regret, impossible for me to undertake the long term credit under which you think you would be able to acquire the painting.

It is a pity to miss such an opportunity to complete the representation of my father's work with this painting which alongside the magnificent "Studio" would make a perfect showing. You certainly should see the painting again and I would be glad to send it to you. Perhaps you might find a way that may solve our respective problems. I want to assure you that I would do all I could to make this accession to your collection possible, and I know that the artist himself would have every consideration if he knew that you were interested in the painting and wished to include it in your collection.

Upon hearing from you I will send you the painting immediately, and you could have it before the end of the week.

Sincerely,

Pierre Matisse

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

February 4, 1941

Dear Mr. Phillips,

I want to thank you for your generous cooperation in lending me your Matisse for my exhibition of "Landmarks in Modern Art". The picture was a great success and I must say a favorite with the public. It was reproduced several times in the press.

I was sorry to hear that you had not been feeling well for I had hoped that you could have seen the exhibition which looked really beautiful.

With many thanks again and best wishes,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.,
1600 - 21st Street,
Washington, D. C.

Phillips Memorial Gallery

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TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER
SPECIAL SERVICE	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

COPY OF WESTERN UNION TELEGRAM

February 6, 1941

Mr. Pierre Matisse,

41 E. 57th Street, New York City.

Please send immediately if possible portfolio of loose color etchings of Rouault's religious subjects.

Duncan Phillips

CLASS OF SERVICE

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

WESTERN UNION

1201

SYMBOLS

DL = Day Letter

NT = Overnight Telegram

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Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

(43)

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WG88 29=BN NEWYORK NY 7 1054A

DUNCAN PHILLIPS=

1600 21 ST=

1941 FEB 7 AM 11 45

ROUAULT COLOR ETCHINGS IMPOSSIBLE TO FIND ON THE MARKET STOP
MY OWN BOOKS ORDERED BEFORE FALL OF FRANCE LOST ON THE WAY
HERE STOP AWFULLY SORRY TO DISAPPOINT YOU=

PIERRE MATISSE.

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

February 6, 1942

Dear Mr. Phillips,

I was looking through the catalogue of your exhibition of "Functions of Color in Painting" and realize how unfortunate it had been that the Chagall paintings were not available at the time. They were just the type of pictures for your exhibition. Color is one of the most important means of expression in the artist's work and the fact that he had a tremendous influence on the Expressionistic Movement in Germany from 1914 to 1920 and the same on the Surrealist School in France thereafter, is very significant of the highly individual and creative power of the artist.

I am sending you the enclosed photographs which represent the most important paintings I am in the position to offer. That these pictures have come on the market is one of the most extraordinary events that the war has made possible in the art world. The exhibition was one of the most popular I have ever had and it has changed completely our conception of Chagall as an artist and showed how important his place is among his contemporaries of the School of Paris.

These pictures have such an historical importance in the whole development of Modern Painting that I believe it is of the greatest importance for your collection that you see them.

Could you possibly let me know when you are coming again so I may make sure to be here.

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 21st Street,
Washington, D. C.

PIERRE MATISSE GALLERY

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

March 5, 1942

Dear Mr. Phillips,

I have just opened an exhibition of paintings and sculpture by Artists in Exile in the United States which is the most exciting group I have ever brought together. I hope you will come and see it when you are next in New York.

Every artist has been represented by one of his major works and in many cases by recent paintings, done in this country and being shown for the first time. I think this exhibition is going to have a great importance due to the fact that most of these artists have already their first papers, it will show the tremendous asset their presence and their activity is going to have to the development of Art in this country.

The Abstract, the Neoromantic and the Surrealist Schools are represented in this show by some of their greatest leaders who are now in this country and each of their pictures is the picture type of its respective style. Each one is a complete masterpiece and as such would be, in my opinion, a most desirable picture to fit in the representation of the art of our time you are building for your collection. Prices are reasonable and are making this show a tremendous opportunity for the collector of first class Modern Painting.

Hoping to have the pleasure of your visit,

Sincerely

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

April 2, 1942

Dear Mr. Phillips,

I am showing now in my gallery a group of paintings and oil pencils by a young Chilean artist, Matta, which I would like very much to have you see.

Matta is one of the most interesting artists that has appeared in the last few years. He probably is the greatest colorist in the young generation and has already created a style only his own although he has lived and worked in Paris alongside men like Picasso, Braque, Leger, etc.

Matta is Spanish Basque of Chilean birth, a graduated architect from the Beaux Arts School who worked with Le Corbusier for several years before abandoning architecture for painting.

I do hope you will come and see his show which is outstanding.

Hoping to have the pleasure of your visit,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

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May 29, 1942

Mr. Duncan Phillips
1600-27th St.
Washington, D.C.

Dear Mr. Phillips:

The coming of Andre Breton to this country has stimulated a group of artists and writers to create a magazine unlike any published in America today.

The magazine is to be issued four times a year, will consist of approximately sixty-four pages and fifty reproductions. It will be printed in English except for the poetry which will appear in the original. The material in the magazine will not only include imaginative work by painters and writers who for many years have been in the forefront of their fields, but will also contain critical and creative work in other fields such as anthropology, comparative religion, the evolution of science and what might be called experiment in the wonderful.

In order to publish the magazine, the following ten artists have agreed to make a portfolio containing ten lithographs and etchings which will not only be done especially for this portfolio but will constitute in itself a cross section of modern painting in the last twenty years. These artists are Andre Breton, Leonore Carrington, Marc Chagall, Joseph Cornell, Max Ernst, David Hare, Matta, Andre Masson, Kurt Seligmann and Yves Tanguy.

This portfolio is limited to fifty copies and will be sent to the first fifty persons who will become the founding supporters of the magazine VVV (Triple V). Each of the portfolios will be numbered in the order to which they are subscribed in the next thirty days, and will bear on the flyleaf

"Prepared especially for _____"

These founding memberships are set at \$100.00 and will include the first four issues of the magazine, which will be similarly inscribed.

The work on the first issue is completed. The artists are enthusiastically at work on the portfolio. Funds are necessary to put the magazine on a permanent basis. It is because of your deep interest in creative work and the evidence you have given in the past of your encouragement and support of original and stimulating talents that we first write to you. The circular enclosed will give you some small idea of the magazine.

The artists look to you for your interest and enthusiastic support and would be grateful for your immediate response.

Sincerely yours,

Pierre Matisse

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

October 31, 1942

Dear Mr. Phillips,

This is to confirm your purchase of the oil painting by Chagall called "Village Street", No. 4 of the catalogue, and also one of the two gouaches, "The Dream", No. 11, or "The Dream", No. 15, the choice to be made when you will receive these pictures in Washington for the Chagall one-man show you are planning to hold about the fifteenth of November.

I am very happy you have been able to secure these pictures because I feel they are among the very best works the artist has done. Since you left I have sold two more gouaches. I always inquire from the purchasers for the loan of their pictures to your exhibition. In some cases I have been unsuccessful but I think I can replace those that will be unavailable by something equally fine and in keeping with the character of the show.

I have discovered that in quoting you the prices of the pictures which you have bought and reserved, and figuring out the discount I am allowing you as a Museum, I made a mistake. If, as I hope it will be possible for you to do, you can keep these three pictures, which would make a very substantial and comprehensive representation of the artist's work for your collections, the total price for the three pictures would be \$2,550 instead of \$2,770 which I had quoted you. If we consider the exceptional quality of these pictures which are the cream of Chagall's work and compare them to equally important works by the other masters of the Modern School, we realize how so unexpensive they still are.

I should appreciate it very much if I could hear from you at your earliest convenience.

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street,
Washington, D. C.

PIERRE MATISSE GALLERY

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

November 11, 1942

Dear Mr. Phillips,

I have sent you today fifteen gouaches and three paintings by Chagall for the exhibition you plan to hold in your gallery. Fortunately I have been able to obtain the loan of the four gouaches which have been sold and reserved in the New York exhibition and therefore did not have to replace them except one.

I am enclosing the list of these gouaches together with their price. Also the statement for the pictures you purchased in New York. On this statement we put the second gouache "The Dream" although you have not made the final selection between the two pictures. The reason is that both pictures have the same title and are of the same price.

I still hope you will be able to consider the third gouache which would make such a beautiful group to represent this very important artist. Not for a long time shall we be able to offer you such selection of fine pictures and I do hope you will be able to take advantage of this offer.

I hope you will like the paintings. I have selected them from the best oils I have of Chagall. When you next come to New York I would like to have you see some of the large ones I have. They are magnificent in color.

With kind regards,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.,
1600 21st Street,
Washington, D. C.

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Duncan Phillips, Esq.
1600 21st Street,
Washington, D. C.

November 11, 1942

Painting by Chagall "Village Street. 1937-40

\$1,200

1020

Gouache by Chagall "The Dream" 1939

900

965

\$2,100

Less special discount for the Museum
of 15%

315

\$1,785

PAYMENT RECEIVED

Pierre Matisse

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

Duncan Phillips Memorial
1600 21st Street
Washington, D. C.

✓(FOR EXHIBITION)

Nov. 11, 1942

-
- | | | | |
|-------|--------|---|----------|
| ✓ 1. | C-1304 | The Fire. gouache. 1939. <i>War 1940</i> | 850.00 |
| 2. | C-1337 | Flowers. oil. 1939. | 500.00 |
| ✓ 3. | C-1281 | Village Street. Oil. 1937-40. (Purchased by Memorial) | |
| ✓ 4. | C-1298 | Russian Interior. gouache. 1931 | 950.00 |
| ✓ 5. | C-1324 | The descent from the cross. gouache.
Connecticut. 1941. (not for sale) | |
| ✓ 6. | C-1318 | War. The Escape. Gouache pastel. 1939. | 750.00 |
| ✓ 7. | C-1288 | The Green Window. Gouache pastel. 1939 (not for sale) | |
| ✓ 8. | C-1308 | The Yellow Christ. Gouache. 1938. (not for sale) | |
| ✓ 9. | C-1315 | The Wedding. gouache. 1940 | 850.00 |
| ✓ 10. | C-1297 | <i>Clown's</i>
The Dream. gouache. 1939. (Purchased by the Memorial) | |
| ✓ 11. | C-1292 | The Family. Gouache pastel. 1939. | 850.00 |
| ✓ 12. | C-1327 | Circus. gouache. Connecticut. 1941 (not for sale) | |
| ✓ 13. | C-1287 | The Dream. gouache pastel. 1939 | 900.00 |
| ✓ 14. | C-1307 | The red Tree. gouache. 1940. | 750.00 |
| ✓ 15. | C-1291 | The Trapeze. gouache pastel. 1939. | 850.00 |
| 16. | C-1253 | The Dream. Oil. 1939. (45 3/4 x 35 1/4) | 3,500.00 |
| 17. | C-1257 | The double faced bride. Oil. 1927. (39 3/8 x 28 3/4) | 3,000.00 |
| 18 | C-1258 | Lovers among the flowers. oil 1937. (39 1/4 x 28 5/8) | 3,200.00 |

December 1, 1942

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

I note that on your list of paintings for exhibition you have not given the valuations for the Chagalls which are marked not for sale. I need to have this information in order to report them for insurance unless you are insuring them. I will appreciate word from you at your earliest convenience so that the matter of insurance can be properly taken care of.

Sincerely yours,

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December 8, 1942

Dear Miss Bier,

The pictures by Chagall that are marked "not for sale" on the list we sent you are pictures that were sold during our exhibition. We have covered them by our insurance and it will therefore be unnecessary for you to insure them.

Sincerely yours,

Catherine Viviano

Secretary.

Miss Elmira Bier,
Phillips Memorial Gallery
1600 twenty-first Street
Washington, D. C.

PIERRE MATISSE GALLERY

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

December 15, 1942

Dear Mr. Phillips,

I have been thinking that the two paintings by Gris and the oil on burlap by Miro you saw in the gallery the other day could make a fine addition to your collections. The two Gris paintings would represent this superb artist equally well in both his early and late periods. The Miro on the other hand would find the right environment in your gallery especially among the Klees and fill a gap which I always felt was there.

The right pictures do not always come up at the right time and there is always a problem to solve especially when the pictures are desirable. In a spirit of cooperation and as a special offering before the end of the year, I would like to offer you these three pictures at a very special rate and with the possibility of taking back your early Gris as part payment for the three paintings. I shall be glad to make you a total price of \$5,200 against which your Gris could be deducted. I seldom take any pictures which do not come from my stock but I shall make an exception for you in the hope that you will be able to consider this offer.

Since your visit I have already sold three of the Miro's in the exhibition, two of them on burlap. The one you liked is by far the best and most important one.

I have been planning to see the Chagall exhibition before Christmas and thought I would come to Washington next Tuesday, the 22nd. Would you be in town then and would I be able to see you. I could send you the three paintings now if you like to see them in Washington and we could talk about them on Tuesday.

With kind regards,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

*P.S. The figure quoted above
is a reduction of 20% on the price
quoted you at the time of your visit.*

December 19, 1942

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

Much as I would like to see you on Tuesday, December 22d, and to have you see the Chagall room before the exhibition closes yet I have to confess that on that day and all next week my time will be very much taken up with these guests and many engagements. I am caught up already in a whirl which prevents me from having the leisure to enjoy pictures and to ponder ways and means of possible acquiring any new ones for the Collection. For that reason it might be best to postpone sending the two examples by Gris and the oil on burlap by Miro until after the New Year. Before you send them you should know 1, that we would not be able to buy both an early and a late Gris and the late one would be preferable as our distinguished although small abstraction is an early one, with a dedication to André Salmon. I would not want to turn in this rare little item. 2, that our taxes will be so terrific we should be buying only the best living artists who need our help, 3, that we are committed - are we not? to take two of Chagalls. I wish now that I could take only one (the Dream with figures on bed) and to consider adding to our purchases - the late Gris and the Miro we admired so much. Since however we have decided on two Chagalls and you have told him, I will also take the "Clown's Dream" (pastel) and perhaps wither the late Gris or the Miro, but this is as yet uncertain. Do send them at your convenience and also the earlier Gris and I might prefer it with longer acquaintance.

It will be a pleasure to see you if you come on the 22d but I really wish it could be after January 1st but not after January 10th when we will be closed for a week of re-hanging - the whole Gallery. We are having exhibitions of Magnasco, Soutine, Milton Avery and contemporary Canadians. Season's Greetings and best wishes,

Sincerely yours,

DP.E

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F99N JR 47 DL

NEWYORK NY 227P DEC 21 1942

DUNCAN PHILLIPS

1600 21 ST WASHDC

THANK YOU FOR YOUR LETTER DEC NINETEENTH WE WILL LEAVE MIRO GRIS
QUESTION FOR AFTER NEW YEAR AND WILL SEND THEM TO YOU SOMETIME
NEXT WEEK STOP ANXIOUS TO SEE CHAGALL SHOW AND WILL STOP IN TOMORROW
AFTERNOON STOP LOOKING FORWARD TO THE PLEASURE OF SEEING YOU.

PIERRE MATISSE

943P

DA 1144P-FI

DA 1154P-FI

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

PIERRE MATISSE GALLERY

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

December 23, 1942

Dear Mr. Phillips,

I want to thank you for showing me the collection yesterday. Seeing again so many of the fine pictures I already knew and also some of your new ones was a great treat and a rare pleasure.

I am very happy to have been able to send you the Chagall gouaches after our own exhibition although we did miss them in New York. We announced their return for the end of the month and I would appreciate it immensely if they could be sent back to us (in care of Budworth), as originally planned, about that date.

Many people came to us after the Chagall exhibition, some who had missed the show, others who wanted to see them again and it is very likely that we would have made several sales.

I am including a duplicate of the statement I had sent you about the two Chagalls you purchased. We will greatly appreciate your check at your earliest convenience as we have had lately many burdens and it would be a great help to us at this time.

With kindest greetings for the Season to both Mrs. Phillips and yourself,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
2101 Foxhall Road,
Washington, D. C.

PIERRE MATISSE GALLERY

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41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

December 30, 1942

Dear Mr. Phillips,

Thank you very much for your check in payment of the
two Chagalls for which I am enclosing the receipted statement.

With best wishes to both you and Mrs. Phillips for
the New Year,

Sincerely,

Pierre Matisse

PIERRE MATISSE GALLERY

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January 7, 1943

Dear Mr. Phillips,

I have shipped to you today the following pictures,
Soutine "Gladioli". Oil on canvas.

Miro "Goutte de rosée tombant de l'aile d'un oiseau
reveillant Rosalie endormie à l'ombre d'une
toile d'araignée". Oil on canvas. 1939.

Gris "La guitare noire". Oil on canvas. 1926

Gris "Still life with pipe". Oil on wooden panel. 1916.

and I trust that they will reach you safely.

I have had a more appropriate frame put on the early
Gris and I daresay that it brings out fully the beauty of
this unusual composition.

I still hope that you will be able to consider these
pictures because each one of them constitutes a forceful
expression of modern contemporary painting. The Miro is
the Mediterranean counterpart and balance of the Nordic Klee,
works of which you already have such a fine group. Gris is
one of the most important exponents of the abstract school
which was destined to have such significant role and influence
in modern painting all over the world and the works I am send-
ing you are two of his most luminous examples through which
so many channels of the art of today can be traced.

As I suggested before, I shall be very glad to consider
taking back the small Gris you showed me in Washington. It is
indeed a lovely little picture but really hardly sufficient
to represent such an important phase of contemporary painting.
Of course the two Gris would make an ideal pair to represent the
early and late work of this very great artist. The prices are
reasonable and in a spirit of cooperation I shall be glad to
devise, if it should be helpful to you, an arrangement about
a cash and term payment.

With kindest regards,

Sincerely,

Pierre Matisse

PIERRE MATISSE GALLERY

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MEMORANDUM

Duncan Phillips, Esq.
1600 - 21st Street,
Washington, D. C.

January 7, 1943

Miro "Goutte de rosée tombant de l'oiseau reveillant Rosalie endormie à l'ombre d'une toile d'araignée". Oil on canvas. 1939	\$1,800
Gris "La Guitare Noire". Oil on canvas. 1926	2,500
Gris "Still life with pipe". Oil on wooden panel. 1916.	<u>2,200</u>
	\$6,500
Special discount of 20% for the Museum	<u>1,300</u>
	\$5,200

Returned

PIERRE MATISSE GALLERY

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MEMORANDUM

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

January 7, 1943

Soutine "Gladioli" Oil on Canvas

\$1,200

Less Discount for the Museum of 15%

180

\$1,020

January 21, 1942

Mr. Pierre Matisse
Pierre Matisse Gallery
41 East 57th Street
New York City

Dear Mr. Matisse:

We are shipping to you today or tomorrow the two Chagall paintings that were in our Chagall Exhibition and which were reserved for Lt. Commander Prescott, as well as the small Rouault head from your gallery, as a personal favor to Mr. Prescott who is assuming full responsibility for the shipment. W. S. Budworth and Son will deliver the pictures to you and bill Mr. Prescott direct.

We have placed an insurance valuation of five hundred and fifty dollars on each of the two crates and wish to inform you of this in case you wish to place additional insurance on them. We hope the pictures reach you promptly and safely.

Very truly yours,

JG

Phillips Memorial Gallery

January 26, 1943

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

I am sending back the Miro and asking your indulgence if we can keep a little longer the two paintings by Gris. I have been trying to raise money to buy some pictures this year but so far have been completely unsuccessful. It seems unlikely that we can buy any of the pictures you sent on approval and if you would like us to return the Gris I will do so though I would like to keep them to show our guest instructor in modern idioms in design for his pupils analyse such intellectual compositions with great profit to themselves and to the success of their teacher. Thanking you,

Sincerely yours,

DP.E

Signed in Mr. Phillips' absence.

CLASS OF SERVICE

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WESTERN UNION

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(56)

SYMBOLS

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Ship Radiogram

A. N. WILLIAMS
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WM148 42 DL=NBN NEWYORK NY 1 422P

1943 FEB 1 PM 4 58

MISS ELMIRA BIER:

=PHILLIPS MEMORIAL GALLERY 1600 21 ST WASHDC=

MANY THANKS FOR YOUR HELP MATISSE STILL LIFE WILL BE
AVAILABLE TOMORROW TUESDAY AT MR WERTHEIMS HOUSE 2440
MASSACHUSETTS AVENUE AGAINST A RECEIPT FROM DUNCAN PHILLIPS
MEMORIAL STOP KINDLY ADDRESS SHIPMENT CARE OF BUDWORTH AND
BILL US FOR EXPENSES. MANY THANKS AGAIN=

PIERRE MATISSE.

2440.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

February 27, 1943

Dear Mr. Phillips,

The Matisse exhibition has been extended
another week, through March 6th, and I hope you and
Mrs. Phillips will be able to come and see the show.

With kindest regards,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

March 19, 1943

Dear Mr. Phillips,

The dimensions of the paintings by Gleizes are 39x39 inches and 44x57 inches. I thought you might like to have them.

The larger picture is really the best, the most interesting of the two and I cannot help but call your attention on the price I quoted you which is unusually low for such a work, especially since it belongs to Gleizes' finest period and was formerly in the John Quinn Collection.

In case you should decide to send me the Chagall I shall be glad to offer it in the gallery.

When you come next to New York I would like very much to have you stop and see some of Miro's gouaches of which I have quite a number at very reasonable prices. They would balance very nicely with the group of Klee water colors you already have and give an enriched representation of this particular school represented by Klee and Miro, its Nordic and the Mediterranean leading exponents.

With kind regards,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

March 22, 1943

Mr. Pierre Matisse,
41 East 57th Street,
New York City.

Dear Mr. Matisse:

We enjoyed very much your present exhibition and also seeing the painting by Gleizes. I wish we could afford that larger one but it would cost us too much both in money and in the space it would occupy in our already over crowded storeroom. To be sure we would like to exhibit it but if I told you at the time we should not be tempted and that we certainly would be if it hung for any length of time on our walls. I am not justified in purchasing anything which we can not use frequently and that is the reason for returning the red oil by Chagall for its strong color makes it difficult to hang with other pictures. Please sell it for me much as you can get and I hope you can net us what we paid for it. You will remember that I had wished to take instead the other pastel of the "Clown's Dream" but that you told me you had paid the artist the larger price and of course had to be reimbursed. If you succeed in raising the full amount we paid for the Chagall we might get another one by the same artist, for instance that touching picture of the Russian peasants in a flaming town, the "Clown's Dream" having been sold. Best regards,

Sincerely yours,

DP.E

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
51 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

Phillips Memorial Gallery
1600 - 21st Street
Washington, D. C.

March 27, 1943

MEMORANDUM

C-1190	Matisse	"Young Woman with striped dress"	\$350	230.
2 S-1154	"	"The Velvert dress"	400	265
S-1144	"	"The concert"	850	575
C-1152	Maillol	"Head of a woman"	450	300
S-607	Picasso	"Two women"	850	575

NOTE: Kindly have the above pictures placed on your insurance at two-thirds the above selling prices.

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

April 13, 1943

Dear Mr. Phillips,

I have finally settled with the owner of the late Gris still life "La Guitare Noire" which I had sent to you in January and as a result I am in the position to offer you a reduction of \$500 on the price I had quoted you at the time, bringing the figure to a net \$1,500 instead of the \$2,000 previously quoted.

As it is one of the best works of the artist's late period, I consider that at this price it is a real opportunity and highly interesting for your collection.

We have just opened a new show in which we are featuring a number of important pictures of the pre-World War I and hope you and Mrs. Phillips will come and see it.

Several of the paintings have been formerly in the celebrated Quinn collection, such as the Gleizes you liked so much and I wish you could see what a superb showing this picture makes in the exhibition.

Hoping to have the pleasure of your visit and with kind regards,

Sincerely,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

December 18, 1944

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

I should have written to you immediately upon our return from New York confirming what I told you when Mrs. Phillips and I called at your Chagall exhibition on our way to the station, namely that we would take the painting of the artist at his easel attended by faces from the dead past in Russia in an uneven exchange for the painting "Village Street" by the same artist which we had left with you to be sold for our account. The whole decision was made so quickly that it is just possible the matter slipped your memory since you did not write to me about it and since we have not received the picture. Please send us the painting and the statement of the amount we owe you in the exchange. With the season's greetings,

Sincerely yours,

DP.E

PIERRE MATISSE GALLERY

MODERN PAINTINGS · PRIMITIVE SCULPTURES · ANCIENT ART OF AMERICA
41 EAST 57 STREET · NEW YORK 22 · TEL. ELDORADO 5-6269 · CABLE PIERMATI-NEW YORK

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

December 19, 1944

Painting by Marc Chagall "La Ville"

\$1,800

Less credit for return of "Village Street"
by Chagall

1,020

Balance Due

\$ 780

PAYMENT RECEIVED

Pierre Matisse

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK 22 • TEL. ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

December 19, 1944

Dear Mr. Phillips,

The painting by Chagall "La Ville" left a few days ago and I trust it has arrived safely.

I am taking this opportunity to let you know that I received from Spain some new works in gouache, ceramics and lithographs by the famous Catalonian artist, Joan Miro, and hope that you will come to see them when you are in New York.

With kind regards and best wishes for the Holidays to both you and Mrs. Phillips,

Sincerely,

Pierre Matisse

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK • TELEPHONE ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

"L'Atelier du Quai St. Michel" also known as "The Studio"

Painting by Henri Matisse

Painted in 1916.

Size - 57 1/2 by 45 3/4 inches.

Exhibitions - "H. Matisse" Galerie Georges Petit, Paris. 1931
No. 36 of the catalogue.

"H. Matisse" Museum of Modern Art. New York. 1931.
No. 35 of the catalogue (reproduced)

Reproduced - "Matisse" by R. Kawashima. Tokio. 1936.

"H. Matisse" Museum of Modern Art. No. 35.

Collections - Private Collection. London.
Gargoyle Club "David Tennant". London.
Sir Kenneth Clark. London.

Phillips Memorial Gallery

Charge to the account of _____

\$ _____

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

FOR VICTORY
BUY
WAR BONDS
TODAY

January 20, 1947

Pierre Matisse,
41 E. 57th Street,
New York City

After thinking it over I agree that before considering sacrifice necessary in payment we should have Rouault Portrait of Verlaine sent on approval. ~~In considering what could be done and will~~
propose
write after receiving the picture. Wish you could find good carved
^
frame without that heavy inside member casting shadow in overhead light.

Duncan Phillips

PIERRE MATISSE GALLERY

MODERN PAINTINGS • PRIMITIVE SCULPTURES • ANCIENT ART OF AMERICA
41 EAST 57 STREET • NEW YORK 22 • TEL. ELDORADO 5-6269 • CABLE PIERMATI-NEW YORK

January 21, 1947

Dear Mr. Phillips,

Upon receiving your wire we had the Rouault painting "Grand portrait d'homme (Verlaine)" called for by Budworth who will send it to the gallery.

I did not try to change the frame now because I had already gone through the entire stock at Lowy in trying to get a better frame and therefore knew that at this moment there was none available. May I suggest that you look at the picture as it is now. Should the picture remain in your collection I shall be glad to help you find later on a more suitable frame.

In spite of my efforts I have been unable to locate the photograph of the Matisse nor to find the reproduction of your picture by Rouault. Of course I know about the Chagall which you bought from me. So when the time comes I hope you will let me see the Matisse and Rouault you mentioned as possible part payment for my picture.

I will close in expressing my sincere hope that you will find it possible to add this great masterpiece of contemporary painting to your already invaluable collection where it will find an environment worthy of itself.

With kind regards,

Sincerely yours,

Pierre Matisse

Duncan Phillips, Esq.
1600 - 21st Street
Washington, D. C.

January 27, 1947

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

The Rouault Portrait of Verlaine arrived safely and we do want to keep it with us where we feel it belongs. However the sacrifices necessary to pay for it after having already bought a great Cezanne is painful even to propose. I have thought about the pictures which I mentioned to you namely, the Dancer by Matisse (of the 1920s) and the "Christ and the Poor" by Rouault (plate 138 in Venturi), and the Artist at his Easel by Chagall. I have decided to offer instead of the Rouault the Matisse "Anemones and Mirror", a celebrated and distinguished picture. I can let you have both those exquisite examples of your father's art since we have his acknowledged masterpiece in the "Studio, Quai S. Michel". We do not need any other Renoir since we have the Dejeuner and it is the same with this Atelier. It is the top. Now as to credits. We would have to have twelve thousand for the Anemones and Mirror, and ten thousand for The Dancer, and twelve hundred for the Chagall. This would leave a cash payment of eighteen hundred which we would pay promptly. We will send the pictures right away and should you wish "Christ and the Poor" as an alternate for the Matisse Dancer we will send it subsequently. I would have to have the same amount of money for it, namely ten thousand. Hoping to hear from you at your earliest convenience after receiving the pictures,

Sincerely yours,

DP.E

Charge to the account of Phillips Memorial Gallery

\$

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

Feb. 4, 1947

FOR VICTORY
BUY
WAR BONDS
TODAY

Pierre Matisse,
41 E. 57th Street, New York City.

Not having heard from you have decided you are waiting for arrival
of Rouault which we will ~~send~~ ^{pack} today.

Duncan Phillips

CLASS OF SERVICE

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

WESTERN UNION

1201

(02)

A. N. WILLIAMS
PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WZ68 11=NBN NEWYORK NY 5 1127A

DUNCAN PHILLIPS =

16 00 21 ST =

1917 FEB 5 PM 12:07

PAINTINGS RECEIVED GOOD CONDITION AWAITING ROUAULT BEFORE
ANSWERING PROPOSITION BEST REGARDS =

PIERRE MATISSE.

ROUAULT.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

PIERRE MATISSE GALLERY

MODERN PAINTINGS · PRIMITIVE SCULPTURES · ANCIENT ART OF AMERICA
41 EAST 57 STREET · NEW YORK 22 · TEL. ELDORADO 5-6269 · CABLE PIERMATI-NEW YORK

February 11, 1947

Dear Mr. Phillips,

I have been considering the pictures you sent me and it was a very pleasing experience to see them. I like both the Matisses which are charming examples of a period which unfortunately lacks the brilliancy of colors of the artist's later work, so popular with the public. The pictures are rather small and so is the Rouault which I like also. However, I am very much afraid that it would be quite impossible for me to get, on the present market, the individual values you placed on these pictures.

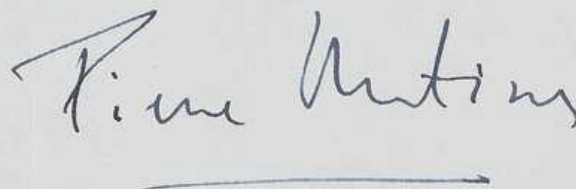
On the other hand the Rouault painting I sent you is of a totally different character. It is without question one of the greatest masterpieces of modern painting. When I brought it over to this country it was with the idea of seeing it go to a great museum to take its place alongside of other masterpieces of all time. I can see how such a picture would fill perfectly the place you want to assign to Rouault in your great Museum. No other picture could alone give this master such a complete and final representation.

The painting was originally very expensive and there was no alternative left for me but to give the owner what he wanted for it. Then I had to bring it over through the red tape and various difficulties which are now attached to the exportation and transportation of works of art from Europe. It was indeed a long and expensive process in the course of which I came several times close to complete failure.

I was hoping that our transaction would involve a greater amount of cash, cash being as Napoleon said "le nerf de la guerre". However, I am willing to let you have the "Grand Portrait d'Homme" by Rouault in exchange for eighteen hundred dollars and the four pictures you sent me, namely, the two Matisses, the Rouault and the Chagall.

With kind regards,

Sincerely,


A handwritten signature in dark ink, reading "Pierre Matisse". The signature is written in a cursive, flowing style. Below the signature is a horizontal line.

February 12, 1947

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

I do not feel that our Collection can afford to give up the three most important paintings of the four I mentioned. Since my letter I have come to the decision that we can ~~afford~~ afford to sacrifice the Rouault and one of the Matisse canvases than both of these exquisite examples of your father's art.

I am willing now to offer you the Matisse "Anemones and Mirror" ~~and~~ Rouault "Christ and the Poor" and the Chagall "Artist at His Easel" and five thousand five hundred dollars cash. Since you had hoped for more cash I believe that this second offer will be readily acceptable. With best regards,

Sincerely,

DP.E

February 17, 1947

Mr. Pierre Matisse,
41 East 57th Street,
New York City.

Dear Mr. Matisse:

There has never been any doubt in my mind that we could come to some agreement which would make it possible for us to acquire the Portrait of a Man by Rouault even if we had to make a great sacrifice. Having spent so much already this year it was my first thought that we would have to pay mostly in pictures which you would accept. But I had hoped that you would give us credits approximating what we had paid for paintings by Matisse and Rouault which we consider among the finest 20th century paintings in our Collection. I had agreed to pay Durand Ruel twelve thousand dollars for the Matisse Dancer and I tried first to cancel that sale. Unable to do that I wished to give you your choice of the two Matisse paintings as well as the Rouault, hoping that we would be able to keep one of the three in the Collection. Of your two offers the first is the only one that is acceptable and I am now writing to say that we will accept it and our check for eighteen hundred dollars is enclosed. Please send us a statement of the transaction including the history of the Portrait. We want to know for instance whether you bought it from the estate of Vollard or directly from the artist, the date when it was finished and whether or not it was repainted recently over an earlier beginning. And finally whether you have heard directly from the artist that he had Verlaine in mind as a subject. Your title "Grand Portrait d'Homme" indicates that there may be some doubt. One person here suggested that it might be a portrait of Vollard. But my understanding is that it was painted since his death and the importance of that sacred image on the same plane with the head of the man bears out the idea that it is a moving expression of the poet's yearning for a religious regeneration at the end of his life. Thanking you for your cooperation and hoping that you will understand my hesitation to part with so many fine pictures,

Sincerely yours,

DP.E

PIERRE MATISSE GALLERY

MODERN PAINTINGS · PRIMITIVE SCULPTURES · ANCIENT ART OF AMERICA
41 EAST 57 STREET · NEW YORK 22 · TEL. ELDORADO 5-6269 · CABLE PIERMATI-NEW YORK

February 20, 1947

Dear Mr. Phillips,

Thank you very much for your letter of February 17. First of all may I tell you how happy I am to know that the Rouault will remain in the Phillips Memorial Gallery.

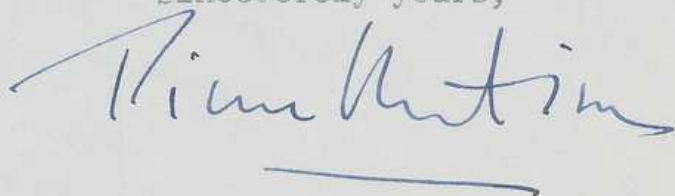
The subject of this picture is definitely Verlaine and the reason I did not use the title "Portrait of Verlaine" is because the poet never posed for Rouault and therefore the picture is not a portrait in the ordinary sense of the word. For further proof of identification, ~~that~~ the name "Verlaine" is painted by Rouault himself on the stretcher, under the black paint. As I was reluctant to call the picture "Portrait of Verlaine" I decided to give it an anonymous title and one which would carry the character of the picture, namely, a feeling of poignant grandeur.

The picture comes from the Estate of Vollard and I will ask the artist the date he finished it. It is very likely that Rouault had been working on the picture for a number of years and only finished it shortly before or after Vollard's death. All this I will find out too.

I would like to ask a favor of you in connection with this picture and hope that my request will be agreeable to you. I am proud to have brought this great picture to this country and had planned to hold an exhibition of Rouault's work at one time, if not this spring, at least next fall, and would like to include this picture in the show as one of the key items. The gallery will of course pay all expenses of packing, transportation and insurance while it is away from your Museum and we would show the picture under your name or anonymously, as you wish. The show would be relatively small but very choice and I can assure you that your picture would be presented with all the deserving attention.

Hoping you will have no objection in letting us show the picture and with kindest regards,

Sincererely yours,

A handwritten signature in dark ink, appearing to read 'Pierre Matisse', with a horizontal line drawn underneath it.

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

December 22, 1949

Miss Elmira Bier
The Phillips Gallery
1600 Twenty-first St., N.W.
Washington, D. C.

Dear Miss Bier:

Thank you very much for sending me your check
as part payment for the Modigliani painting
"Elena".

The painting is recorded and reproduced in the
Pfannstiel book on Modigliani (page 30) as from
the Dolovsky collection of Paris. The sitter
was an old friend of the artist, one of the
"intellectuals" of Montparnasse among which
Modigliani drew a great many of his models.

The painting was exhibited in Paris in January
1945 (No. 13) at a one man show of Modigliani
works at the Galerie de France and although I
acquired it in Paris in 1947 the picture was not
brought into this country until last spring.

I am enclosing two photographs of the picture
for your files.

Sincerely,

Pierre Matisse
—

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

December 16, 1949

Mr. Duncan Phillips
1600 21st Street
Washington, D. C.

Dear Mr. Phillips:

I am just as distressed as you are about the large Matisse "Interior with Egyptian Curtain", and I have been trying to figure out a way to insure its way into your collection. In order to have something tangible to work on, I would need to know at your earliest convenience the precise and earliest date at which the picture could be paid for in full. If you should find it possible to work out some payments before it would be also very valuable for me to know the dates and amounts.

I am going definitely to Europe the day after Christmas and will see my father in the south of France. However I would like, if it could be possible, to have this information before so as to work with it right away.

I am very pleased that you find your way to keep the beautiful Modigliani.

With kindest regards and looking forward to the pleasure of hearing from you,

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

Mr. Duncan Phillips
1600 Twenty-first St. N.W.
Washington, D. C.

December 15, 1949

Oil painting by MODIGLIANI

"Elena" 1917
25 1/4 x 19

\$8,500

Special discount

1,000

\$7,500

Paid Dec. 17

5,000

Balance due

\$2,500

RECEIVED PAYMENT _____

1/19/51
#1136

December 15, 1949

Pierre Matisse Gallery,
41 East 57th Street,
New York City

Dear Mr. Matisse:

Mr. Phillips has directed me to send you the enclosed check for \$5,000 as first payment on the Modigliani "Portrait" (\$7,500), balance to be sent you at the end of three months. Please send us a receipted bill, together with the history of the painting.

Sincerely yours,

ENC.
EB:T

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

December 9, 1949

Mr. Duncan Phillips
1600 21st Street
Washington, D. C.

Dear Mr. Phillips:

I have been looking over my books and I find that I need funds most urgently for the trip I am contemplating. These funds are too vital at the present for me to be able to undertake a long term credit. The very most I could do would be to make the price of the Modigliani \$7,500 with a down payment of \$5,000 before December 20th and the balance in three months.

It is almost impossible to find Modiglianis of this quality on the market anywhere and with the Museum of Modern Art's one man show of the artist's works scheduled for next fall the demand for these pictures is increasing rapidly.

With kindest regards and looking forward to the pleasure of hearing from you,

Sincerely,

Pierre Matisse
—

FOR *Distinctive*
SOCIALLY CORRECT
MODERN CORRESPONDENCE
invitations · announcements · regrets
greetings · congratulations
Use TELEGRAMS

6071

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WZ129 PD=AR NEW YORK NY 19 324P=

PHILLIPS MEMORIAL GALLERY=

1600 21 ST NORTHWEST=

1950 JAN 19 PM 3 49

MAY WE REMIND YOU TO PLACE EGYPTIAN CURTAIN ON YOUR
INSURANCE BEFORE SENDING IT TO US FOR MODERN MUSEUM
PHOTOGRAPH=

PIERRE MATISSE GALLERY=

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

January 19, 1950

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

This is to acknowledge the receipt of your telegram of yesterday informing me of the purchase by the Phillips Memorial Gallery of the painting by Henri Matisse "Interior with Egyptian Curtain" which I had sent to you on approval.

I understand that the painting will be returned to us to be photographed in color at the Museum of Modern Art for the revised and enlarged publication they are preparing on the artist's work.

As I told you over the telephone the Museum will need the painting for three weeks in order to check their color plates. As soon as the painting is released I will have it returned to the gallery. In the meantime the painting will be at the Museum of Modern Art on loan from our gallery.

We are today wiring as follows:

MAY WE REMIND YOU TO PLACE EGYPTIAN CURTAIN ON
YOUR INSURANCE BEFORE SENDING IT TO US FOR MODERN
MUSEUM PHOTOGRAPH.

It is naturally understood the "Interior with Egyptian Curtain" is the property of the Phillips Gallery and will not be shown to any party outside the Museum photographic staff.

May I extend to you my heartiest congratulations for having added this most important example of my father's art to your collection.

With kindest regards,

Sincerely,

Time Anting

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

January 19, 1950

Painting by HENRI MATISSE

"INTERIOR WITH EGYPTIAN CURTAIN"

\$20,000

oil on canvas 51 x 35
Painted in Vence in 1948
Signed lower right hand corner

Reproduced in "Verve" Vol. VI No. 21-22

Catalogue of the Henri Matisse exhibition at
the Musée d'Art Moderne, Paris. Summer 1949

"Look" Magazine, January 17, 1950

"Selections 1949" catalogue, Pierre Matisse Gallery
November 1949

Exhibited for the first time at the Pierre Matisse Gallery
No. 8 February 1949

Exhibited at the Musée d'Art Moderne, Paris, June to September 1949
Exhibition of paintings by Henri Matisse

Pierre Matisse Gallery in "Selections 1949"
November 1949

RECEIVED PAYMENT

Thane Antine

February 7, 1950

Mr. Pierre Matisse,
41 East 57th Street,
New York 22, New York

Dear Mr. Matisse:

I am enclosing herewith the Gallery check for \$20,000.00, in full payment for the painting by your Father, "Interior with Egyptian Curtain". I must acknowledge the fact that I am responsible for the check coming to you so long after the bill was sent. I held it first to make sure that we had the information on it for our records and then after it was returned to my desk it was buried under a mass of correspondence which I was able to go through for the first time yesterday. Trusting that this delay has not been of serious ~~inconvenience~~,
inconvenience,

Sincerely yours,

ENC.
EB:T

P.S: We would like to have the receipted bill returned to us.

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

February 9, 1950

Mrs. Elmira Bier
Phillips Gallery
1600 21st Street N.W.
Washington, D. C.

Dear Mrs. Bier:

Thank you very much for sending me the check for the Matisse "Interior with Egyptian Curtain". The painting will be released by the Museum of Modern Art February 14th and will be returned to you immediately.

Enclosed are two photographs of the painting for your files. Should you need more please let me know and I shall be very glad to supply you with whatever copies you will need.

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

March 1, 1950

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

The Matisse painting "Interior with Egyptian Curtain" has been safely returned to you. I assume that you would like to have the painting listed in the Museum of Modern Art catalogue as from the Phillips Memorial Gallery.

I could report to the Modern Museum the paintings as having been sold to you before the dead-line on their catalogue, unless you should prefer doing so yourself.

Kindly advise me on this matter.

With best regards,

Sincerely,

Pierre Matisse
—

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

March 1, 1950

Miss Elmira Bier
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Miss Bier:

In accordance with your letter of December 15th I
am enclosing the statement for the balance due on
the Modigliani "Elena".

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

April 10, 1950

Miss Elmira Bier
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Miss Bier:

The balance of \$2,500 due on the Modigliani "Elena"
Mr. Phillips purchased from us in December and
which was supposed to be paid in February we have
not received.

I wonder whether you would be kind enough to bring
this to Mr. Phillips' attention. I am about to go
to Europe on a purchasing trip, and it would be a
great help to me if I could have this money.

With many thanks,

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

May 25, 1950

Mr. Duncan Phillips
1600 - 21st Street
Washington, D. C.

Dear Mr. Phillips:

Following our conversation over the telephone I am sending you the photograph of the Soutine painting, I mentioned to you. I realize that you are not in the market now, but this painting is so exceptional that I thought I ought to bring it to your attention.

The painting is really magnificent, of a style and wealth of color which brings the best work of Soutine in the class of Van Gogh.

I am about to go to France in a few weeks and I would appreciate it immensely if you could let me have the balance due on the Modigliani, which according to our understanding was to be paid in February last. I hate to bring this up after the effort you made in connection with the purchase of the Matisse "Egyptian Curtain". Whatever you could do would be greatly appreciated.

With kindest regards,

Sincerely,

Pierre Matisse



TITLE
 ARTIST
 MEDIUM
 SIZE
 IF REPRODUCED, CREDIT
 Pierre Matisse Gallery
 41 EAST 57th ST.
 NEW YORK, 22

TITLE *Man in a chair*
 ARTIST *Soutine*
 MEDIUM *oil on canvas*
 SIZE *34 3/4 x 21 1/2*
 IF REPRODUCED, CREDIT
 Pierre Matisse Gallery
 41 EAST 57th ST. NEW YORK, 22

COLTEN PHOTOS
 NEW YORK
 Plaza 9-7200
 7297-1

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

Saturday 29, 1950

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

I have just returned from France and am preparing my first exhibition of the season "Selections 1950" in which will be featured some of the paintings I brought back from Europe.

Modigliani and Soutine will be represented by one of their most important works. "Nude with Coral Necklace" is perhaps one of the finest of the nineteen nudes painted by Modigliani. "The Butcher" is a superb figure piece of Soutine's early period, in which the handling of the artist's famous reds is unsurpassed.

From Derain comes one of the most successful still lifes I have ever seen. It was done around 1925 in the great tradition of French painting.

Gris will be represented also by a still life of 1916, which is one of the finest examples of that period I ever had.

Miro is very well known for his abstractions but his works of his earlier period are practically unknown in this country. The "Portrait of E. C. Ricart" dated 1917 will be a revelation.

From the younger generation Balthus, Dubuffet, and Giacometti will be represented by important works which will give a new outlook on the direction of painting in France.

The best I could say about these pictures, which quality is of the finest, is that they are of the kind which keeps one from getting "blase" about painting.

An illustrated catalogue will be sent to you before the exhibition opens October 17th, but I would be delighted to show you any of these pictures before they go on exhibition.

Hoping to have the pleasure of hearing from you and to have the pleasure of your visit,

Sincerely,

Pierre Matisse

October 27, 1950

Mr. Pierre Matisse,
41 East 57th Street,
New York 22, N. Y.

Dear Mr. Matisse:

I remember with great pleasure your exhibition of Lauren McIver, and I know that you are her impresario. I have always wanted to exhibit her work in our Gallery and to acquire an example for the Collection. Would it be possible to get together a group of her works introducing important pictures that have been sold but could be borrowed for a show in our Gallery? If you find it impossible to lend us enough pictures for a one-man show of McIver, I thought of introducing her work with that of the very artist who has been her co-exhibitor in the Santa Barbara Museum, Rice Periera. If we do not show them together, I will give them separate exhibitions during the season. Please let me know at your earliest convenience whether such a show would be possible. I want to visit your Gallery when I come to New York later this fall.

Sincerely yours,

DP:E

E

November 8, 1950

Mr. Pierre Matisse,
41 East 57th Street,
New York 22, N. Y.

Dear Mr. Matisse:

I forgot to ask you for a photograph not only of the Soutine which is reserved for us but also of the McIver which you are sending on approval. I look forward to the exhibition of McIver and I hope you will let us know as soon as the paintings arrive from Santa Barbara so that we can see them on our next trip to New York.

Sincerely yours,

DP:ls

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

November 11, 1950

Mr. Duncan Phillips
1600 Twenty First Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Your letter of November 8th must have crossed mine of the same day. I was under the impression I had given you the photographs of Loren MacIver's "Naples Aquarium", but I am having a print made and will send it to you as soon as I get it. I will also let you know when the artist's paintings return from Santa Barbara.

As for the Soutine, the fact that I do not own the painting makes it practically impossible for me to enter the arrangement for payment you suggested, which I sometimes do with paintings of my own stock, as in the case of the Modigliani which you bought from me almost a year ago. The current exhibition at the Museum of Modern Art has brought to new heights the general interest in Soutine's work and created a much greater demand in his work.

I very much hope that in spite of the fact that I am not in a position, much to my regret, to cooperate with you in the way you suggested you will find a way to include this magnificent painting in your collection.

Sincerely yours,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

November 22, 1950

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

The Loren MacIver group of paintings which has been on exhibition in the De Young Museum of San Francisco has not returned yet. As soon as I hear about them I will let you know.

Wellesley College would like to have a show of MacIver's painting either in January or March and we have another show scheduled in Boston for sometime after that. In order to avoid all possible confusion I would be extremely grateful if you could let me know the approximate date you plan to show the MacIver paintings in Washington.

I wonder also whether you had come to a decision about the Soutine painting we sent to you on approval.. You were the first person to see this painting and we would like, if no decision should be reached, to be able to show it to our clients before the end of the Soutine show at the Museum of Modern Art.

It goes without saying that I wish the painting would remain in the Phillips Gallery rather than go to some private collection where it would rarely be seen. I pride myself in the fact that I have been instrumental in bringing to your collection some of its most important painting, and I feel very strongly that the Soutine "Pheasant" is in the class of these great masterpieces and could hang side by side with any of them.

Looking forward to the pleasure of hearing from you,

Sincerely,

Pierre Matisse

November 27, 1950

Mr. Pierre Matisse,
41 E. 57th Street,
New York City, N. Y.

Dear Mr. Matisse:

In reply to your letter of recent date I wish to say that we will definitely purchase the *Soutine* and pay for it within a month. As to the exhibition of Loren McIver, Mrs. Phillips and I will try to get to New York again to see the paintings when they arrive from California so as to make a personal selection. We may confine the exhibition to one room but since most of her canvases are rather large it may spread to an adjoining room. I would like to borrow either the Paris or the Venice landscapes which were in your exhibition of last year and any of her other outstanding examples which you think might be loaned to us for her first showing in Washington. The dates would be January 21st to February 20th, which would give it ample time to reach its next destination. If we are prevented by illness in our family (my wife's mother is ill) from going to New York I wonder if it would be possible to send us photographs of the paintings, taken at our expense in case they have not been done. However we do hope to see the originals as soon as you let us know they have arrived and are assembled at your gallery.

Sincerely yours,

DP.E

*We will purchase the Aquarium by
McIver on condition that we can trade
it for one we may like better out of the
exhibition.*

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

November 29, 1950

Mr. Duncan Phillips
1600 21st Street N.W.
Washington, D. C.

Dear Mr. Phillips:

I am very pleased to hear of your decision to purchase the Soutine "Pheasant" and that you will pay for it in a month. As for the MacIver "Naples Aquarium" it goes without saying that you can trade the picture for one you may like better from the exhibition.

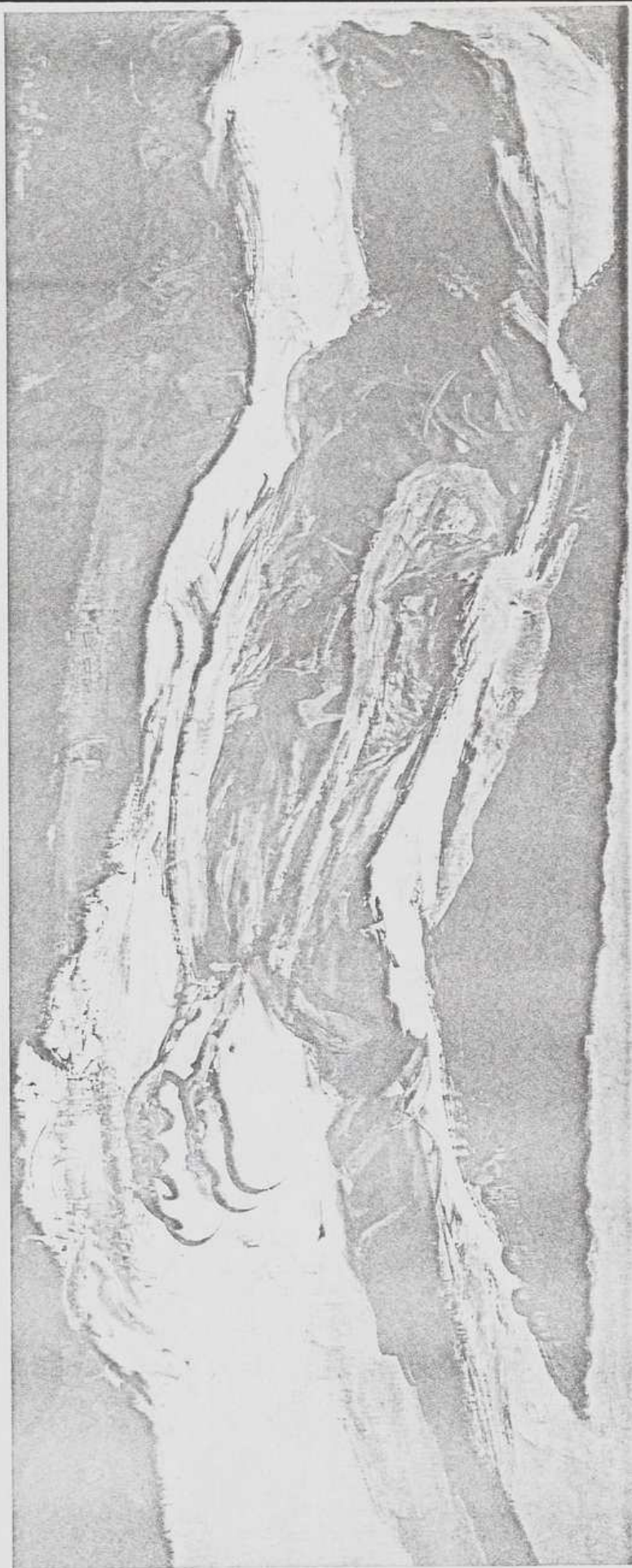
The paintings from California will arrive about December 4th. In the meantime I am consulting with the artist in view of preparing a list of the important paintings you may want to include in the exhibition. The painting of Venice is quite large (59 x 93 inches) and is owned by the Whitney Museum. The "Paris" is not quite as large (42 x 62 inches) and is owned by the Metropolitan Museum of New York. Whether these paintings will be available for the period of January 21st to February 20th 1951 I do not know, but I have no doubt that you will be able to get either of them if they are available.

I trust that the illness in your family, of which I am sorry to hear, will not prevent you from coming down with Mrs. Phillips to see the paintings when they will be in the gallery. At the same time I would like to show you a group of recent paintings by Miro, one of which you saw hanging near the entrance of the gallery. I have handled Miro's work as his representative in this country for almost twenty years and I am in a position to say that these new paintings are among the finest achievements I ever saw.

Looking forward to the pleasure of your visit,

Sincerely,

Pierre Matisse



Son line
"Pheasant"
oil
 $29\frac{1}{2} \times 11\frac{3}{4}$

KINDLY CREDIT
PIERRE MATISSE
GALLERY NEW YORK



December 14, 1950

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

Unfortunately it is impossible for Mrs. Phillips and myself to make definite plans for a trip to New York during December and early January because of complications here. It was during that time of course that we were to have seen the paintings by Loren McIver and made our selections for the exhibition in our Gallery opening January 21st. I wonder if at the artist's convenience the paintings could be sent down and whatever we cannot use because of limited space etc., etc., we will return. You kindly suggested consulting Miss McIver about borrowing any of her paintings privately owned and you were to try and get for us the landscape of Paris owned by the Metropolitan Museum. The Venice is much too large for the room where it would hang. Perhaps we can postpone asking for the paintings I have not seen from private collections until we have seen and selected the canvases owned and loaned by the artist. Hoping that this can be done so that we will be able to make a personal selection even if we are unable to get to New York, with best wishes,

Sincerely,

DP.E

PS. Our tentative dates for the exhibition are January 21st through February 19th.

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UNION (13) ..

1201

SYMBOLS

DL = Day Letter

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W. P. MARSHALL, PRESIDENT

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WZ132 PD=AR NEWYORK NY 5 346P=

DUNCAN PHILLIPS=

1951 JAN 5 PM 4 15

1600 21ST ST=

MACIVER PAINTINGS LEFT YESTERDAY STOP METROPOLITAN PARIS
AVAILABLE AND ROBERT B HALE CURATOR DELIGHTED LEND IT TO
YOU BUT NEEDS YOUR LETTER FOR MUSEUM FILES STOP KINDLY
ADVISE HIM YOUR EARLIEST CONVENIENCE TO SECURE EARLY
SHIPMENT BEST REGARDS=

PIERRE MATISSE=

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	SERIAL
DAY LETTER	NIGHT LETTER

WESTERN UNION

W. P. MARSHALL, PRESIDENT

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CODE	NIGHT LETTER

1206

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
			PHILLIPS GALLERY	2/8/51

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

5 P.M.

Pierre Matisse Gallery
41 East 57th Street
New York City, N. Y.

Box marked Margaret Brown Gallery agent will call on train tonight for
New York. Way bill 804 182.

PHILLIPS GALLERY

January 9, 1951

Mr. Pierre Matisse,
41 East 57th Street,
New York, N. Y.

Dear Mr. Matisse:

This will acknowledge receipt of your shipment of twelve Loren MacIver paintings. I regret to report to you that the packing of the Loren MacIver's was very poor. Following is a list of pictures which were received damaged as indicated by notes made by our shipping staff:

CATHEDRAL (paint rubbed off across center; along left edge above center; at right edge halfway above center; a rubbed line ten inches from bottom at center; another three inches from bottom, eight inches from right edge.) (l. r. paint off in small spots.)

THE WINDOW SHADE (paint rubbed along left and right edges (intentional?); slit in left half of canvas-3/4" four inches from lower edge.)

OIL SLICK (indented four inch line with gouge in lower third at center of canvas. Several scratches 1 1/2 to 3 " from top edge at center; 3 1/2" pencil line-upper left corner.)

ASH CAN (paint flaking -possibly not affected by packing - two old tears, one at center, three inches from bottom edge, another in upper left 1 3/4 inches from left edge)

HYACINTH BULBS (Line made by cardboard adhering to varnish, three or four inches long near upper left and upper right corners.

The remainder of the twelve paintings suffered no obvious damage in this shipment.

Sincerely yours,

EB:ls

Naples Aquarium -
1200.

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

January 10, 1951

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

I wired you last week after talking to Mr. Robert B. Hale, Curator of Contemporary American Painting, at the Metropolitan Museum. Mr. Hale was very cooperative and delighted to let you have the MacIver "Paris" for your exhibition, but in order to keep the Museum's records straight he was in need of a letter from you concerning this loan.

The paintings left last week, and I was assured they would be delivered to you on Friday. I trust they arrived in due time.

These are the titles and general information related to the paintings:

Ash Can	\$650
A Fall of Snow	750
Window Shade	850
Oil Slick	650
Beatrice Lillie	750
Only Sorrento	850
E. E. Cummings	950
Cathedral	1500
Coal and Wood	1500
Early Spring	1500
Hyacinth	650
Hyacinth	650

I have just received Miss Bier's letter concerning some of the above paintings which have been damaged in transportation. This is most distressing although I hope that some of the scratches were done before or as in case of the "Window Shade" were intentional. The other scratches could be easily fixed by the artist or a specialist with no depreciation to the painting.

At the time you purchased from us the painting "Naples Aquarium" it was understood that you had the privilege to exchange it for another work of the artist should you prefer it. I am now curious to know whether you have found something you like better among the paintings I sent you or have decided to retain "Naples Aquarium",

With best regards,

Sincerely,

Pine Martin
—

January 22, 1951

Mr. Pierre Matisse,
41 East 57th Street,
New York City.

Dear Mr. Matisse:

I am sending you a copy of a letter I have just written to Miss MacIver which I have addressed to her at your Gallery. This will explain why I am postponing decision as to which painting by the artist will remain in the Collection. I hope ~~she~~ she may have something with the charm of the big landscape of Paris.

Sincerely yours,

DPE
ENC.

signed in Mr. Phillips absence

COPY

January 22, 1951

Miss Loren MacIver,
c/o Pierre Matisse Gallery,
41 E. 57th Street, New York City.

Dear Miss MacIver:

We are so glad to have the privilege of showing your work in the Gallery and I have for a long time wished to purchase one for the Collection. We are deeply indebted to the Metropolitan Museum for lending the exquisite painting of Paris. I almost purchased that picture at sight one bitter cold day last winter but I was so chilled that I fled the Gallery promising to go back and then something came up which required my return to Washington. I had hoped that when we had your exhibition there would be another landscape approaching the Paris in magic and I am writing now to ask if by chance you have something from your earlier work where interest of subject matter and decorative design supplements the elusive lyricism of all that you do and the delicate craftsmanship. I had reserved the Naples Aquarium but I find that it is more illustrative and less expressive than two of the others, Fall of Snow and Window Shade. I enjoy those two for their poetic fancy but I do think they are too tenuous and intimate to represent you at your best in this important Collection. If you have no landscapes available which you think are in your best vein I will then decide between the Window Shade and the Fall of Snow. With best regards and pleasant memories of your visit to our Gallery with your husband,

Sincerely yours,

(signed DUNCAN PHILLIPS)

DP:E

January 22, 1951

Miss Loren MacIver,
c/o Pierre Matisse Gallery,
41 E. 57th Street, New York City.

Dear Miss MacIver:

We are so glad to have the privilege of showing your work in the Gallery and I have for a long time wished to purchase one for the Collection. We are deeply indebted to the Metropolitan Museum for lending the exquisite painting of Paris. I almost purchased that picture at sight one bitter cold day last winter but I was so chilled that I fled the Gallery promising to go back and then something came up which required my return to Washington. I had hoped that when we had your exhibition ~~there would be~~ another landscape approaching the Paris in magic and I am writing now to ask if by chance you have something from your earlier work where interest of subject matter and decorative design supplements the elusive lyricism of all that you do and the delicate craftsmanship. I had reserved the Naples Aquarium but I find that it is more illustrative and less expressive than two of the others, Fall of Snow and Window Shade. I enjoy those two for their poetic fancy but I do think they are tenuous and intimate to represent you at your best in this important Collection. If you have no landscapes available which you think are in your best vein I will then decide between the Window Shade and the Fall of Snow. With best regards and pleasant memories of your visit to our Gallery with your husband,

Sincerely yours,

DP.E

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

January 31, 1951

Mr. Duncan Phillips
1600 Twenty-first Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Miss MacIver I believe has written to you directly in answer to your inquiry concerning the type of painting you feel you would like to include in your collection. After talking to her about this matter I understood that there is no other available work now other than "Window Shade" or "Fall of Snow". Miss MacIver is having an exhibition in Boston and will need all available paintings for this purpose.

I would be very grateful if you could let me know your decision and return to us the pictures which you are not keeping. Perhaps in the meantime you could have your secretary let me know the paintings you have decided to keep so I may inform the Brown Gallery of the paintings available for their exhibition.

I wonder whether you have had a chance to see the Miro exhibition at the Institute of Contemporary Art in Washington, to which I sent the best of the artist's latest works including a painting called "Red Sun" which you and Mrs. Phillips saw in the gallery at the time you came to see the Soutine painting.

I have been handling Miro's work for the last twenty years, and rarely have I been able to assemble a better and more convincing group of the artist's work. Miro's work is represented in many museums and important private collections throughout this country, and I hope that someday he will be represented in the Phillips Gallery.

With kindest regards,

Sincerely yours,

Pierre Matisse

February 13, 1951

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

According to your instructions we have sent the group of paintings by MacIver to Boston via New York. We will depend on you to see that the Window Pane is returned in time to Washington for the Corcoran Biennial Exhibition to which it has been invited. I am sorry that I did not make up my mind before the end of the exhibition which picture should represent the artist in the Collection. Frankly I was disappointed to learn that she had nothing available with the subject-interest of the landscape of Paris. I do remember vaguely a colorful picture I liked in your exhibition of last year which hung next to the big Venice in a corner. Should that picture be unsold and you remember it clearly you might send it on approval. Otherwise I would like to keep the decision uncertain and see how the Window Pane looks in the Corcoran. I believe I liked it best of the group although it is too fragile and attenuated for my taste.

I would like to have Miro well represented in the Collection as we go to press with the Catalogue. Otherwise I would have no business to consider an expensive picture at this time. In fact I can only purchase Red Sun on condition that it can be paid for at our convenience. That might be very soon and then again it might be delayed. It is a new phase of Miro but one which I find goes better in our Collection than his more characteristic style. Hoping to hear from you about both these points, the deferred decision on MacIver and the delayed payment on the Miro, and with best wishes,

DP.E

Sincerely yours,

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

February 19, 1951

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Thank you very much for sending the MacIver paintings to the Margaret Brown Gallery in time for their show.

I am enclosing a reproduction of a painting which I believe may be exactly what you are looking for in this artist's work. The painting is out on exhibition and will be available at the end of February. It was part of the Museum of Modern Art show "Fourteen Americans" several years ago and is I think one of the most important paintings Loren MacIver has ever painted.

The painting you refer to in your letter as hanging near the large Venice had been loaned by James Soby and therefore is not available.

I would like very much to see Miro represented in the Phillips Gallery as he deserves, because he is a great artist, one of the leaders of modern painting. I am always glad to cooperate whenever I can, and, although one is always in need of cash to carry on the burden of new purchases etc., I shall be glad to accept the delayed payment on the Miro.

To illustrate the difficulty which sometimes delayed payment creates, I have just received a magnificent Chagall painting, a work which I believe may very well be among the top ten masterpieces by this versatile and unique artist. It is reproduced on page 57 of the catalogue of the Chagall exhibition at the Museum of Modern Art in 1946. I had to pay a large price for this picture which everyone in Europe was trying to buy from this private collection, in which it had been hanging for nearly twenty years. Paintings in Europe are getting not only more expensive, but also more difficult to get, and it has become a real problem.

With best regards,

Sincerely,

Pierre Matisse

February 27, 1951

Mr. Pierre Matisse,
41 East 57 Street,
New York, N. Y.

Dear Mr. Matisse:

Mr. Phillips has asked me to thank you for sending the photograph of Loren McIver's painting, "The City," and would like to have you send the painting on approval. Thanking you for this courtesy,

Sincerely yours,

EB:ls

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D. C.

March 1, 1950

Oil painting by MODIGLIANI

"Elena" 1917
25 1/4 x 19

\$8,500

Special discount

1,000

\$7,500

Paid Dec. 17

5,000

Balance due

\$2,500 ✓

RECEIVED PAYMENT

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

March 12, 1951

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

The MacIver painting "The City" will be sent to you on approval at the close of the current exhibition in Wellesley College at the end of this month.

I am taking this opportunity to send you the catalogue of our current exhibition by Miró in which the painting you acquired recently "Red Sun" is reproduced. Unfortunately the list of paintings had already been printed before you acquired the "Red Sun". Since this picture was one of the important works of the artist's recent period, I had planned to include it in the exhibition and reproduce it in my catalogue.

In your letter of last November 27th you stated that you definitely were purchasing the Soutine "Pheasant" with payment made within a month. I have been counting on this payment, as I had explained to you that it was difficult for me to accept a long term payment in regard to this particular painting. I understand how long term payments help in the purchase of paintings and have always been only too glad to cooperate to the full extent of my possibilities. I hope you will be able to help me out in regard to this particular case.

With kindest regards,

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

The Phillips Gallery
1600 21st Street N. W.
Washington, D. C.

March 16, 1951

CHAIM SOUTINE

"Pheasant"
oil on canvas
11 3/4 x 29 1/2

\$6,500

RECEIVED PAYMENT

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

March 17, 1951

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Thank you very much for sending me your check in
payment of the painting by Soutine "Pheasant" you
purchased from us in November 1950.

With kindest regards,

Sincerely,

Pierre Matisse
—

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

April 4, 1951

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

The painting by Loren MacIver "The City" is being shipped to you today and should arrive in the next few days, certainly before the week-end.

I believe you will find in this painting, which is one of the most important works the artist has done, the subject interest which had impressed you in the Paris scene you saw at her last exhibition. As a matter of fact the themes in both paintings are very close and rendered equally well. In both pictures you will find low key, almost monochrome colors which veil the lively and shimmering undertones, expressing so poetically the idea of rumbling city sounds heard from far away.

"The City" is priced at \$1,500 and, after consultation and agreement with the artist, would be net to you \$1,200.

Looking forward to the pleasure of hearing from you,

Sincerely,

Pierre Matisse
—

April 9, 1951

Mr. Pierre Matisse,
41 E. 57th Street,
New York City.

Dear Mr. Matisse:

Loren MacIver's large painting of the City is before me as I write and I thank you for sending it for our leisurely consideration. I remember that you had promised, at our request, to let us see this painting and had instructed to have it sent to us at the close of her exhibition in Boston. Otherwise I would ~~not~~ have telephoned to inquire why we were not receiving it since you had spoken of the exhibition ending in mid March. I was amazed to find the painting entitled "Window Shade" so effectively hung at the Corcoran that I came upon it with delight. It actually looked better there than it had looked in our own exhibition and after a second visit I decided that we would purchase it. The large painting of "The City" is a fascinating one both in conception and design but the execution seems blurred and the absence of color rather dreary. I do not mind its being in monochrome. In fact I think it ~~probably~~ should be to fulfill its idea but at least it should have a beautiful tone and that is not true of this picture. I will live with it a little longer before returning it and if I should ~~change~~ ~~judge~~ my mind I will give up the "Window Shade" and pay the difference.

Sincerely yours,

DP.E

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

The Phillips Gallery
1600 Twenty-first Street N. W.
Washington, D. C.

June 1, 1951

LOREN MACIVER

"Window Shade" 1948
oil on canvas
43 x 29

\$850

RECEIVED PAYMENT

Pierre Matisse

*Please receipt
& return*

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

October 18, 1951

Mr. Duncan Phillips
1600 Twenty-first Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Both the artist and I want to thank you for letting the painting "Circus" by Loren MacIver go to the Whitney Museum for their 1951 Annual Exhibition of Contemporary American Painting before being sent to you for consideration. The exhibition will last until January 6th, and the painting will be sent to the Phillips Gallery immediately after. The painting will not be for sale, and you will have first refusal until you will be able to see it in Washington.

The Vlaminck painting "The Bowl of Fruit" has been shipped to you yesterday for your consideration, and I trust that it will reach you safely and in due time.

For your information I am enclosing a memorandum on this painting.

With kindest regards,

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

Mr. Duncan Phillips
1600 21st Street N. W.
Washington, D. C.

October 18, 1951

MEMORANDUM

Painting by VLAMINCK

"The Bowl of Fruit"
oil on canvas (cradled)
18 x 15 1/2

\$5,800

to be returned.

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

December 1, 1951

Duncan Phillips, Esq.
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

I went to the Museum of Modern Art to look at the "Studio of the Quai St. Michel". I found that the cracks that have developed on the surface of the paint are two kinds. First are cracks in surfaces somber in tone, showing the light underpaint, and in a haphazard direction, others are usually parallel and horizontal, almost as if the canvas had been cut with a knife and the crack filled in with paint. Both these types of cracks appear in many of the paintings of 1913 to 1917, especially in those where areas of light colors were repainted by the artist in dark colors. I have heard my father mention how baffled he was at these cracks after all the care he had taken to avoid them.

In my opinion these cracks are not dangerous and should not enlarge very much more. As a proof I may offer the case of the painting called "The Green Dress" of 1916, on view in the same exhibition. The background, which ultimately was painted pure black after going through various colors, had shortly after the painting was finished started to crack. About eight years later my father asked me to fix it for him, and I spent many painstaking hours fixing these little cracks. Upon inspecting the picture recently I found that none had moved. Therefore, I believe the cracks in your painting could be filled in without fear of further deterioration.

As to the other cracks, I believe they will never change. They probably happened in the following years after the painting was done. However, like many other paintings of the same period, the "Studio of the Quai St. Michel" was painted on a very thin canvas, which fibers seem to have lost their vitality, and it might be a very good thing to have the picture relined.

With best regards,

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

December 21, 1951

Duncan Phillips, Esq.
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

I am sorry to report to you that the Brooklyn Museum has purchased for their permanent collection the painting by Loren MacIver "Fire Escape", which was included in their exhibition of "Revolution and Tradition".

The painting "Circus" you had seen in the gallery, and which is shown in the Whitney current exhibition "Contemporary American Painting", is still available, and I wonder whether you would not consider it as you had originally planned to represent the artist in your collection.

I am taking this opportunity to send you the enclosed kodachromes of three paintings by Miro, which were part of our last exhibition of "Early Paintings by Joan Miro".

These paintings are among the finest examples of this particular period, which is to Miro what the blue period is to Picasso. What is interesting in these pictures, outside of their superb quality of painting, is that they show the tremendous personality of the artist long before he was to occupy the important place he now holds among the leaders of Modern Painting.

As you will see in the catalogue his work of this particular period is represented in some of the best collections in this country. The three paintings I am offering to your consideration were painted in Spain in the year 1917 and come from various collections in Barcelona.

I will be away for three weeks in January returning to New York on the 20th.

With kindest regards and best wishes for the Holidays,

Sincerely,

Pierre Matine

pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

December 6, 1952

Duncan Phillips, Esq.
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Following my telephone call of last week, I am taking the pleasure to send you the photographs of the Picasso painting, which I have now in the gallery and which was the reason of my call.

This work is unbelievably beautiful. Rarely an artist has expressed so much with so few means, and the simplicity of the color and the drawing reveals the hand of the great master.

The sitter was a very old friend of Picasso, and the work was done in Paris in 1901, shortly after Picasso arrived from Barcelona. It was included in the artist's first exhibition at Vollard. When Pedro Manach returned to Barcelona to manage his family's business, he brought the painting with him. He died during the civil war, and the painting remained in the family, forgotten to all, until recently.

This painting should really be seen to realize its monumental beauty.

I am very anxious to have an opportunity to show it to you, but I am going to be away for the month of January, and as you find it impossible to come to New York before, I would be delighted to arrange to have you see it before I leave.

With kindest personal regards,

Sincerely yours,

Pierre Matisse

December 8, 1952

Mr. Pierre Matisse,
41 East 57th Street,
New York 22, N. Y.

Dear Mr. Matisse:

Thank you for sending me the photograph and kodachrome of the handsome and beautiful Portrait by Picasso. I wish we could afford it but unfortunately we cannot do so at this time. We do expect to go to New York in the near future and will stop in at your gallery in the hope of at least seeing it since it is quite unique in his work. With warmest regards,

Sincerely yours,

DP.E

pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

December 10, 1952

Duncan Phillips, Esq.
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

I am very happy to know that you will have a chance to see the Picasso "Manach" - "in the flesh". Nothing but the painting itself can give the full impact of such a work which, from the historical point of view as well as pure plastic achievement, is perhaps one of the most important examples of the great master's work as well as an outstanding example of contemporary painting.

Looking forward to the pleasure of your visit.

Sincerely,

Pierre Matisse
—

**pierre
matisse**
gallery

41 east 57th street, new york 22

cable address: piermati-new york

January 13, 1953

Duncan Phillips, Esq.
1600 Twenty-first Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Before leaving for Europe I am taking the pleasure to inform you that we are going to hold, next April, an exhibition of Naum Gabo works, in which will be shown his creations of the last few years as well as his most recent work.

Among the pieces which we would like to borrow for the exhibition yours comes in first, and both the artist and myself feel the inclusion of your piece of primary importance for the exhibition and hope that it will be possible for you to lend it.

The exhibition opens April 10th to run for three weeks and it goes without saying that we would undertake all expenses connected with the packing, shipping and insurance of the piece. I fully realize how reluctant you must feel to send a piece, fragile as it appears, out of the gallery. However, I consulted Gabo about it, and he assured me that his work, under the usual care exercised about works of art, travels very easily and quite safely.

Due to the importance of the show we are contemplating, we both hope that your answer will be favorable. Mr. Gabo, I believe, will write to you about the same question.

With best regards,

Sincerely yours,

Pierre Matisse

January 19, 1953

Mr. Pierre Matisse,
41 East 57th Street,
New York City.

Dear Mr. Matisse:

I am glad that you are to have an exhibition of Gabo's recent works and not surprised that you wish to include our Linear Construction. You anticipate my concern about its safety in travelling but if you and Mr. Gabo himself will give us instructions about the packing I may be convinced that it is our duty to send it. I know that neither he nor you would wish to take a chance with so important a masterpiece. I have refused many other invitations to lend this work because of its fragility and I cannot be certain as yet that we should take a chance even in the case of your important exhibition. With best regards,

Sincerely yours,

DP.E

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

March 7, 1953

Duncan Phillips, Esq.
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

The painting by Loren MacIver has been shipped to you yesterday and it should reach you sometime next week. The reason its arrival was delayed was due to a little retouching the artist wanted to do on the picture, the paint in a corner of the canvas had been slightly rubbed. The painting, as you will see, is in a perfect condition, and it is as such that it has been shipped to you. I daresay it is a beautiful work, probably one of her finest, and I believe it would be just the type to represent the artist in your collection.

We are opening next Tuesday the first one man show of paintings by Manessier in America. Manessier is a young French painter, who, at forty-two, has come up to be one of the most important artists of the post-war generation. He was admired both by Bonnard and Rouault, and I remember how Bonnard in the last year of his life used to talk to me about this young man's work.

This particular exhibition is going to feature six very large paintings and a series of smaller ones, all of religious inspiration. The use of abstract forms seems to fit the artist in his aim to express man's inner life, what he calls "man's inner prayer".

Somehow I feel that both you and Mrs. Phillips would feel deeply for this artist's work, and I wish I could find some way to make it possible for you to see them. As soon as the exhibition is hung, I shall have photographs made of the interior of the gallery and will send them to you together with some color transparencies which we are taking of the paintings.

With kindest regards to both you and Mrs. Phillips,

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery inc.

41 east 57th street, new york 22

cable address: piermati-new york

March 19, 1953

Duncan Phillips, Esq.
1600 Twenty-first St. N.W.
Washington, D. C.

Dear Mr. Phillips:

Following our telephone conversation of today, I
am sending you the enclosed invoice for the
painting by Loren MacIver, "New York".

Sincerely,

Pierre Matisse

**pierre
matisse**
gallery corp.

41 east 57th street, new york 22

cable address: piermati-new york

May 23, 1953

Duncan Phillips, Esq.
1600 21st Street N.W.
Washington, D. C.

Dear Mr. Phillips:

I am sailing for Europe June 12th for my annual summer trip, and hope I may have the pleasure of your visit before leaving.

I would like to be able to show you some very important paintings, which, I am sure, you would enjoy seeing. So you may be able to have an idea of the importance of these works, I am enclosing their photographic reproductions herewith.

The Dufy oil "Le Bassin à Deauville" is probably one of the best works by this master. It is superbly painted and full of the fireworks which characterize Dufy's talent at its best.

On the other hand, the Derain still life of 1911 is a work in the great tradition of French classical painting and shows the spiritual austerity of a Piero della Francesca. We may say that a painting of this type is worthy to hang alongside any of the great masterpieces of all time.

There are very few examples of this particular period of Derain's work. Most of them are in the Museum of Western Art in Moscow. The Museum of Modern Art of New York owns a still life which came from the Sullivan Collection and was acquired in memory of Mrs. Cornelius Sullivan. The "Blue Pitcher" is in my mind a far better painting in which the essence of Derain's particular talent comes out in full.

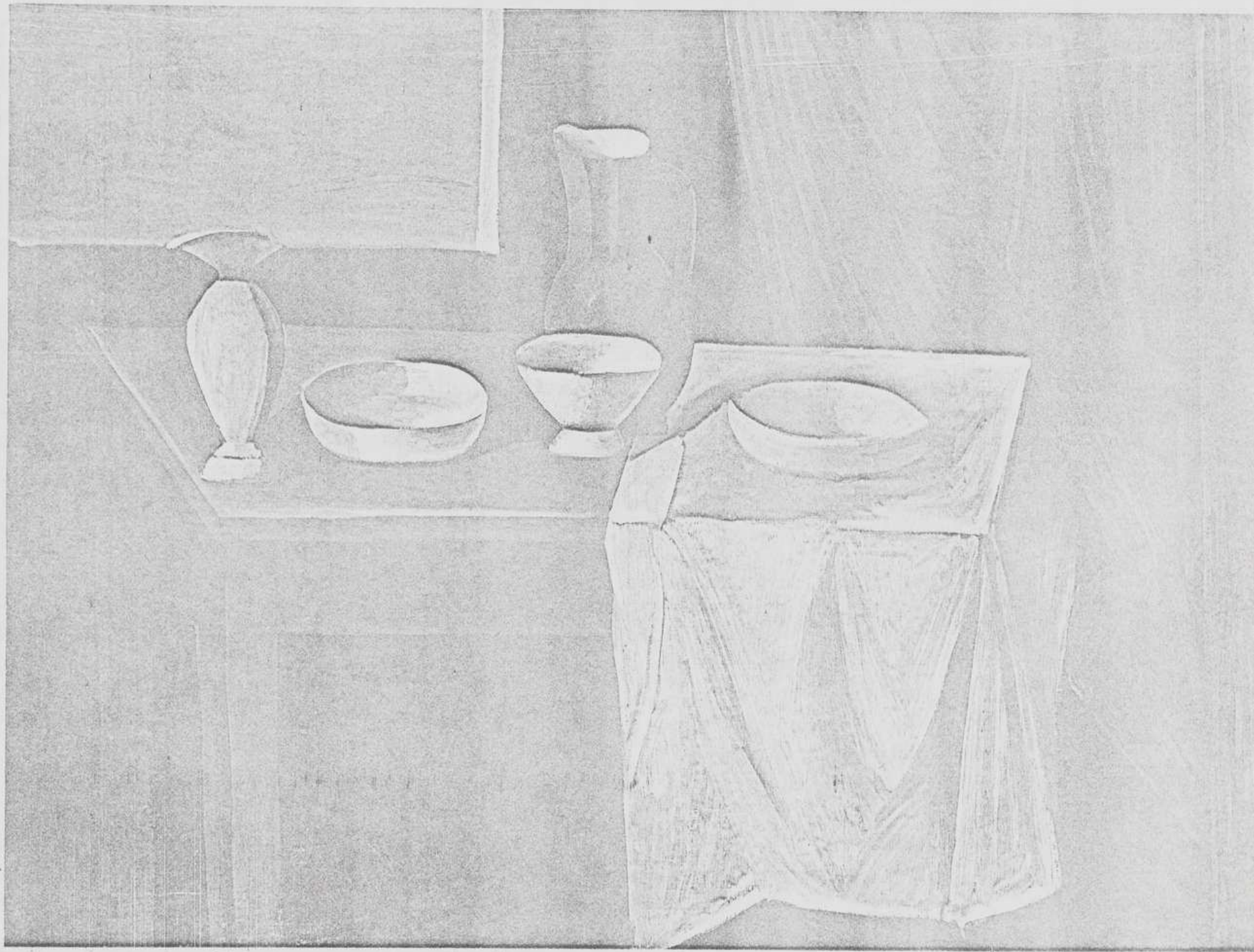
The Rouault clown "Rigolboche" was painted and finished in the first few months of 1952. The colors are magnificent and the texture of the paint extremely rich and beautiful. Besides the head of Christ called "Ecco Homo" in the Museum of Modern Art show I do not think there is among the paintings of the 1948-1952 period one that could compare with this picture.

I would like very much to have the pleasure of showing you these paintings, which I feel are among the finest works I ever had the privilege to offer.

Hoping to have the pleasure of hearing from you,

Sincerely,

Pierre Matisse



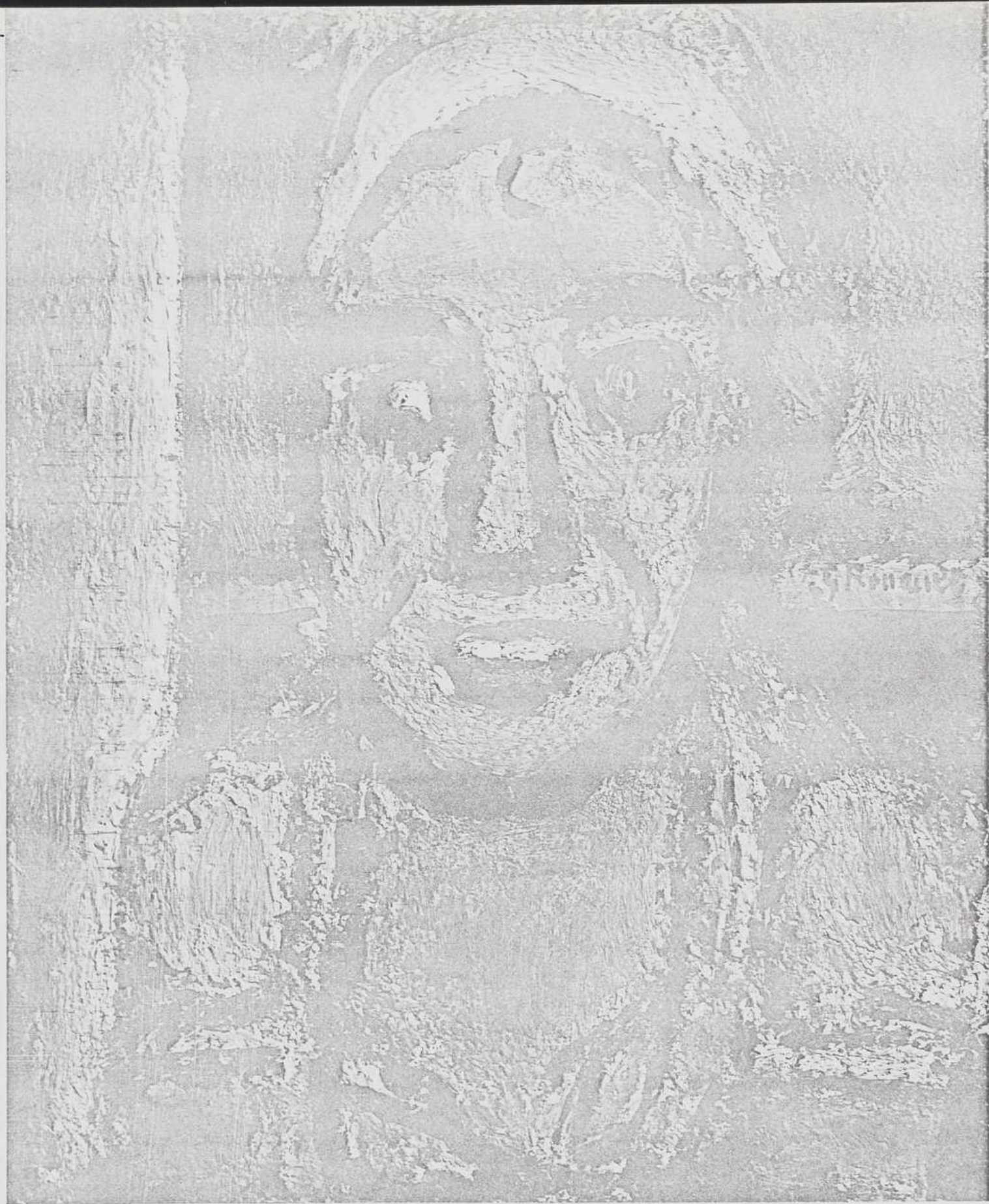
MEDIUM Oil DATE 1911

11-11-1940. Sunday

41 EAST 57th St.

NEW YORK, 22

COLTEN PHOTOS NEW YORK PLaza 9-7200 ☆



SP 9

Rouault

"Rigol boche"

19 $\frac{3}{8}$ x 15 $\frac{7}{8}$

oil

1952





SP8

DoF4

"le Bassin à Deauville."

oil 45 $\frac{1}{4}$ x 63 $\frac{3}{4}$

1929



pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

November 24, 1953

Duncan Phillips, Esq.
1600 Twenty-first Street, N.W.
Washington, D.C.

Dear Mr. Phillips:

I am taking the pleasure to send you the illustrated catalogue of our current Miro show which I hope you will come to see. This catalogue was published at the occasion of an artist's sixtieth anniversary - with forty years of constant work behind him. Joan Miro is now one of the great leaders of the modern movement in painting for which he has opened more than any other artists of his generation, entirely new perspectives.

Looking forward to the pleasure of your visit and with kindest regards,

Sincerely,

Pierre Matisse

Enclosure

pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

22 December 1954

The Phillips Memorial Gallery
1600 - 21st Street N. W.
Washington, D. C.

MEMORANDUM

JEAN-PAUL RIOPELLE

"Mistro", 1954 oil on canvas, 51 x 63	\$1600.
"Muscles Pierreux", 1954 oil on canvas, 51 x 77	1900.
"Ombre d'Espace", 1954 oil on canvas, 51 x 77	1900.

These prices are subject to a 15% museum discount.

DUPLICATE

pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

5 February 1954

The Phillips Gallery
1600 Twenty-first St. N.W.
Washington, D.C.

LOREN MACIVER
(1909-

"New York" (1952
oil on canvas, 45 x 74 Signed
Exhibited Whitney Museum, January 1953
No. 58 of the catalogue, reproduced p. 32

\$2,200.

RECEIVED PAYMENT

*Pierre Matisse
sq
Feb. 10, 1954*

pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

14 December 1954

Dear Mr. Phillips,

I have received from Dr. Hubbard of the National Gallery of Canada a request to lend a painting by Jean-Paul Riopelle, "Tramontane," which we own, to an exhibition that the Canadian Ambassador is arranging, I understand, at the Phillips Memorial Gallery. Needless to say, I have immediately answered in the affirmative, with the greatest pleasure. I have great admiration for this young painter's work and am very happy that you are presenting his work to Washington in as magnificent and flattering surroundings as the Phillips Memorial Gallery.

I understand that the paintings to be shown are those that were sent to the Biennale exhibition in Venice which, to my knowledge, are the following:

Coup sur coups (coll.: Art Gallery of Toronto)
29 x 39½"

Knight Watch (coll.: National Gallery of Canada)
38 x 77"

Tocsin (Coll.: National Gallery of Canada)
39½ x 32"

Tramontane (Coll.: Pierre Matisse Gallery)
6'7 x 9'3"

Huile (Coll.: The artist)

I am giving the dimensions of these pictures so you may realize the space they will take on the wall. In case you should find any need of additional works, I would be delighted to let you have what may be desired as I have quite a number of the artist's new work of all sizes.

We plan to have ourselves an exhibition in March of his most recent work.

I am leaving for Paris on the 23rd of December and will be back on January 10th. As the exhibition is planned at the Phillips Memorial Gallery for January, perhaps it might be desirable to know before I go whether you may need extra paintings or not.

With kindest personal regards to both you and Mrs. Phillips,

Sincerely yours,

Pierre Matisse

Mr. Duncan Phillips
The Phillips Memorial Gallery
1600 - 21st Street N. W.
Washington, D. C.

cable address piermati new york

December 20, 1954

Mr. Pierre Matisse,
41 E. 57th Street,
New York 22, N. Y.

Dear Matisse:

I have been meaning to write to you to express our deep sympathy for you in the loss of your illustrious Father. He is not only a great loss to the art world as he passes into history but from all I have heard and from my own memory when I met him I realize how much you will miss him.

As to the TRAMONTANE by Riopelle, there is only one wall in our exhibition gallery where such a huge picture could hang and even on that wall there would be no distance to see it properly. I wish I had had time on a recent hurried visit to New York to visit your Gallery since you say that you have other examples of Riopelle from which we could have made a selection of smaller works. I am writing to ask if you will send what you consider the best of the examples you have of a more moderate size from which we can select at least one to supplement the four others which were in the Biennale exhibition. If it is convenient for you to intercept the TRAMONTANE from the shipment I would be obliged to you for I believe it would be an embarrassment to us and we would have to return it immediately. I realize that time is short before you sail but I do feel that I would like to have something of yours in case we wish to acquire one of Riopelle's paintings for the Collection. With warm personal regards and the season's greetings,

Sincerely yours,

DP.E

P.S. The dates of our exhibition are January 16th through the 31st.

pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

22 December 1954

Dear Mr. Phillips,

After our telephone conversation of this morning, I have selected three paintings by Jean-Paul Riopelle which I believe to be the best of the group of works we are planning to show in New York next March. They are characteristic of the latest Riopelle work and I am sure that any one of them would make an excellent complement to the paintings that are coming from the Biennale.

I was deeply touched by the message of sympathy you sent to me. With feelings of great appreciation,

Sincerely,

Pierre Matisse

Mr. Duncan Phillips
The Phillips Memorial Gallery
1600 - 21st Street N.W.
Washington, D. C.

Helen Kanner