NOTES

PREFACE


x “‘confronting death, or . . .’” See Harold Bloom, *Wallace Stevens: The Poems of Our Climate* (Ithaca and London: Cornell University Press, 1977), pp. 375–406. Bloom calls the first of these crossings the Crossing of Election, in which the artist confronts the question of whether he is truly an artist. The second, called the Crossing of Solipsism, “struggles with the death of love and tries to answer the fearful query Am I capable of loving another besides myself?” The third and final crossing is called the Crossing of Identification, the dilemma here being “the confrontation with mortality, with total death.” Bloom notes that these three crossings seem to have “three characteristic marks in nearly every poem in which they occur”: (1) a “dialectic movement of the senses . . . sometimes between different degrees of clarity and sight”; (2) an “oscillation between mimetic and expressive theories of poetic representation”; and (3) a “movement toward an even greater degree of internalization of the self, no matter how inward the starting point was.”


CHAPTER 1


CHAPTER 2


“It was through . . .” The offer was made on November 18, after the picture had been on view for a month. (Matisse archives, Paris.) Gertrude gives the impression that she instigated the purchase of *The Woman with the Hat*, but in fact Leo apparently did. In any case, although the painting was held by Leo and Gertrude, it was apparently a joint purchase by all four Steins, and it eventually passed into the possession of Michael and Sarah. (See Barr 1951, pp. 57–58.)

“But a good deal . . .” Leo met Picasso before Gertrude did, and it is likely that he visited the Bateau-Lavoir alone before going there with Gertrude. Recently, Anne Baldassari has discovered a letter, in the Picasso archives, from Roché to Picasso that casts serious doubt on the sequence of events described by the Steins. In the letter to Picasso, dated May 8, 1905, Roché wrote: “On Wednesday morning at 10 am I will bring to your place the American whom I’ve spoken to you about. If you have something else to do let me know right away via express letter. Si vous avez autre chose à faire prévenez moi de suite par un pneumatique. Mais tachez d’être là, car il va partir.” Since May 8 was a Monday, the timing of the meeting two days later makes perfect sense. (The letter is reproduced correctly in Elizabeth Cowling, John Golding, Anne Baldassari, Isabelle Monod-Fontaine, John Elderfield, and Kirk Varnedoe, *Matisse Picasso* [Paris: Réunion des musées nationaux/ Centre National d’Art et de Culture Georges Pompidou/ Musée National d’Art Moderne, 2002], p. 368; hereafter cited as Paris 2002. In the English edition of the same catalogue [Elizabeth Cowling,
John Golding, Anne Baldassari, Isabelle Monod-Fontaine, John Elderfield, and Kirk Varnedoe, *Matisse Picasso* (London: Tate Publishing, 2002), p. 363; hereafter cited as London 2002], there is an inexplicable translation error in which “tomorrow” is added before “Wednesday,” but that word does not appear in Roché’s letter. Since the Steins would soon be going away for the summer, it was natural for Roché to press Picasso, and it seems that this letter was indeed the one that set up the first meeting between Leo Stein and Picasso, and that it most likely happened in May rather than in the fall of 1905. Of course, it is possible that Picasso was not free and that the meeting did not take place; but Leo Stein’s own account suggests that it did, since he says he went to see Picasso’s show (his only one that year, which took place in February–March) on the advice of gallery owner Clovis Sagot, and that he left an offer for some drawings for which he got no response. “When, a few days later, I dropped in at Sagot’s to talk about Picasso,” Stein recounted, “he had a picture by him, which I bought. It was the picture of a mountebank with wife and child and an ape. . . . Soon after, I learned that a friend, Pierre Roché, knew Picasso.” (Stein 1947, p. 169.) Leo Stein says he arranged to meet Picasso via Roché, with whom he discussed Picasso, and that it was Roché who “a few days later led me to the Rue Ravignon [sic].” (Stein 1947, p. 170.) Gertrude apparently did not meet Picasso until after the Steins returned to Paris in the fall (see Stein 1947, p. 173). My thanks to Anne Baldassari for sharing her documentation with me.


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“vertical invader . . .” The phrase is used by John Berger to characterize Picasso’s appearance in Paris (The Success and Failure of Picasso, New York: Pantheon, 1965, p. 40). Berger appropriates the term from Ortega y Gasset, who in his Revolt of the Masses (1932) characterizes the newly rising man of the people as “a primitive man, a barbarian appearing on the stage through the trap-door, a vertical invader.”

“if you do not . . .” Stein 1933, p. 119.


CHAPTER 3

“Matisse and Picasso . . .” Stein 1933, p. 64.

“Picasso sat very . . .” Stein 1933, pp. 46–47.

“At the time . . .” Stein 1933, p. 49. Three Lives was published in 1909. Stein also began The Making of Americans while Picasso was working on her portrait; that book was finished in 1908 but not published until 1925.

“Accounts differ as . . .” The date is generally given as March 1906 (see Richardson 1991, p. 411: “the Steins brought them together in March 1906”), around the time of the Salon des Indépendants, but the two may have met earlier. Fernande Olivier (Olivier 2001, pp. 197–198) says they met at one of the Steins’ Saturday dinners. Matisse’s daughter Marguerite situates the encounter at the Bateau-Lavoir, where she accompanied her father and the Steins (Brassaï, Conversations with Picasso, Chicago and London: University of Chicago Press, 1999, p. 332), but she is almost certainly mistaken in conflating Matisse’s first visit to Picasso’s studio with their first encounter. Gertrude Stein says the meeting took place shortly before she and her brother left for Italy for the summer, and Leo situates it around the time of the Redon and Manet show at the Durand-Ruel gallery, which opened in February 1906. Since both artists were invited to the Steins’ parties at the rue de Fleurus during the winter of 1905–1906, and each could see the other’s most recent work there, if they did meet as late as March, the delay would suggest that the Steins orchestrated their meeting rather carefully. See Anne Baldassari’s interesting discussion of their opportunities to meet in Paris 2002, pp. 367–368.


“On the Avenue . . .” Brassaï 1999, p. 332; translation modified. In a 1907 article about Félix Vallotton’s portrait of Stein, Apollinaire wrote some amusing remarks about how the French perceived the Steins’ way of dressing. See Breunig 1987, p. 29.
“leader of a school” Matisse had been characterized in those words by Louis Vauxcelles the year before (Louis Vauxcelles, Gil Blas, March 23, 1905). To establish a connection between the two exhibitions, the Druet show included an oil sketch for Le Bonheur de vivre, entitled “Etude du tableau exposé aux ‘Indépendants’” (Study for the picture at the ‘Indépendants’); Galerie Druet, Exposition Henri-Matisse [March 19–April 7, 1906] (Paris, 1906), cat. no. 13.


“‘question’ of the . . .” Charles Morice, Mercure de France, April 15, 1906, pp. 535–537.

“the most important . . .” Barr 1951, p. 82.

“Shortly after the . . .” Because of their uncertainty about their financial position in the aftermath of the San Francisco earthquake, the Steins could not immediately buy Le Bonheur de vivre. Gertrude assured Matisse that “if our situation does not change, we will take the painting” (Judi Freeman, The Fauve Landscape, New York: Abbeville, 1990, p. 92). In early May, Michael Stein was still en route to San Francisco to assess the damage to the family fortunes, and Leo wrote to Matisse that as soon as Michael got to San Francisco, he would be able to let him know how things stood. Leo Stein to Matisse, May 6, 1906 (written from 27 rue de Fleurus); Matisse archives, Paris. At the Steins’ residence, the painting was hung at the imposing height of twelve to fifteen feet.

“I can’t see you . . .” Penrose 1973, p. 122.

“That May, when . . .” Leo Stein to Matisse, May 6, 1906 (written from 27 rue de Fleurus); Matisse archives, Paris.

“A sheet of studies . . .” This sheet, on which the same pose is rendered in four different moods, is reproduced in Quelque chose de plus que la couleur: Le dessin fauve 1900–1908 (Marseilles: Musée Cantini, 2002), no. 231, p. 235.


“Our sense of . . .” See John Elderfield’s interesting discussion of the Stein portrait in London 2002, p. 113, where he notes, “Painting the mask didn’t solve a problem; it explained a problem.”


“Since the previous . . .” He passed there on his way home from the new studio he had rented to work on Le Bonheur de vivre. Matisse’s interest in

Notes
African sculpture clearly dates to the beginning of 1906, rather than to the end as is usually believed. He did one of his earliest African-influenced sculptures, *Standing Nude*, during the summer of 1906, and in March 1906 when Derain was in London looking at Primitive art in the British Museum, he sent Matisse letters containing large schematic drawings of African and Oceanic sculptures. Derain to Matisse, letters of March 6 and 8, 1906, from 65 Blenheim Crescent, Holland Park, London; Matisse archives, Paris.


33–34 “For us it was . . .” Malraux 1976, pp. 10–11; translation modified. This conversation took place in 1937.

34 “Tableau No. III, . . .” It is listed in the Salon catalogue as Tableau No. III, an allusion to its being the third of Matisse’s paintings of imagined subjects, following *Luxe, calme et volupté*, which had been shown at the 1905 Independants, and *Le Bonheur de vivre*, which had been shown there in 1906. The title *Blue Nude* was not given until later, and the subtitle *Souvenir de Biskra* (Memory of Biskra), now in common use, was not used in public until the painting was shown at the 1931 Matisse retrospective at the Georges Petit gallery. See Galeries Georges Petit, *Henri Matisse, 16 juin–25 juillet 1931* (Paris, 1931), p. 15, no. 17.

36 “cried out in . . .” Stein 1933, pp. 17–18.


38 “This skull, which . . .” Drawings of a skull appear in studies for the painting. See Carnet, Musée Picasso, 1861: 15V, 16V, 17V, 18R; reproduced in Paris 1988, vol. 1, p. 153. See also the drawing *Love and Death* of 1903, reproduced in ibid., vol. 2, p. 416 (where the drawing is dated to 1901; the more convincing date of 1903 is given in Rubin, Seckel, and Cousins 1994, p. 57).


40 “taken for a bidet . . .” John Richardson, *A Life of Picasso, Volume II: 1907–1917* (New York: Random House, 1996), pp. 18–19, discusses the image of the bidet. One Picasso scholar has objected to this reading on the grounds that people don’t put food next to a bidet; but of course doing so increases the transgressive nature of the painting, another instance of how Picasso loves to break rules.


42 “Picasso’s even larger . . .” See, for example, the exemplary discussion of *Les Demoiselles* in Leo Steinberg, “The Philosophical Brothel,” *October* 44 (Spring 1988): pp. 7–74. This is a revised version of Steinberg’s groundbreak- ing essay originally published in *Art News*, September and October 1972.

42 “Does that interest . . .” Walter Pach, *Queer Thing, Painting* (New York and London: Harper, 1938), p. 125. Hilary Spurling has placed this conversation in spring 1907 and assumed that the two men were standing in front of the recently acquired *Blue Nude* (Spurling 1998, p. 376); this has unfortunately become accepted as fact (see London 2002, p. 364). The picture Pach is referring to, however, is not actually named; it is described simply as “a large painting by Matisse,” which hardly fits *Blue Nude*. Moreover, Pach met the Steins in Italy during the summer of 1907 and did not visit the rue de Fleurus apartment until the fall of 1907; Picasso’s critique would no longer make sense in relation to *Blue Nude* in the fall of 1907, after he had painted *Les Demoiselles d’Avignon*. (My thanks to Laurette E. McCarthy for providing me with the following information about Pach’s relationship with the Steins: “Pach arrived in Italy sometime in late May/early June 1907 to make arrangements for the Chase European Summer School in Florence. . . . He stayed in Italy throughout the summer and early fall. . . . Leo Stein invited Pach . . . to lunch and took them to Berenson’s villa—Berenson wasn’t home. The Steins also introduced Pach to Matisse at this time. He [Pach] arrived in Paris in the fall of 1907.” Matisse and Pach evidently first met at Michael and Sarah Stein’s villa.)

43 “It remained in . . .” Moreover, Picasso frequently repainted his pictures at this time (he worked on *Three Women* for almost a year), and he may have intended to repaint part of *Les Demoiselles*. In fact, according to Anne Baldassari, Picasso may well have repainted parts of *Les Demoiselles* sometime in 1908. (Verbal communication, June 2002.)


CHAPTER 4

45 “You’ve got to . . .” Daix 1993, p. 64.


“an enormous picture. . . .” Stein 1933, p. 22; this description of Picasso’s painting coincides with Alice Toklas’s first visit to the Bateau-Lavoir in October 1907.


“his first visit . . .” The date of their meeting is usually given as 1904, but Peter Read (*Picasso et Apollinaire: Les métamorphoses de la mémoire, 1905/1973*, Paris: Jean Michel Place, 1995, pp. 18–22) makes a convincing case for January 1905.
52 “I am Croniamental, . . .” In Apollinaire 1977, p. 298; see also Read 1995, p. 83. Apollinaire’s book was apparently first written in 1907, rewritten in 1911, and published as part of an eponymous collection in 1916.
52 “I have never . . .” Flam 1995, p. 29.
52 “incorrectly attributing the . . .” “The Cubists, who are so unjustly mocked, are painters who try to give their works the greatest degree of plasticity. . . . The name Cubism was coined by the painter Henri Matisse, who used it to describe a picture by Picasso.” Apollinaire, Le Mercure de France, October 16, 1911; in London 2002, p. 366.
53 “I have only . . .” Matisse to Jean Biette, October 16, 1910; Matisse archives, Paris.
53 “Apollinaire’s other erotic . . .” This book was planned and possibly written in 1907, though it may not have been published until 1911. The book was announced and described in a 1906–1907 catalogue of erotic books, with the author described as “G.A.”; but no trace of the supposed 1907 edition—in which the narrator’s name is given as “Willie”—has been found. It should be noted, however, that Picasso’s copy of the 1907 edition of Onze Mille Verges is the only one that has survived; even Apollinaire did not have a copy of it in his library. Given the clandestine nature of such publications at the time, precise bibliographical information is difficult to ascertain. For details on the publication, see Guillaume Apollinaire, Œuvres en prose complètes, ed. Pierre Caizergues and Michel Décaudin (Paris: Gallimard, 1993), vol. 3, pp. 1325–1327; hereafter cited as Apollinaire 1993.
55 “… susceptible only to . . .” Salmon 1955, pp. 187–188.
55 “… a ‘key picture.’” Picasso said this in 1962; see Varnedoe in London 2002, p. 29.
56 “there is nothing . . .” Stein 1933, p. 65.

“A number of . . .” These include the birth of Aphrodite; the story of Dryope, in which Apollo disguises himself as a tortoise and lets Dryope and the tree nymphs (Hadryads) play with him until Dryope takes him into her lap and he turns into a serpent and is able to couple with her; and the myth of Chelone, who is turned into a turtle by Hermes for refusing to attend the wedding of Zeus and Hera. See especially John Elderfield, “Moving Aphrodite: On the Genesis of *Bathers with a Turtle* by Henri Matisse,” in Yve-Alain Bois, John Elderfield, and Laurie A. Stein, *Henri Matisse: “Bathers with a Turtle”* (Saint Louis Art Museum Bulletin, 1998), pp. 20–49. Elderfield also gives fair summaries of the interpretations by Claudia Rousseau and Sarah Whitfield.

“The final version . . .” For an extended discussion, see Leo Steinberg’s masterful essay “Resisting Cézanne: Picasso’s ‘Three Women,’” *Art in America* 66, 6 (November-December 1978), pp. 115–133.

“completely influenced by . . .” Stein 1933, p. 65. Apollinaire had made a similar remark some twenty years earlier, when the so-called Salon Cubists showed at the 1911 Salon des Indépendants.


“Given Matisse’s sympathy . . .” Braque later said of Cézanne’s effect on him at L’Estaque: “It was more than an influence, it was an initiation.” Jacques Lassaigne, “Entretien avec Georges Braque,” in *XXe Siècle* 41, 1973, p. 3.


CHAPTER 5

Peter Vergo, eds., Kandinsky: Complete Writings on Art (Boston: G. K. Hall, 1982), vol. 1, p. 152.


“...By 1910, Leo...” In the catalogue for Matisse’s 1910 retrospective exhibition at the Bernheim-Jeune gallery, all the pictures that were at Gertrude and Leo’s are listed as belonging to Mr. “L.D.S.” By 1912, Leo had begun to sell his Matisses through the Durand-Ruel gallery.


“When the word...” Charles Morice, “La Vingt cinquième Exposition des Indépendants,” Mercure de France, April 16, 1909, p. 729. In Vauxcelles’s review of Braque’s 1908 exhibition at Kahnweiler’s (Gil Blas, November 14, 1908), which is often credited with the invention of the term “Cubism,” Vauxcelles, picking up on Matisse’s critique of Braque at the Salon jury, had written: “He constructs metallic, deformed men that are terribly simplified. He disdains form and reduces everything, places and figures and houses into geometric designs, into cubes.” Vauxcelles’s use of the word “cubes” is merely descriptive of the forms in those particular paintings and does not imply an “ism.”


“...Although in 1909...” Matisse spoke of using “une écriture” (a form of writing) in an interview with Charles Estienne, but he described it as being “celle des lignes” (that of lines). Charles Estienne, “Des tendances de la peinture moderne: Entretien avec M. Henri-Matisse,” Les Nouvelles, April 12, 1909, p. 4; in Flam 1995, p. 54.


“...Some of the boldness...” Given the potentially disastrous situation that could develop if his wife found out about the affair, Matisse made every effort to keep it hidden. This he generally succeeded in doing, even though Gertrude Stein and Alice Toklas knew of it, and so Matisse must have been relieved to see it omitted from Gertrude Stein’s account of him when she published The Autobiography of Alice B. Toklas in 1933. It was only much later, after Matisse had become involved with Lydia Delectorskaya, another Russian

74 “This is one . . .” For background on Fanny Tellier, see Richardson 1996, pp. 150–151.

75 “A woman in an . . .” Picasso’s description is given in a list of paint- ings drawn up for Kahnweiler on June 5, 1912. See Centre Georges Pompidou, Musée National d’Art Moderne, Donation Louise et Michel Leiris: Collection Kahnweiler-Leiris (Paris, 1985), p. 167. An inscription on the back of the stretcher also states that the painting represents a “Femme à la cithare” (Daix and Rosselet 1979, p. 272, no. 430). But on the basis of what we actually see, such an identification would be very difficult indeed.

75 “what he called ‘attributes’ . . .” Gilot and Lake 1964, pp. 72–73.


76 “These ideas were . . .” Gino Severini, “La peinture d’avant-garde,” Mercure de France 121 (June 1, 1917), p. 459.

76 “the consciousness of . . .” Max Weber, “The Fourth Dimension from a Plastic Point of View,” Camera Work 36 (October 1910), p. 25. Apollinaire did a translation of this article, which affected his own ideas about the fourth dimension, thus reintegrating an American version of Matisse’s thinking about the subject into French Cubist thought.

77 “a greater plasticity.’ . . .” Gilot and Lake 1964, p. 77.

77 “That’s Cubism . . .” Sylvain Bonmariage, “Henri Matisse et la pein- ture pure,” Cahiers d’Art 1, 9 (November 1926), p. 239. Bonmariage places the incident, which took place at the boulevard de Clichy, around 1909; but since Jean Metzinger, who was also present, is mentioned as a theorist of Cu- bism, it very likely happened later.

78 “went to fetch . . .” Christian Zervos, “Notes sur la formation et développement de l’oeuvre de Henri Matisse, Cahiers d’Art 6, nos. 5–6 (1931), pp. 246–248. Picasso was at the boulevard de Clichy from September 1909 until the fall of 1912.

79 “Around the same time . . .” The picture was shown along with works by other artists associated with Matisse. Apollinaire wrote: “A very good like-
ness of Henri Matisse by Mme Meerson [sic] makes this group serve as an homage to the master of powerful and pleasant colors.” Apollinaire, “Le Salon d’Automne,” 1911, in Breunig 1987, p. 186.

80 “‘a real step . . .’” Sarah Stein to Matisse, October 1911; Matisse archives, Paris.


82 “‘Fernande has run . . .’” Picasso to Braque, May 18, 1912; in Caizergues and Seckel 1992, p. 93, n. 2.

82 “‘This was especially . . .’” See Richardson 1991, pp. 463–464. Also Fernande Olivier, Souvenirs intimes écrits pour Picasso (Paris: Calmann-Lévy, 1988), p. 197: “Picasso, whose jealousy was the sole cause of our fallings-out.” Writing of the period around 1911, Pierre Cabanne claims that before Picasso’s affair with Eva, “Fernande also made attempts to forget Pablo’s difficult character in the arms of Mario Meunier and Roger Karl (in what exact order is now forgotten).” Pierre Cabanne, Pablo Picasso: His Life and Times (New York: William Morrow, 1977), p. 147.

83 “To make the break . . .” Matisse to an unknown woman close to Olga Merson, January 11, 1912, Getty Center for the History of Art and the Humanities. The letter is dated “Jeudi- 11 Jan.”


83 “Confined within the . . .” The painter Jean Puy likened Matisse to “a goldfish who intensely exults in the iridescence of colors and forms through the dematerializing globe of his bowl and who . . . would show the world . . . made into agreeable ghosts for his enchanted eye.” Jean Puy, “Souvenirs,” Le Point 21 (Special Matisse Number), 1939, p. 24.


87 “‘No sharper contrast . . .’” Fry 1912, pp. 249–251.
CHAPTER 6

89 “One day, having . . .” Courthion 1941, p. 55.
89 “We ride on horseback . . .” Picasso to Gertrude Stein, August 29, 1913; Matisse to Gertrude Stein, late August 1913; Beinecke Library, Yale University. The French texts are given in Paris 2002, p. 374.
91 “Collage resonated with . . .” This work can be dated to late autumn by the newspaper clipping, which is from the November 18, 1912, issue of Le Journal.
93 “After more than . . .” Richardson 1996, p. 276.
94 “Years later, when . . .” See Chapter 9.
94 “More significant was . . .” Apollinaire, L’Intransigeant, November 14, 1913, and Les Soirées de Paris, November 15, 1913; Breunig 1987, pp. 324, 330–331, translation modified.
96 “They would not . . .” See John Elderfield’s illuminating discussion of this in London 2002, p. 144.
97 “He later recalled . . .” This was in a conversation with Pierre Daix. See Daix 1993, p. 135; translation slightly modified.
98 “It has been suggested . . .” Richardson 1996, p. 299.
99 “(This was equivalent . . .” One thousand francs in 1914 would be the equivalent of about $3,530 in 2001 dollars. According to Gerald Reitlinger, The Economics of Taste (London: Barrie and Jenkins, 1970), vol. 3, p. 18, a 1914 franc was worth $.20; therefore 1,000 francs would have been worth $200 in 1914. A 1914 dollar was roughly the equivalent of $17.65 in 2001 dollars; see John J. McCusker, “Comparing the Purchasing Power of Money in the United States (or Colonies) from 1665 to Any Other Year Including the Present,” Economic History Services, 2001, URL: http://www.eh.net/hmit/ppowerusd/.
100 “The association of . . .” For details about the commission, see Flam 1986, pp. 386–394.

Notes
102 “(Matisse included a sketch . . .)” Matisse to Camoin, October 1914; see Flam 1986, p. 399.


113 “‘One can’t live . . .’” Matisse interviewed by Tériade, 1929; trans. Flam 1995, p. 84. For a discussion of Matisse’s family in relation to his art, see Schneider 1984, pp. 330–331.


115 “just what I thought . . .” Henri Matisse to Amélie Matisse, January 19, 1918; Matisse archives, Paris.


116 “I have Picasso’s consent . . .” Paul Guillaume to Henri Matisse (January 16, 1918); Matisse archives, Paris. The letter is dated simply “Mercredi 16” (Wednesday 16); my thanks to Wanda de Guébriant for helping me set in order the sequence of letters between Guillaume and Matisse. Guillaume shrewdly ends his letter by mentioning both his and Apollinaire’s interest in the paintings of Matisse’s daughter Marguerite, who was still pursuing a career as a painter.

Notes
“Only twelve Matisses . . .” Paul Guillaume in a letter to Amélie Matisse, January 24, 1918, informs her that she should not be upset because there were fewer Matisses than Picassos listed in the catalogue, since three large works had been added, obtained from the dealer Hessel. Matisse archives, Paris.

“Almost all the Matisses . . .” My profound thanks to Anne Baldassari for sharing her extensive documentation of the exhibition with me. For an excellent attempt to reconstruct the list of works exhibited, see Baldassari’s essay on the exhibition in Paris 2002, pp. 361–364.

“with African art . . .” This was noted in the diary of the worldly Abbé Mugnier, who saw the exhibition after a luncheon with the Baroness de Brimont, Edith Wharton, André Gide, and Bernard Berenson (who evidently had a fairly low opinion of both artists’ work). Abbé Mugnier, Journal de l’Abbé Mugnier (1879–1939) (Paris: Mercure de France, 1995), p. 329, entry for February 7, 1918.

“These were Matisse’s . . .” Ary Leblond in a letter dated March 11, 1918, told Matisse that the rooms in Guillaume’s gallery were too narrow for his paintings and that the whole gallery space was smaller than his studio; Matisse archives, Paris.


“‘devoid of all human . . .’” Bissière, L’Opinion. Bissière expressed similar views in an article that appeared in Paris-Midi. For a discussion of the opinions in the press, see Baldassari in Paris 2002, pp. 361–364. My thanks to Anne Baldassari for making this and other material available to me before it was published.

“Even before the exhibition . . .” The letter to Guillaume is mentioned in a letter from Matisse to his wife, in which he says, “I just wrote to Guillaume to tell him that I’m not too happy with the publicity that he is creating around this little exhibition.” Henri Matisse to Amélie Matisse, January 20, 1918; Matisse archives, Paris.


“He continued to write . . .” In a letter to his wife, Matisse confided his suspicions that people who came to Nice from Paris seemed to be avoiding talk about the exhibition. Henri Matisse to Amélie Matisse, March 18, 1918; Matisse archives, Paris.

“For twenty years . . .” Louis Vauxcelles reviews, Le Pays; as reprinted in Les Arts à Paris 1, March 15, 1918, pp. 9–10.

“There was still . . .” Doms, La Revue; as reprinted in Les Arts à Paris 1, March 15, 1918, p. 9.

CHAPTER 7

119 “For you must be . . .” Power 1999, p. 64.
119 “‘Everybody was dissatisfied . . .’” Stein 1933, p. 190.
120 “She was determined . . .” Daix 1993, p. 163.
120 “(The reference to her . . .” This connection is made by Anne Baldassari, who convincingly argues that Picasso would have been fully aware of the fertility function of the Baga sculptures, and who gives documentation that fixes the date of the painting in the spring of 1918 (it is frequently dated to 1917); see Baldassari in Beaux-Arts: Matisse-Picasso (Special Number), September 2002, pp. 22–24. The photograph is also reproduced in William Rubin, ed., Picasso and Portraiture: Representation and Transformation (New York: Museum of Modern Art, 1996), p. 306, along with a photograph of the painting hanging in the Picassos’ bedroom.
121 “Within this brushy area . . .” The profile head is discussed by Kirk Varnedoe in “Picasso’s Self-Portraits,” in Rubin 1996, pp. 145–149.
121 “‘I'm not really unhappy . . .’” Daix 1993, p. 163.
121 “Went to see the . . .” Apollinaire 1991a, p. 161.
123 “The precise subject . . .” In many of his neoclassical paintings, Picasso consciously refers to ancient sources, especially figures in the Roman frescoes that he had seen at Pompeii and Herculaneum. Three Bathers and The Rape of 1920 were clearly based on such frescoes (see Daix 1993, pp. 174–175). Three Women at the Spring, which was painted at Fontainebleau, was inspired partly by paintings and relief sculptures that Picasso saw at the Château de Fontainebleau, and the theme may have been suggested by the name of the town; it also refers to Poussin’s Eleazar et Rebecca (Louvre, Paris), with its lyrical but austere rendering of a scene around a well.
125 “Jacob had been . . .” Cabanne 1977, pp. 220–221.

Notes


“Many years later . . .” Gilot and Lake 1964, p. 82.

“Picasso heard of Pichot’s . . .” In 1964, when the Tate acquired the painting, Picasso told Roland Penrose that he didn’t like the title *Three Dancers*, and that “it was above all connected with his misery on hearing of the death of his old friend the painter Ramón Pichot, whose profile appears as a shadow against the window on the right of the canvas.” (Penrose 1973, p. 258.) According to Daix, “This is a ‘burial’ of Pichot, his silhouette as long as day without bread.” Daix 1993, p. 190.

“Eventually, Marie-Thérèse’s account . . .” Barry Farrell, “His Women: The Wonder Is That He Found Time to Paint,” *Life*, special Picasso issue 65, 26 (December 27, 1968), p. 74. Subsequently, many other writers on the subject opted for the 1927 date in order to protect Picasso from the scandal entailed in his being sexually involved with such a young girl. But strong evidence suggests that Picasso met Marie-Thérèse Walter in 1925, probably
early in the year and not later than November, probably near the Gare Saint-
Lazare, and they became intimately involved not long after. In a letter from
Picasso to Marie-Thérèse Walter, released by their daughter Maya in 1981, he
writes: “Today, 13th July, 1944, is the seventeenth anniversary of your birth in
me, and twice that of your birth in this world, where, having met you, I began
to live.” This is interpreted as meaning that the sexual relationship began on
her eighteenth birthday (she was born July 13, 1909). For details of the
evidence and a stimulating discussion of Picasso’s portraits of Marie-Thérèse,
see Robert Rosenblum, “Picasso’s Blonde Muse: The Reign of Marie-Thérèse

136 “‘I was living . . .’” Farrell 1968, p. 74. Apparently she resisted having
sex with him for a while. (Daix 1993, p. 202.)
137 “The earliest clearly . . .” These drawings are reproduced in Christian
137 “Typically, a good deal . . .” This motif appears in drawings done in
February 1925, which have clear sexual overtones; see Zervos V, 383–390.
301, n. 93, says the painting in question may be Nude Asleep in a Garden (Fig.
8.13), but that remains uncertain.
140 “As he himself noted . . .” “Only when painting isn’t really painting
can there be an affront to modesty.” Hélène Parmelin, Picasso: The Artist and
His Model, and Other Recent Works (New York: Abrams, 1965), p. 160; cited
in Ashton 1972, p. 15.
140 “‘On seeing this painting . . .’” See the reviews of the exhibition in Is-
abelle Monod-Fontaine, Anne Baldassari, and Claude Laugier, Matisse: Oeu-
vres de Henri Matisse (Paris: Centre Georges Pompidou, Collections du Musée
National d’Art Moderne, 1989), pp. 79–82.
140 “‘disheartened and disheartening’ . . .” André Breton, Le Surréalisme
142 “Especially stunning is . . .” The vaginal form of the artist’s mouth
may be meant as a witty pun, showing us what is on the artist’s mind as he
works. Picasso had directly illustrated such a theme in an early drawing, Le
sexe dans la tête, c. 1901, which shows a man with a vagina at the top of his
head (reproduced in Paris 1988, p. 485, ill. 210). Also of interest in this con-
text is the letter Picasso wrote December 9, 1911, to Braque at Céret: “For
those who look with their ears, behold a naked woman. You are prudish, but
let me say that the sexual organs are just as amusing as brains, and if one’s sex
was on one’s face, in the nose’s place (which might well have happened), where
would modesty be then?” Judith Cousins with Pierre Daix, “Documentary
Chronology,” in Rubin 1989, p. 386.
142 “Painter and Model . . .” Both the painting and the sculpture were re-
produced in the January 1929 issue of *Cahiers d’Art*. This began a long line of innovative metal sculptures, notably *Head of a Woman* and *Woman in the Garden* of 1929.

143 “A statue in...” Apollinaire 1977, p. 301.

144 “Some were published...” *See Documents*, no. 3 (1930), pp. 170, 171, 181.


148 “been able to turn...” André Levinson, “Les Soixante ans de Henri Matisse,” *L’Art Vivant* 6, 121 (January 1930), p. 27.

148 “Levinson believed that...” Levinson 1930, p. 27.


CHAPTER 8


155 “In a striking metamorphosis...” The colors here are similar to those that refer to Marie-Thérèse in poetry Picasso wrote a few years later, where he writes of her “blond hair” and “lilac colored arms.” See, for example, Marie-Laure Bernadac and Christine Piot, eds., *Picasso: Collected Writings* (New York: Abbeville, 1989), pp. XXI, 17, 136.


160 “André Lhote was among . . .” André Lhote, “Chronique des Arts,” Nouvelle Revue Francaise, August 1, 1932, p. 288.

160 “‘I do not have . . .’” Matisse to Pierre Matisse, August 10, 1933; in Bois 1998, p. 248, n. 166.

161 “‘she had only one . . .’” Crespelle 1969, p. 135.


163 “‘Mme Matisse, possessed . . .’” Bussy 1986, p. 83: “Monsieur Matisse, vous êtes peut-être un grand artiste mais vous êtes un sale coco!”

163 “‘three thousand sketches’ . . .” See Bois 1998, p. 46. As Bois notes, Michel Georges-Michel, who is the source for this statement, probably exaggerated; but in any case, Matisse apparently did a great number of studies. Moreover, lack of finish plagued virtually all Matisse’s treatments of such themes. The 1909 Nymph and Satyr was one of a pair of paintings, and the other one (now lost) was apparently never finished. In 1935, Matisse also started two other large paintings treating the nymph and faun theme—both now at the Musée National d’Art Moderne in Paris—which barely got beyond the stage of very powerful preliminary drawing on the canvas.

164 “The news of her . . .” Olga Merson committed suicide in Berlin in 1929. Matisse, however, did not learn of her death until the early 1930s (which is perhaps why the date of her death is given as “1934 or later” in Kostenevich and Semyonova 1993, p. 12). My thanks to Hilary Spurling for providing in-
formation about the date of Merson’s death and about when Matisse learned of it (oral communication, September 2002).

166 “This is a theme . . .” Picasso painted the motif numerous times in the mid-1930s, in paintings such as *The Muse* (1935) and related *Sleeping Woman* images.


175 “Although the relationship . . .” See the interesting discussion of this aspect of their rivalry in Bois 1998, especially pp. 20–22.


177 “certain forms impose . . .” Gilot and Lake 1964, p. 122.


178 “Picasso’s brutality of . . .” Bacon told David Sylvester that Matisse was “too lyrical and decorative . . . He doesn’t have Picasso’s brutality of fact.” David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon* (London: Thames and Hudson, 1987) p. 182.


180 “And how could he . . .” For a color reproduction of *Joy of Life*, see London 2002, p. 23. It must be said that for all its animated drawing and somewhat Matisse-like figures, Picasso’s *Joy of Life* is a bit of a dud, in which the frolicking figures look like characters who have wandered away from some sort of street fair.


181 “Matisse isn’t the only . . .” Gilot and Lake 1964, pp. 115–120.


CHAPTER 9


“The fear of death . . .” Solomon Volkov, ed., *Testimony: The Memoirs of Dmitri Shostakovich* (New York: Harper and Row, 1979), p. 180. Shostakovich continues: “I sometimes think that there is no deeper feeling. The irony lies in the fact that under the influence of that fear people create poetry, prose, and music; that is, they try to strengthen their ties with the living and increase their influence on them.”

still life with a bull’s . . .” Zervos, IX, 237.

“Cat with a . . .” Zervos, IX, 297.


“One spreads her arms . . .” In a witty visual pun, the handlebar of the bicycle echoes the provocation of the ice cream cone in the way it seems to penetrate her groin.

Both Matisse’s *Daisies . . .” See the discussion of this relationship in Bois 1998, p. 116. The tragicomic mood and the composition of Picasso’s painting also appear to refer to the work of Paul Klee, whom both Picasso and Matisse greatly admired. In 1936, Picasso had even gone to Switzerland to visit Klee, who was terminally ill.

Picasso himself said . . .” Pierre Daix, in Daix 1993, pp. 261–262; see Daix 1993, p. 135, regarding Picasso’s wanting the painting to “stink of war.”


“brutalization of what . . .” Leo Steinberg, “The Algerian Women and Picasso at Large,” in *Other Criteria: Confrontations with Twentieth-Century Art* (New York: Oxford University Press, 1972), pp. 224–226. Although Steinberg centers his discussion on the woman’s ugliness, he nonetheless rightly feels impelled to compose a veritable list of the opposing meanings that the image seems to carry.

189 “Both had numerous . . .” As far back as 1937, Louis Gillet, of the French Academy, had written that Picasso's mother was Italian and “of Jewish descent.” “Trente ans de peinture au Petit Palais,” Revue des Deux Mondes, August 1, 1937; as cited in London 2002, p. 380.
190 “‘to the most deadly . . .’” Maurice de Vlaminck, Comoedia, June 6, 1942; in Daix 1993, p. 266; translation modified.
190 “Jacob died in . . .” Jacob died on March 5, 1944. For details about his death and the contentious debate about precisely what Jacob's various friends did or did not do, see Hélène Seckel and André Cariou, Max Jacob et Picasso (Paris: Réunion des Musées Nationaux, 1994), pp. 273–277.
193 “‘There are so many . . .’” Matisse to George Besson, December 1938; in Cowart and Fourcade 1986, p. 57.
193 “For years, it remained . . .” See Bois 1998, p. 142, for an interesting discussion of the painting, which was completed October 21, 1941, and Matisse’s notion of “painting with bricks.”
194 “‘it was 'too decorative' . . .’” Gilot 1990, pp. 12–13.
194 “‘It is said that . . .’” See John Golding, in London 2002, p. 82.
195 “That, said Matisse . . .” Some years before, Matisse had made notes about a tree that had reminded him of a somewhat similar Picasso landscape: “a robust olive tree—old, with its main branches cut down—has young branches that dance and express the promise of a new life. I pass by it every day and often I think of a painting by Picasso, representing a Provençal town or the outskirts of such a town. In the foreground a large tree, an olive tree it seems to me, also quite heavily pruned. The gap between the young shoots and
the thick trunk had struck me and had always seemed unlikely to me. Now I see what enticed him to represent such a thing.” Notes in Matisse’s diary, February 7, 1944; quoted in Bois 1998, p. 130.


196 “‘I only take . . .’” Bussy 1986, p. 81.

196 “‘Matisse has such good . . .’” Gilot and Lake 1964, p. 271.

196 “‘absent or present . . .’” Gilot 1990, p. 28.

196 “‘Such was the case . . .’” Gilot 1990, pp. 29–30.


197 “Although Matisse did not . . .” Matisse to Camoin, November 16, 1944; Grammont 1997, p. 211.


199 “As Matisse told Brassai . . .” Brassai 1999, p. 293.


201 “Fougeron was said . . .” Daix 1993, p. 305; translation modified.


201 “Similarly, Picasso found . . .” Sometime around 1950–1951, Picasso wrote on a piece of paper: grande chapellerie moderne/ A l’odalisque repeinte)/ Henri Matisse chapelier modiste, with its pun on chapellerie, which means
“hat shop,” and which translates roughly as “great modern hat shop/ (At the repainted odalisque)/ Henri Matisse hatter milliner.” Bernadac and Piot 1989, p. 372.

201 “At one point . . .” Cabanne 1977, p. 429.
202 “During one visit there . . .” Malraux 1976, pp. 7–8.
203 “That was our bedroom . . .” Léal, Piot, and Bernadac 2000, p. 401.
204 “both here and elsewhere . . .” Steinberg 1972, p. 222.
205 “Caricatures of myself . . .” Lord 1993, p. 195. Picasso was quite literally working on drawings of dwarfs, monkeys, and men with masks at the time.
206 “Never before has Matisse . . .” Barr 1951, p. 12.
207 “Years later, she still . . .” Brassaï 1999, p. 333; translation slightly modified.
208 “You see, it’s . . .” Penrose 1973, p. 405.
208 “When Matisse died . . .” Penrose 1973, p. 406. Picasso began drawings for the series on November 27, 1954, and did the first canvas on December 13; he finished the series of fifteen canvases on February 14, 1955. In addition to the paintings, Picasso also did a large number of prints and drawings on the theme.
209 “In a sense . . .” The point is made by Galassi 1996, pp. 132–133.
209 “Years before, Picasso . . .” In 1946 he had told Gilot: “As long as you paint just a head, it’s all right . . . but when you paint the whole human figure, it’s often the head that spoils everything. If you don’t put in any details, it remains just an egg, not a head. You’ve got a mannequin and not a human figure.” Gilot and Lake 1964, p. 119.
210 “. . . had two left sides.” See Steinberg 1972, pp. 141–143, for a brilliant discussion of the spatial construction of the painting and for Picasso’s use of such conceits, which Steinberg refers to as perhaps the last time “that the power of painting sought to define itself not in paring down to an essence, but in the enormity of its reach.”
210 “. . . Olga had died?” This is pointed out by Galassi 1996, p. 144.
212 “genius’ of the childlike . . .” For Picasso’s thoughts about Matisse and children’s art, see John Richardson, “Understanding the Paintings of Pablo

Notes

213 “was becoming deaf . . .” See O’Brian 1994, pp. 467–469.


215 “This harrowing self-portrait . . .” See Rubin 1996, p. 172. Rubin also points out, following Adam Gopnik, that the structure of the head refers back to the caricature-like images of the aged Josep Fontdevila that Picasso had done in Gosol in 1906.


CHAPTER 10

217 “Tate Modern is . . .” *The Times*, London, May 8, 2002, p. 14. The headline refers to the Matisse-Picasso exhibition that had just opened at the Tate Modern. The byline for the author of the review was given as “Rachel Campbell-Johnston referees.”


222 “They think I’m . . .” Bussy 1986, p. 81.

222 “Leo Steinberg has . . .” Steinberg 1972, p. 219.

224 “And both later . . .” See, for example, their conversation about this in Gilot and Lake 1964, pp. 268–270. In 1952, Matisse told André Verdet that an artist could not “start from a void. Nothing is gratuitous. As for the so-called abstract painters of today, it seems to me that too many of them depart from a void. They are gratuitous, they have no power, no inspiration, no feeling, they defend a non-existent point of view: they imitate abstraction.” See Flam 1995, pp. 216–217.

224 “(Matisse had similar . . .” See Matisse to Charles Camoin, May 2, 1918; in Grammont 1997, p. 120.