



## Catalogue of the Stein Collections

Robert McD. Parker

The following inventory documents the artworks that were owned by Gertrude Stein, Leo Stein, Michael Stein, Sarah Stein, and Alice Toklas. For practical purposes, the list has been confined primarily to holdings in Western avant-garde art substantiated by archival documentation.

Given the scope of this exhibition and limited catalogue space, certain aspects of the Steins' collecting habits are not captured here. The inventory does not purport to offer a complete accounting of the numerous works on paper possessed by family members. Instead, the decision has been made to focus on the drawings for which we have documentary or photographic evidence of Stein provenance and the prints that are illustrated in this volume and/or included in the accompanying exhibition (see the list of works in the exhibition on pages 458-67). In addition, no attempt has been made to record Leo's collection of Native American artifacts (gold, stone, and ceramic objects), which was purchased by Thea Heye before 1928 and is now part of the Smithsonian Institution's National Museum of the American Indian. The photographs of the Stein residences on pages 360-93 of this volume attest to the Steins' interest in other types of decorative objects and non-Western art. Their collections of Renaissance-style antiques, Asian art, and old and rare books are among the categories not addressed here.

The list that follows is organized alphabetically by artist. Within each artist's output, the artworks are presented by medium in the following order: paintings, works on paper (in which drawings precede graphics), sculpture, and other. The works are then ordered by creation date, based on the relevant catalogue raisonné and augmented by the most recent scholarship. Established dates precede circa dates; if a work was executed over a period of time, it is classified by the year of completion (final year in the date range). The only exception to this rule is the section devoted to Picasso; for ease of identification, the works within each medium are ordered according to the sequence established by Christian Zervos in his multivolume publication *Pablo Picasso*, even if the dating of individual works has shifted in light of subsequent research.

Titles, with few exceptions, have been translated into English. Where possible, the preferred naming conventions of the current owner have been honored.

Medium and dimensions have been provided by the owners or custodians of the works, augmented in some cases by firsthand observation by members of the exhibition team. For works on paper, the dimensions correspond to the sheet size unless otherwise indicated.

If an artwork appears in a catalogue raisonné or authoritative exhibition catalogue, the relevant publication is identified by author name, followed by the number assigned to the work therein. See the References section on pages 468-79 of this volume for full citations.

The plate references provided for each artwork include both dedicated color illustrations and archival photographs of the Stein residences in which the work appears.

The provenance record for each artwork focuses mainly on the life of the object as it entered and exited the Steins' collections. Additional provenance from the periods before and after the Steins' acquisition of a given work has been provided on a limited basis, in cases where such information is not readily available to scholars. The use of the term *acquired* indicates a firm acquisition date with a cited reference or supporting archival document.

In the notes for each artwork, the presence of the symbol + followed by a number directs the reader to a legend of additional information and documentation, which can be found at the conclusion of this section (pages 455-57).

Archives, exhibitions, and publications are cited in the notes in abbreviated form. Full citations are provided in the References section on pages 468-79.

Finally, the creation of a document of this scale requires many hands and many heads. Janet Bishop, Cécile Debray, Carrie Pilto, and Rebecca Rabinow shared their research and offered invaluable input. Maxime Touillet and Hilary Floe assisted in researching and compiling the information.





## CHRISTIAN BÉRARD

French, born 1902, Paris; died 1949, Paris

### 1. *Gertrude Stein*, 1928

Ink on paper

13½ x 10½ in. (34.3 x 26.7 cm)

Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven



#### Provenance

Gertrude Stein, Paris (until 1946; thereafter, her estate<sup>1</sup> and Alice Toklas); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University<sup>2</sup>

#### Notes

1. Potter 1970, 155.
2. Gift of Alice B. Toklas and Allan Stein, Beinecke YCAL records.

## EUGENE BERMAN

American, born 1899, Saint Petersburg, Russia; died 1972, Rome

### 2. *Portrait of Alice B. Toklas*,<sup>1</sup> ca. 1930

India ink on paper

247⁄8 x 18¾ in. (55.9 x 43.2 cm)

Charles E. Young Research Library, UCLA Library Special Collections



#### Provenance

Alice B. Toklas, Paris (until 1945); private collection (after 1945<sup>2</sup>); Charles E. Young Research Library, UCLA Library Special Collections

#### Notes

1. An unfinished drawing of Gertrude Stein is on the verso. Charles E. Young Research Library, UCLA Library Special Collections. This work is one of at least three representing Gertrude Stein that Gilbert Harrison gave to UCLA in 1974.
2. Potter 1970, 155. The work was “given to an Air Force colonel just after the war,” according to Margaret Potter (to Donald Gallup, November 2, 1970, MoMA Archives, Potter 2).

## PIERRE BONNARD

French, born 1867, Fontenay-aux-Roses, France; died 1947, Le Cannet, France

### 3. *Siesta*, 1900

Oil on canvas, signed lower right

427⁄8 x 52 in. (109 x 132 cm)

National Gallery of Victoria, Melbourne, Australia, Felton Bequest, 1949  
Dauberville (1992) 227  
Plates 14, 346

#### Provenance

Leo and Gertrude Stein, Paris (after November 1905<sup>1</sup> until January 1907 [pl. 346]); Ambroise Vollard, Paris (acquired January 21, 1907<sup>2</sup>); Galerie Bernheim-Jeune, Paris; Lord Kenneth Clark, Hythe, England; Mrs. S. Kaye, London; Lefevre Gallery, London; National Gallery of Victoria (1949)<sup>3</sup>

#### Notes

1. The painting exhibited in the 1905 Salon d'Automne as no. 152, “Sommeil,” can now be identified as the present work. In his critique of the salon, Charles Morice (1905f, 381) wrote: “[In] Bonnard’s *Siesta*—that woman sprawled out—the human appearance recedes to the level of things, and it is an exaggerated, truly false still life” (translation by Erin Hyman). See Rebecca Rabinow’s discussion of the work in this volume, 39.
2. Vollard agenda entry for January 21, 1907. +1
3. Additional provenance provided in *Bonnard: The Late Paintings* (Paris 1984, 110).

## GEORGES BRAQUE

French, born 1882, Argenteuil, France; died 1963, Paris

### PAINTING

#### 4. *Still Life*, n.d.

Current location unknown

Plate 359

#### Provenance

Gertrude Stein, Paris (until at least March 1937<sup>1,2</sup>)

#### Notes

1. One of three Braque still lifes listed in the Lloyds of London insurance policy dated March 12, 1937 (Ransom Center), issued to Gertrude Stein at 27 rue de Fleurus; the three works hang over the fireplace in a 1922 photograph by Man Ray of Alice Toklas and Gertrude Stein in the atelier (pl. 359).
2. It is believed that Gertrude Stein sold her three works by Braque over the course of 1937, when she was also in the process of selling *Seated Nude* by Picasso (1905; cat. 233). +2

#### 5. *Still Life*, n.d.

Current location unknown

Plate 359

#### Provenance

Gertrude Stein, Paris (until at least March 1937<sup>1,2</sup>)

### Notes

1. One of three Braque still lifes listed in the Lloyds of London insurance policy dated March 12, 1937 (Ransom Center), issued to Gertrude Stein at 27 rue de Fleurus; the three works hang over the fireplace in a 1922 photograph by Man Ray of Alice Toklas and Gertrude Stein in the atelier (pl. 359).
2. It is believed that Gertrude Stein sold her three works by Braque over the course of 1937, when she was also in the process of selling *Seated Nude* by Picasso (1905; cat. 233). +2

#### 6. *Still Life*, n.d.

Current location unknown

Plate 359

#### Provenance

Gertrude Stein, Paris (until at least March 1937<sup>1,2</sup>)

### Notes

1. One of three Braque still lifes listed in the Lloyds of London insurance policy dated March 12, 1937 (Ransom Center), issued to Gertrude Stein at 27 rue de Fleurus; the three works hang over the fireplace in a 1922 photograph by Man Ray of Alice Toklas and Gertrude Stein in the atelier (pl. 359).
2. It is believed that Gertrude Stein sold her three works by Braque over the course of 1937, when she was also in the process of selling *Seated Nude* by Picasso (1905; cat. 233). +2

## PAUL CÉZANNE

French, born 1839, Aix-en-Provence, France; died 1906, Aix-en-Provence, France

### PAINTING

#### 7. *Five Apples*, 1877–78

Oil on canvas

47⁄8 x 10¼ in. (12.4 x 26 cm)

Mr. and Mrs. Eugene V. Thaw

Rewald (1996) 334; Venturi 191

Plate 49

#### Provenance

Maxime Maufra (until November 13, 1907); Galerie Bernheim-Jeune, Paris (November 13, 1907,<sup>1</sup> until December 17, 1907); Leo [and Gertrude] Stein, Paris (acquired December 17, 1907,<sup>1</sup> and probably owned jointly until 1913/1914<sup>2</sup>); thereafter, Leo Stein, Paris and Settignano, Italy (until at least May/June 1921<sup>3,4</sup>); Durand-Ruel, New York (acquired 1921<sup>4</sup>); Carl Weeks, Des Moines

#### Notes

1. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 16258, “Cézanne, Nature morte.” +8
2. One of two paintings by Cézanne that Leo took with him to Italy. See Rewald 1996, 226 (no. 334), in which Rewald cites two letters: Leo Stein to Mabel Weeks, April 2, 1914; and Joseph Durand-Ruel to his brother Georges, April 8, 1921, noting: “One small Cézanne, fruit, is insignificant but fine.”
3. The painting appears as no. 20, “Cézanne,” with a noted price of \$1,000, on a list of artworks that Leo Stein wished to sell in April 1921. However, it was one of at least three works that were instead purchased by Durand-Ruel. The price offered for the Cézanne by Durand-Ruel was \$800. +5



4. Durand-Ruel, New York, records of works belonging to Leo Stein in 1921, including a stock book reference as no. 20, Cézanne, accompanied by a photograph, with dimensions and additional annotation: "ph a.1254." Archives Durand-Ruel, Paris.

**8. *The Spring House*, ca. 1879**

Oil on canvas  
23 $\frac{3}{8}$  x 19 $\frac{1}{16}$  in. (60 x 50 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1996) 406; Venturi 310  
Plates 35, 354

**Provenance**

Ambroise Vollard, Paris<sup>1</sup>; Leo Stein, Paris (acquired spring 1903<sup>2</sup> and owned [pl. 354] until May 1914<sup>3+4</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1914<sup>5</sup>)

**Notes**

- Vollard Archives photo no. 205, Stock Book A (1899-ca. April 1904), no. 3668, "Cézanne, 61 x 50 cm, 100 [francs]."
- Leo acquired the painting before traveling to Italy in spring 1903. See Rebecca Rabinow in this volume, 45n13.
- One of four works that Jos Hessel proposed to purchase from Leo and Gertrude Stein in 1912 but that were sold later to different collectors. Leo sold *The Spring House* to Barnes in May 1914. +11
- In a letter dated November 26, 1914, to Gertrude Stein, in which Felix Fénelon writes about the Stein works that Galerie Bernheim-Jeune handled during the year, the present work is likely that cited as: "*Le Moulin de Cézanne lui [to Leo] a été restituée contre reçu le 13 mai 1914.*" Beinecke YCAL, MSS 76, box 98, folder 1866. If identified correctly, the work was sold to Barnes the following day.
- Barnes sent payment for the work on May 14, 1914: "(no. 2989): Julien [i.e., Julian] Stein, Cézanne landscape—\$2882" (Jayne Warman, e-mail message to author, June 2009, based on her research at the BFA). Julian Stein (1880–1937) was Leo and Gertrude's cousin, the son of Samuel Stein and Annie Heidelberger.

**9. *Portrait of Paul, the Artist's Son*, ca. 1880**

Oil on canvas  
6 $\frac{3}{4}$  x 6 in. (17.1 x 15.2 cm)  
The Henry and Rose Pearlman Foundation; on long-term loan to Princeton University Art Museum  
Rewald (1996) 464  
Plates 128, 368, 377

**Provenance**

Ambroise Vollard, Paris; George Viau, Paris (until March 1907); Michael and Sarah Stein, Paris and Palo Alto, California (acquired March 21–22, 1907,<sup>1,2</sup> and owned jointly<sup>3</sup> [pls. 368, 377] until 1938); thereafter, Sarah Stein, Palo Alto (until at least February 1947<sup>4</sup>); Stendahl Gallery, Los Angeles (until 1954); James Vigeveno, Ojai, California; Lilienfeld Gallery, New York

**Notes**

- Sales catalogue, Galerie Durand-Ruel, Paris, "Collection de M. George Viau," March 21–22, 1907, lot no. 17, as "*Tete Cézanne*." The work was purchased for 1,100 francs; the handwritten name of the purchaser is illegible but begins with an S, according to the *procès-verbal* of the sale (AdvP D48390). This is apparently Michael Stein; see note 2 below.

2. Annette Rosenshine (n.d., 97) describes attending the sale and refers to a newspaper article wherein it is discussed.

3. Paris 1910b, no. 41 (as "*Tête d'enfant*"). Rewald 1996, 563.

4. Following a 1947 visit with Sarah Stein, Fiske Kimball wrote: "There is one Cézanne, a little portrait head of his son as a boy." +9

**10. *Madame Cézanne with a Fan*, 1878–88**

Oil on canvas  
36 $\frac{1}{4}$  x 28 $\frac{3}{4}$  in. (92.5 x 73 cm)  
Foundation E. G. Bührle Collection, Zurich  
Rewald (1996) 606; Venturi 369  
Plates 2, 347, 348, 354, 357, 359, 376, 384

**Provenance**

Ambroise Vollard, Paris<sup>1</sup>; Leo and Gertrude Stein, Paris (acquired December 16, 1904,<sup>2,3</sup> and owned jointly [pls. 347, 348, 354] until 1913/1914); thereafter, Gertrude Stein, Paris (1913/1914 and owned [pls. 357, 359, 376, 384] until 1943<sup>3+4</sup>); César de Hauke (by January 1944<sup>3+4</sup>); Emil Georg Bührle, Zurich (acquired 1952<sup>3</sup>)

**Notes**

- Purchased from the artist as "Femme a l'éventail assise dans fauteuil rouge," 92 x 73 cm, for 300 francs. Vollard Archives, MS 421 (4, 5), folio 77.
- Sold by Vollard to Leo Stein, no. 4061, for 8,000 francs. Vollard Archives, MS 421 (4, 10), fol. 44.
- Saint-Pierre 2009, 255–57.
- The work is referred to in the tax files for Gertrude Stein's estate and in the recorded calculations for the payment of an "Impôt de Solidarité Nationale" dated June 10, 1947. This document includes an account at the Société Générale de Crédit Industriel et Commercial (today Banque CIC), valued at 600,000 francs, that represents part of the proceeds from the sale of a Cézanne painting Gertrude had acquired in 1905. AdvP 1600 W/1957 (E 12.959: Dossier: Déclaration du Patrimoine, p. IV[i/iv]).

**11. *Bathers*, ca. 1892**

Oil on canvas  
8 $\frac{1}{16}$  x 13 in. (22 x 33 cm)  
Musée d'Orsay, Paris, on deposit at the Musée des Beaux-Arts, Lyon  
Rewald (1996) 749; Venturi 587  
Plates 129, 364, 368

**Provenance**

Ambroise Vollard, Paris(?<sup>1,2</sup>); Michael and Sarah Stein, Paris (before November 1907 [pl. 364] until later [pl. 368]); Auguste Pellerin, Paris; Jean-Victor Pellerin, Paris; Musée d'Orsay

**Notes**

- According to documents in the Musée d'Orsay, the work bears the following inscriptions: 305, 76, 381; as well as a label bearing the number 5250. Anne Roquebert, Musée d'Orsay, e-mail message to author, February 2010.
- The label (no. 5250) is perhaps a Vollard inventory number; however, the corresponding stock book has not yet been located.

**12. *Group of Bathers*, 1892–94**

Oil on canvas  
12 x 16 in. (30.5 x 40.6 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1996) 753; Venturi 590  
Plate 345



**Provenance**

Ambroise Vollard, Paris<sup>1</sup>; Leo and Gertrude Stein, Paris (acquired October 28, 1904,<sup>2</sup> and probably owned jointly [pl. 345] until 1913/1914); thereafter, Leo Stein, Paris and Settignano, Italy (until later); Albert C. Barnes, Merion, Pennsylvania (probably by 1916<sup>3</sup>)

**Notes**

- Purchased from the artist as "Baigneurs," 30 x 40 cm, for 200 francs. Vollard Archives, MS 421 (4, 5), folio 107.
- One of seven works that Leo Stein purchased from Vollard on October 28, 1904, this work corresponds to stock no. 4363. +10
- The last letter regarding the purchase of this Cézanne is probably that between Albert C. Barnes and Leo Stein from January 19, 1916, BFA, AR.ABC.1916.85(1).

**13. *Man with Pipe*, 1892–96**

Oil on canvas  
10 $\frac{1}{4}$  x 8 in. (26.1 x 20.2 cm)  
National Gallery of Art, Washington, D.C., gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman  
Rewald (1996) 711; Venturi 566  
Plates 354, 355



**Provenance**

Ambroise Vollard, Paris; Leo and Gertrude Stein, Paris (owned jointly<sup>1</sup> [pl. 354] until 1913/1914); Gertrude Stein, Paris (1913/1914 [pl. 355] until October 1919); Paul Rosenberg, Paris (October 15, 1919<sup>2</sup>); Marie Harriman Gallery, New York (at least by 1934<sup>3</sup>); Mr. and Mrs. W. Averell Harriman, New York; National Gallery of Art, Washington, D.C., gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

**Notes**

- One of four works that Jos Hessel proposed to purchase from Leo and Gertrude Stein in 1912 but that were sold later to different collectors. Gertrude sold *Man with Pipe* to Rosenberg in October 1915. +11



- Handwritten receipt from Gertrude Stein to Paul Rosenberg, Paris, October 15, 1919, MoMA Archives, Paul Rosenberg Papers.
- Philadelphia 1934, no. 36 (as "Study for the Card Players, ca. 1891-92, Marie Harriman Gallery, New York City").

**14. Bathers**, 1898-1900

Oil on canvas  
10 $\frac{3}{8}$  x 18 $\frac{1}{2}$  in. (27 x 46 cm)

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland

Rewald (1996) 861; Venturi 724; Vollard Archives, photo no. 191  
Plates 36, 348, 354, 358, 359

**Provenance**

Ambroise Vollard, Paris<sup>1</sup>; Auguste Pellerin, Paris; Ambroise Vollard, Paris<sup>2</sup>; Leo and Gertrude Stein, Paris (acquired October 28, 1904,<sup>3</sup> until 1913/1914 [pls. 348, 354]); thereafter, Gertrude Stein, Paris (1913/1914,<sup>3</sup> and owned [pls. 358, 359] until August 1926<sup>4-5</sup>); Etta Cone, Baltimore (August 1926<sup>5</sup> and then by bequest, 1949,<sup>6</sup> to the Baltimore Museum of Art)

**Notes**

- Purchased from the artist as "Baigneurs," 27 x 46 cm," for 150 francs. Vollard Archives, MS 421 (4, 5), folio 107.
- One of seven works that Leo Stein purchased from Vollard on October 28, 1904, this work corresponds to stock no. 4364. +10
- Rewald 1996 (no. 861) establishes early provenance as noted and lists this work as one of three paintings (including *Madame Cézanne with a Fan* [Rewald 1996, no. 606] and *Man with Pipe* [Rewald 1996, no. 711]) that Gertrude Stein retained after the 1913-14 split of the collection.
- In a series of letters dated July 1926 from Michael Stein to Gertrude Stein, he inquires about obtaining Gertrude's authorization to remove the present work from the safe deposit at the bank to have a frame made. BMA Cone Papers, and Beinecke YCAL, MSS, 76, box 125, folders 2716-24. Also, according to correspondence from Michael Stein in midsummer and early autumn 1926, he was in Paris orchestrating the sale of two works that the Cone sisters bought from Gertrude through him: the present example, purchased by Etta in August, and Félix Vallotton's *Gertrude Stein* (1907; cat. 441), purchased by Claribel in October. BMA Cone Papers, box 6, series 7-8.
- B. Richardson 1985, 176.
- BMA curatorial records.

**WORKS ON PAPER****15. Waterfront Landscape**,<sup>1</sup> 1878-80

Graphite and watercolor on paper  
12 $\frac{1}{4}$  x 18 $\frac{3}{4}$  in. (31 x 47.5 cm)  
Private collection, New York  
Rewald (1983) 95; Venturi 907  
Plates 352, 354

**Provenance**

Ambroise Vollard, Paris<sup>2</sup> (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>3</sup> and probably owned jointly [pls. 352, 354] until 1913/1914<sup>4</sup>); Galerie Thannhauser, Lucerne; Dr. and Mrs. F. H. Hirschland, New York (at least by November 1934<sup>5</sup>); Wildenstein, New York (until 1984); private collection, New York<sup>6</sup>

**Notes**

- On the verso are two pencil studies, one of a female head in profile, the other of four ducks.
- Vollard Archives, photo no. 119.
- Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
- Rewald 1983, 178. See also +4.
- Philadelphia 1934, no. 52 (as "Landscape with Hill").
- Rewald 1983, no. 95.

**16. Footpath in the Woods**, 1882-84

Watercolor and graphite on paper  
18 $\frac{1}{2}$  x 12 $\frac{1}{4}$  in. (47 x 31 cm)

Current location unknown  
Rewald (1983) 170; Venturi 838; Vollard Archives, photo no. 157  
Plates 351, 354, 357

**Provenance**

Princesse Murat, Paris; Leo and Gertrude Stein, Paris (probably owned jointly [pls. 351, 354] until 1913/1914); thereafter, Gertrude Stein, Paris (1913/1914 until later [pl. 357]); Paul Cassirer, Berlin; Harries von Siemens, Berlin; private collection, Munich<sup>1</sup>

**Notes**

- Provenance as indicated in Rewald 1983, no. 170.

**17. The Chaîne de l'Etoile Mountains**, 1885-86

Watercolor and graphite on paper  
12 $\frac{3}{8}$  x 19 $\frac{1}{2}$  in. (31.4 x 48.6 cm)

The Barnes Foundation, Merion, Pennsylvania  
Rewald (1983) 247; Venturi 908  
Plate 352

**Provenance**

Ambroise Vollard, Paris (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909<sup>1</sup> and probably owned jointly [pl. 352] until 1913/1914); thereafter, Leo Stein, Paris and Settignano, Italy (until May 1921); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>2</sup>)

**Notes**

- Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
- Among the seven works by Cézanne belonging to Leo that were offered for sale in 1921, this is one of a group of five watercolors purchased by Barnes. +5

**18. Mont Sainte-Victoire**, 1890

Watercolor on paper  
11 x 17 $\frac{1}{2}$  in. (28 x 44.5 cm)  
Current location unknown  
Rewald (1983) 288; Venturi 1563  
Plates 351, 353, 357

**Provenance**

Ambroise Vollard, Paris<sup>1</sup> (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909<sup>2</sup> and probably owned jointly [pls. 351, 353] until 1913/1914<sup>3</sup>); thereafter, Gertrude Stein, Paris (1913/1914 until later [pl. 357]); Paul Rosenberg, Paris<sup>4</sup>

**Notes**

- Archives Vollard, photo no. 151.
- Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
- Rewald 1983, 178. See also +4.
- +6

**19. Leaning Smoker**, 1890-91

Watercolor and graphite on paper  
18 $\frac{1}{8}$  x 14 $\frac{1}{8}$  in. (47.3 x 35.9 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1983) 381; Venturi 1087  
Plates 346, 350

**Provenance**

Ambroise Vollard, Paris(?); Leo and Gertrude Stein, Paris (by January 1907 [pl. 346] and owned jointly [pl. 350] until 1913/1914<sup>2</sup>); thereafter, Leo Stein, Paris and Settignano, Italy (until May 1921); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

- Vollard Archives, photo no. 221.
- Rewald 1983, 178. See also +4.
- Among the seven works by Cézanne belonging to Leo Stein that were offered for sale in 1921, *Leaning Smoker* was listed separately from the five other watercolors purchased by Barnes as a "drawing." +5

**20. The Coach House**, 1890-95

Watercolor and graphite on paper  
12 $\frac{3}{8}$  x 19 $\frac{1}{16}$  in. (31.4 x 48.4 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1983) 394  
Plate 351



**Provenance**

Ambroise Vollard, Paris<sup>1</sup> (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>2</sup> and owned jointly [pl. 351] until 1913/1914<sup>3</sup>); thereafter, Leo Stein, Paris and Settignano, Italy (until May 1921); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>4</sup>)

**Notes**

1. Vollard Archives, photo no. 122.
2. Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
3. One of several works not noted in Rewald 1983 as having been in the collection of Leo and Gertrude Stein that have since been confirmed to have been so. +4
4. Among the seven works by Cézanne belonging to Leo Stein that were offered for sale in 1921, this is one of a group of five watercolors purchased by Barnes. +5

**21. Trees**, ca. 1900 (possibly earlier)

Watercolor and graphite on paper  
12<sup>3</sup>/<sub>16</sub> x 18<sup>7</sup>/<sub>16</sub> in. (31 x 47.5 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1983) 525; Venturi 1012  
Plate 352

**Provenance**

Ambroise Vollard, Paris<sup>1</sup> (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>2</sup> and probably owned jointly [pl. 352] until 1913/1914<sup>3</sup>); thereafter, Leo Stein, Paris and Settignano, Italy (until May 1921); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

1. Vollard Archives, photo no. 61.
2. Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
3. Among the seven works by Cézanne belonging to Leo Stein that were offered for sale in April 1921, this is one of a group of five watercolors purchased by Barnes. +5

**22. Mont Sainte-Victoire**, ca. 1900

Watercolor and graphite on paper  
12<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> in. (31.1 x 47.9 cm)  
Musée du Louvre, Paris, on deposit at the Musée d'Orsay, Paris (RF 31171)  
Rewald (1983) 502; Venturi 1562  
Plate 357

**Provenance**

Ambroise Vollard, Paris<sup>1</sup> (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>2</sup> and probably owned jointly until 1913/1914<sup>3</sup>); thereafter, Gertrude Stein, Paris (1913/1914 until later [pl. 357]); Paul Rosenberg, Paris<sup>4</sup>; Baron Kojiro Matsukata, Kobe, Japan, and Paris; Cabinet des Dessins, Musée du Louvre; on deposit, Musée d'Orsay<sup>5</sup>

**Notes**

1. Vollard Archives, photo no. 148.
2. Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
3. Rewald 1983, 178. See also +4.
4. +6
5. Rewald 1983, no. 502.

**23. Mont Sainte-Victoire**, ca. 1900

Watercolor and graphite on paper  
12<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>8</sub> in. (31.5 x 48.5 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1983) 496; Venturi 1020  
Plate 352

**Provenance**

Ambroise Vollard, Paris<sup>1</sup> (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>2</sup> and probably owned jointly [pl. 352] until 1913/1914<sup>3</sup>); thereafter, Leo Stein, Paris and Settignano, Italy (until May 1921); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

1. Vollard Archives, photo no. 90.
2. Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
3. Among the seven works by Cézanne belonging to Leo Stein that were offered for sale in April 1921, this is one of a group of five watercolors purchased by Barnes. +5

**24. Mont Sainte-Victoire**, ca. 1900

Watercolor and graphite on paper  
12<sup>1</sup>/<sub>2</sub> x 19 in. (31.8 x 48.3 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Rewald (1983) 504; Venturi 1028  
Plates 352, 353

**Provenance**

Ambroise Vollard, Paris (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>1</sup> and owned jointly [pls. 352, 353] until 1913/1914<sup>2</sup>); thereafter, Leo Stein, Paris and Settignano, Italy (until May 1921); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

1. Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
2. One of several works not noted in Rewald 1983 as having been in the collection of Leo and Gertrude Stein that have since been confirmed to have been so. +4
3. Among the seven works by Cézanne belonging to Leo Stein that were offered for sale in April 1921, this is one of a group of five watercolors purchased by Barnes. +5

**25. Olive Grove**, ca. 1900

Watercolor and graphite on paper  
16<sup>1</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>16</sub> in. (41 x 56 cm)  
Current location unknown  
Rewald (1983) 522; Venturi 1017  
Plates 351, 357

**Provenance**

Ambroise Vollard, Paris (perhaps until January 1909); Leo and Gertrude Stein, Paris (perhaps January 1909,<sup>1</sup> and owned jointly [pl. 351] until 1913/1914<sup>2</sup>); thereafter, Gertrude Stein, Paris (1913/1914 until later<sup>3</sup> [pl. 357]); Paul Rosenberg, Paris<sup>4</sup>; Alfred Flechtheim, Berlin; Elsa Essberger, Hamburg; private collection, Hamburg<sup>5</sup>

**Notes**

1. Perhaps one of nine Cézanne watercolors that Vollard sold to Leo on January 18, 1909. +3
2. Rewald 1983, 178. See also +4.
3. +6
4. Fonds Rosenberg: 3346 Cézanne Grands Arbres (538), Documentation Center, Musée d'Orsay, Paris.
5. Rewald 1983, no. 522.

**26. Large Bathers**, 1896–97

Lithograph  
16<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>4</sub> in. (42.6 x 51.5 cm)  
Current location unknown  
Venturi 1157  
[See pl. 50 for an example not owned by the Steins]

**Provenance**

Perhaps Ambroise Vollard, Paris<sup>1</sup>; Leo and Gertrude Stein, Paris<sup>2</sup>; Michael and Sarah Stein, Paris (perhaps by 1937<sup>3</sup>)

**Notes**

1. Perhaps the Cézanne lithograph sold by Ambroise Vollard to "Stein" on February 6, 1906, for 50 francs. Vollard Archives, MS 421 (5, 1), folio 23.
2. Potter 1970, 155–56.
3. Possibly one of two Cézanne lithographs listed in a 1937 inventory of Michael and Sarah Stein's collection. +7

**27. Bathers**, 1897

Lithograph  
9<sup>1</sup>/<sub>2</sub> x 11<sup>3</sup>/<sub>8</sub> in. (24.1 x 28.9 cm)  
Current location unknown  
Venturi 1156  
Example A: Plates 362, 363, 365  
Example B: Plates 349, 351  
[See pl. 51 for an example not owned by the Steins]

**Provenance**

## Example A:

Perhaps Ambroise Vollard, Paris'; Michael and Sarah Stein, Paris (owned<sup>2</sup> [pls. 362, 363, 365] until at least 1937)<sup>4</sup>

## Example B:

Perhaps Ambroise Vollard, Paris'; Leo and Gertrude Stein, Paris (owned<sup>2</sup> [pl. 349] until at least May 1912 [pl. 351])<sup>4</sup>

**Notes**

- Perhaps the Cézanne lithograph sold by Ambroise Vollard to "Stein" on February 6, 1906, for 50 francs. Vollard Archives, MS 421 (5, 1), folio 23.
- Potter 1970, 155
- Possibly one of two Cézanne lithographs listed in a 1937 inventory of Michael and Sarah Stein's collection. +7
- It is not known if one lithograph of bathers (small plate) was exchanged within the family or if Michael and Sarah owned one version and Leo and Gertrude, another.

**OTHONE (OTAKAR) COUBINE**

Czech, born 1883, Boskovice, Austria-Hungary; died 1969, Marseille, France

## PAINTING

**28. *Girl at Piano*, n.d.**

Oil on canvas, signed lower right  
28¾ x 36¼ in. (73 x 92.1 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #30-3, Coll. Stein. +12

**29. *Girl Sewing*, n.d.**

Oil on canvas  
36¾ x 28¾ in. (92.1 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #30-2, Coll. Stein. +12

**30. *Landscape*, n.d.**

Oil on canvas  
22 x 18½ in. (55.9 x 47 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: S-8, Coll. Stein. +12

**31. *Landscape*, n.d.**

Oil on canvas, signed lower right  
21½ x 25¾ in. (54.6 x 65.4 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #15-5, Coll. Stein. +12

**32. *Landscape*, n.d.**

Oil on canvas, signed lower right  
20 x 24 in. (50.8 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-4, Coll. Stein. +12

**33. *Landscape*, n.d.**

Oil on canvas, signed lower right  
20 x 24 in. (50.8 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-1, Coll. Stein. +12

**34. *Landscape*, n.d.**

Oil on canvas, signed lower right  
20 x 24 in. (50.8 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-3, Coll. Stein. +12

**35. *Landscape*, n.d.**

Oil on canvas, signed lower right  
21¼ x 25¼ in. (54 x 65 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Galerie Bernheim-Jeune, Paris (purchased from the artist October 3, 1927); [Leo] Stein, [Settignano, Italy] (purchased on December 8, 1927<sup>1-2</sup>); probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>3</sup>

**Notes**

- Galerie Bernheim-Jeune client list with dates of sales and purchases: invoice no. 25039, photo no. 6.551. +8 Bernheim-Jeune invoice no. 25039 appears on stretcher.
- One of at least six paintings by Coubine that Leo purchased in December 1927. Leo Stein to Othone Coubine, December 10, 1927, Beinecke YCAL, MSS 78, box 1, folder 3.
- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #15-6 Coll. Stein. +12

**36. *Landscape*, n.d.**

Oil on canvas, signed lower right  
19¾ x 24 in. (50.2 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-2, Coll. Stein. +12

**37. *Landscape*, n.d.**

Oil on canvas, signed lower right  
21½ x 25½ in. (54.6 x 64.8 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #15-9, Coll. Stein. +12

**38. *Landscape*, n.d.**

Oil on canvas, signed lower right  
23⅞ x 28¾ in. (60.6 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

- One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-9, Coll. Stein. +12



**39. Landscape, n.d.**

Oil on canvas, signed lower right  
24 x 28¾ in. (61 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-8, Coll. Stein. +12

**40. Landscape, n.d.**

Oil on canvas, signed lower right  
23¾ x 28¾ in. (60.3 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-6, Coll. Stein. +12

**41. Landscape, n.d.**

Oil on canvas, signed lower right  
20 x 24 in. (50.8 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-5, Coll. Stein. +12

**42. Landscape, n.d.**

Oil on canvas, signed lower right  
21½ x 25¾ in. (54.6 x 65.4 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #15-2, Coll. Stein. +12

**43. Landscape, n.d.**

Oil on canvas, signed lower right  
19⅞ x 24⅞ in. (50.5 x 61.3 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-6, Coll. Stein. +12

**44. Landscape, n.d.**

Oil on canvas, signed lower right  
20 x 24 in. (50.8 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-7, Coll. Stein. +12

**45. Landscape, n.d.**

Oil on canvas, signed lower right  
21½ x 25¾ in. (54.6 x 65.4 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #15-7, Coll. Stein. +12

**46. Landscape, n.d.**

Oil on canvas, signed lower right  
18¾ x 21¾ in. (46.3 x 55.2 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #10-3, Coll. Stein. +12

**47. Landscape, n.d.**

Oil on canvas  
29 x 36¼ in. (73.7 x 92.1 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #30-4, Coll. Stein. +12

**48. Landscape (Montagne de Lure), n.d.**

Oil on canvas, signed lower right  
21¼ x 25¾ in. (54 x 65.4 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #15-10, Coll. Stein. +12

**49. Portrait of a Woman, n.d.**

Oil on canvas, signed at lower right  
28¾ x 23¾ in. (73 x 60.3 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-10, Coll. Stein. +12

**50. Still Life with Statue, Vase, and Flowers, n.d.**

Oil on canvas, signed at lower right  
18¾ x 21¾ in. (46.7 x 55.2 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #10-2, Coll. Stein. +12

**51. Landscape, before May 1929**

Oil on canvas, signed  
19¾ x 24 in. (50.2 x 61 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #12-9, Coll. Stein. +12

**52. Orchard with Purple Heather, mid-1920s?**

Oil on canvas  
23¾ x 28¾ in. (60.3 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; Fred M. Stein family, New York (1970); Stephen Mazoh, Rhinebeck, New York<sup>2</sup>



**Notes**

1. Potter 1970, 156.
2. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-7, Coll. Stein. +12

**53. Landscape, 1927**

Oil on canvas, signed at lower right  
23¾ x 28¾ in. (60.3 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-4, Coll. Stein. +12

**54. Landscape, 1928**

Oil on canvas, signed at lower right  
23¾ x 28¾ in. (60.3 x 73 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #20-5, Coll. Stein. +12

**55. Landscape, 1929**

Oil on canvas, signed  
18¾ x 21¾ in. (46.3 x 55.2 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #10-4, Coll. Stein. +12

**56. Landscape, ca. 1929**

Oil on canvas, signed lower right  
29 x 36¾ in. (73.7 x 92 cm)  
Stephen Mazoh, Rhinebeck, New York

**Provenance**

Leo Stein, Settignano, Italy; probably Fred M. Stein family, New York [and their descendants, Baltimore]; Stephen Mazoh, Rhinebeck, New York<sup>1</sup>

**Notes**

1. One of forty-four Coubines owned by Leo Stein and sent to Manhattan Storage, probably in May 1947. A handwritten label affixed to the stretcher reads: #30-1, Coll. Stein. +12

**HONORÉ DAUMIER**

French, born 1808, Marseille, France; died 1879, Valmondois, France

**57. Head of an Old Woman, 1856-60**

Oil on panel  
8¾ x 6½ in. (21.9 x 16.5 cm)  
The Henry and Rose Pearlman Foundation; on long-term loan to Princeton University Art Museum  
Maison I-108  
Plates 343, 344, 346, 353, 354

**Provenance**

Ambroise Vollard, Paris (until August 1904<sup>1</sup>); Leo Stein, Paris (acquired August 24, 1904,<sup>1</sup> until<sup>2</sup> [pls. 343, 344, 346, 353, 354] probably at least April 1924<sup>3</sup>; Fred M. Stein<sup>3</sup>)

**Notes**

1. Possibly the work Vollard bought on March 17, 1904. Vollard Archives, MS 421 (4) 10, folio 4. Leo's purchase (for 600 francs) recorded in Vollard inventory A, no. 4096 (Gallery Archives, National Gallery of Art).
2. Surely the work that appears as "no. 19 Daumier" and is noted "? hard to estimate" on a list of artworks that Leo Stein wished to sell in April 1921. +5
3. One of at least four artworks placed on consignment with Durand-Ruel, New York, by Leo Stein in May/June 1921 and returned to him in care of his cousin Fred M. Stein, New York, on April 7, 1924, the present work is listed in the Durand-Ruel records as no. 19; depot no. 8101. Archives Durand-Ruel. +5

**JO DAVIDSON**

American, born 1883, New York; died 1952, Tours, France

**58. Bilignin, ca. 1930**

Watercolor on paper  
7¾ x 11¼ in. (20 x 28 cm)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven

**Provenance**

Gertrude Stein, Paris (until 1946; thereafter, her estate<sup>1</sup>); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University

**Notes**

1. Potter 1970, 156.

**EDGAR DEGAS**

French, born 1834, Paris; died 1917, Paris

**59. After the Bath<sup>1,2</sup>**

Plate 343

**Notes**

1. This reproduction of Degas's pastel of a nude reclining on the back of a chaise longue (Lemoisne no. 1232) appears as plate no. 19, "Femme renversée sur le dossier d'une chaise longue et se frottant les reins avec une serviette enroulée, 1896," in *Degas: Vingt dessins, 1861-1896* (Paris: Goupil & Co., 1897).
2. Mahonri Young recalled that when he was an art student in Paris Leo Stein invited him to the rue de Fleurus atelier to see "a large green-covered volume, a portfolio of twenty exquisite sketches by Degas." Cited in Wineapple 1996, 196.

**EUGÈNE DELACROIX**

French, born 1798, Saint-Maurice, France; died 1863, Paris

**60. Perseus and Andromeda, 1847**

Oil on paper mounted on wood panel  
16⅞ x 13⅞ in. (42.2 x 33.2 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Johnson 306  
Plates 346, 347, 349

**Provenance**

Eugène Delacroix (until February 1864<sup>1</sup>); Jadin, Paris (until March 1893<sup>2</sup>); M. T. Shiff (acquired March 1893,<sup>3</sup> until March 1905<sup>4</sup>); Leo [and Gertrude] Stein, Paris (probably spring 1905,<sup>4,5</sup> and probably owned jointly<sup>6</sup> [pls. 346, 347, 349] until 1913/1914); Leo Stein, Paris (until at least April 1921<sup>7</sup> and probably April 1924<sup>8</sup>); Fred M. Stein, New York (from April 1924<sup>8</sup>); Howard S. Gans, New York (until April 2/May 13, 1937<sup>9</sup>); Etta Cone, Baltimore (acquired April 2/May 13, 1937,<sup>9</sup> until 1949); Baltimore Museum of Art

**Notes**

1. Delacroix atelier sale, Hôtel Drouot, Paris, February 17-19, 1864, lot no. 64.
2. Sales catalogue, Hôtel Drouot, Paris, March 29, 1893, lot no. 15.



3. Schiff [*i.e.*, Shiff] is noted in the March 29, 1893, sale as the buyer for 1,120 francs in the auctioneer's records in Paris. AdvP D48E3.78.

4. M. T. Shiff, his sale, March 21–22, 1905, lot no. 187. Purchased for 1,900 francs. *Chronique des Arts*, no. 15 (April 15, 1905), 119.

5. Leo is thought to have seen the work at auction and later purchased it from a dealer. Wineapple 1996, 225. Although Wineapple cites Leo's acquisition at the time of the 1904 Salon d'Automne, the date is obviously sometime in spring 1905.

6. The work was certainly in the collection of Leo and Gertrude at rue de Fleurus by September 2, 1905, as noted in a letter of that date. Emma Looz Erving to Gertrude Stein, September 2, 1905, Beinecke YCAL, MSS 76, box 105, folder 2084.

7. The painting appears as no. 31, Delacroix, with a noted value of "1,000 (pupil Andrieu)," on a list of artworks that Leo Stein wished to sell in April 1921. +5

8. One of at least four artworks placed on consignment with Durand-Ruel, New York, by Leo Stein in May/June 1921 and returned to him in care of his cousin Fred M. Stein, New York, on April 7, 1924, the present work is listed in the Durand-Ruel records as no. 31; depot no. 8100. Archives Durand-Ruel. See +5

9. In a letter dated April 2, 1937, from Howard S. Gans in New York to Etta Cone in Baltimore, Gans confirms the shipment of the Delacroix that Etta soon thereafter purchased. "I wrote Leo on Tuesday to tell him all about the matter so that he might be prepared to give me an immediate answer on receipt of a cable from me in case you decide that you would like to have the Delacroix as well as the Picassos and the Lautrecs, or any of them." BMA Cone Papers, box 1c, series 2.

Gans was related to Leo Stein by marriage to Fred M. Stein's sister Bird. It is impossible from the present records to know whether Leo's relatives simply handled these art transactions on Leo's behalf or were the actual owners of the artworks.

## MAURICE DENIS

French, born 1870, Granville, France; died 1943, Paris

### 61. *Mother in Black*, 1895

Oil on canvas, signed with monogram and dated upper right

18½ x 15¼ in. (47 x 38.7 cm)

Private collection

Plates 40, 345, 346, 350

### Provenance

Ambroise Vollard, Paris (February 1899<sup>1</sup>); Arsène Alexandre, Paris<sup>2</sup>; Ambroise Vollard, Paris (until October 28, 1904); Leo [and Gertrude] Stein, Paris (acquired October 28, 1904,<sup>3</sup> until April 27, 1908 [pls. 345, 346, 350]); Ambroise Vollard, Paris (acquired April 27, 1908<sup>4</sup>); private collection, Paris (and ca. 1930 by descent to his child or children until May 2005<sup>5</sup>); Galerie Hopkins-Custot, Paris; private collection

### Notes

1. Purchased from the artist by Ambroise Vollard, as *Mère allaitant un enfant*, for 150 francs. Vollard Archives, MS 421 (4, 5), folio 65.

2. Information provided by Galerie Hopkins-Custot, Paris, June 2007.

3. One of seven works that Leo Stein purchased from Vollard on October 28, 1904, this work corresponds to stock no. 3942. +10

4. Leo Stein exchanged this painting, as well as Gauguin's *Sunflowers on an Armchair* (cat. 64) and cash, in order to acquire a study of a female nude by Renoir (*Bather*, cat. 398). +13

5. Sales catalogue, Christie's, Paris, May 24, 2005, lot no. 12 (ill.).

## PAUL GAUGUIN

French, born 1848, Paris; died 1903, Atuona, French Polynesia

### PAINTING

#### 62. *Head of a Tahitian Girl*, ca. 1892

Oil on canvas

16½ x 10⅞ in. (41 x 27 cm)

Current location unknown

Wildenstein 448

Plate 363

### Provenance

Michael and Sarah Stein, Paris (by December 1907 [pl. 363] until perhaps after July 1908); perhaps Galerie Kahnweiler, Paris (after July 1908<sup>1</sup>); Paco Durrio, Paris (by July 1928<sup>2</sup> until probably 1930/1931); Dr. Lichtenhan, Basel (probably 1930/1931<sup>3</sup> until 1935); Mr. and Mrs. Roland Ziegler, Overwil-Basel (acquired 1935, until at least May 1970<sup>4</sup>); Geiser Collection, Basel (by 1995)

### Notes

1. It is thought that the Gauguin left the Stein collection through an exchange in 1907–8. Evidently Matisse was trying to help Michael and Sarah Stein acquire his painting *La Coiffure* (1907; cat. 141) by finding a dealer or a buyer for their Gauguin, *Head of a Tahitian Girl*. This is cited in two sources. As

recounted by Daniel-Henry Kahnweiler (1969, 18), Matisse asked Kahnweiler if he would buy *La Coiffure* from the artist and then sell it to the Steins, accepting their Gauguin head as part of the payment. Although the exact dates of the final transaction and exchange are unclear, the Steins did acquire *La Coiffure*, and *Head of a Tahitian Girl* apparently left the collection around this time. On July 18, 1908, Félix Fénéon responded to Matisse's proposal to exchange a Gauguin "tête d'Océanien[ne]" (presumably the Stein picture) for a young girl in red by Renoir (AMP). If the work in question is the Steins' Gauguin, presumably the Kahnweiler transaction had not yet taken place.

2. Kunsthalle Basel 1928, no. 81 (as "Maori-Kopf...F. Durrio, Paris"). The work belonged to Picasso's friend Francisco Durrieu de Madron (1868–1940), the Basque sculptor and ceramist also known as Francisco or Paco Durrio.

3. Dr. Lichtenhan reportedly purchased approximately ninety works from the Durrio collection in 1930/1931. Rudolf Reber, e-mail message to author, October 4, 2009.

4. In a letter dated May 11, 1970, to Carolyn Lanchner, Jacqueline Ziegler writes: "In fact, the picture was his [Roland Ziegler's] wedding present to me. He bought it from an art dealer in Basle [*sic*] in 1935, Dr. Lichtenhan." MoMA Archives, Cur. Exh. #950.

#### 63. *Three Tahitian Women against a Yellow Background*, 1899

Oil on canvas

26¼ x 28⅝ in. (68 x 73.5 cm)

The State Hermitage Museum, Saint Petersburg

Plates 8, 343, 344, 347

### Provenance

Ambroise Vollard, Paris (October 17, 1900,<sup>1</sup> until October 28, 1904); Leo Stein, Paris (acquired October 28, 1904,<sup>2</sup> until [pls. 343, 344, 347] January 21, 1907); Ambroise Vollard, Paris (acquired January 21, 1907,<sup>3</sup> until probably May 1910); Ivan Morosov, Moscow (probably acquired May 13, 1910<sup>4</sup>); Museum of Modern Western Painting, Moscow (1919); State Museum of Modern Western Art, Moscow (1923); State Hermitage Museum (1948)<sup>5</sup>

### Notes

1. Purchased from Daniel de Monfreid (on behalf of Gauguin) for 200 francs. Vollard Archives, MS 421 (4, 5), folio 21.

2. One of seven works that Leo Stein purchased from Vollard on October 28, 1904. +10

3. Vollard agenda entry for January 21, 1907. +1

4. Probably the sale recorded by Vollard on May 13, 1910, as "Morosoff 10,000 [francs] reçu pour Gauguin remis." Vollard Archives, MS 421 (5, 5), folio 75.

5. The full provenance, including the Vollard archival references, is published in the catalogue of *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-garde* (Rabinow et al. 2006), no. 99, 366.

#### 64. *Sunflowers on an Armchair*, 1901

Oil on canvas

26⅞ x 29⅞ in. (68 x 75.5 cm)

The Foundation E. G. Bührle Collection, Zurich

Wildenstein 602

Plates 344, 345, 349



### Provenance

Ambroise Vollard, Paris' (until October 28, 1904); Leo Stein, Paris (acquired October 28, 1904,<sup>2</sup> until [pls. 344, 345, 349] April 27, 1908); Ambroise Vollard, Paris (acquired April 27, 1908<sup>3</sup>); Halvorsen, Copenhagen; Thannhauser, Berlin; Josef Stransky, New York; Wildenstein, New York; Sam Salz, New York; Oscar Homolka; Foundation E. G. Bührle Collection, Zurich

### Notes

1. Purchased from the artist as "Nature Morte. Fleurs sur fauteuil avec tableau marine dans le fond," for 200 francs. Vollard Archives, MS 421 (4, 5), folio 1.

2. One of seven works that Leo Stein purchased from Vollard on October 28, 1904. +10

3. Leo Stein exchanged this painting, as well as Maurice Denis's *Mother in Black* (1895; cat. 61) and cash, in order to acquire a study of a female nude by Renoir (*Bather*, cat. 398). +13 Earlier, in December 1907, he had entered into negotiations with Félix Fénéon of Bernheim-Jeune to trade his Toulouse-Lautrec (*In the Salon: The Divan*, ca. 1892–93; cat. 437), along with a Gauguin (possibly the present work), for two Renoirs. G. Stein and Picasso 2005, 49n1.



## EL GRECO (DOMÉNIKOS THEOTOKÓPOULOS)

Spanish, born Candia, Crete, 1541; died 1614, Toledo, Spain

### 65. *Saint Francis in Meditation*, ca. 1585

Oil on canvas  
39 $\frac{3}{8}$  x 34 $\frac{1}{4}$  in. (100 x 88 cm)  
Current location unknown  
Plate 351

#### Provenance

Leo Stein, Paris (owned<sup>1,2</sup> [pl. 351] until February 10, 1914); Durand-Ruel, Paris (acquired February 10, 1914<sup>1,3</sup>)

#### Notes

1. Legendre, Hartmann, and Gloeckner 1937, 389.
2. In correspondence dated December 7, 1910, to Gertrude Stein, Jacob Moses writes about a pending visit by Paris Pitt, who is in charge of the Walters Collection: "Who knows but that he may offer a 'real Greco' price for the 'St. Francis' Meditation'? It looks fine on the wall and we are very fond of it." Beinecke YCAL, MSS 76, folder 2488, box 117. Yet given the sale of Leo's work to Durand-Ruel in 1914, the reference may relate to another work attributed to the artist.
3. Durand-Ruel Archives. References in the Durand-Ruel Archives for this work—no. 10490, photograph 7843, 1 x 0.88 m—indicate: "Greco. 'Saint François d'Assise.'"

## JUAN GRIS

Spanish, born 1887, Madrid; died 1927, Boulogne-Billancourt, France

### PAINTING

### 66. *Glass of Beer and Playing Cards*, 1913

Oil on canvas, signed and dated on verso  
9 $\frac{1}{16}$  x 7 $\frac{1}{2}$  in. (24 x 19 cm)  
Musée des Beaux-Arts de Dijon, Granville gift  
Cooper 48



#### Provenance

Galerie Kahnweiler, Paris; Gertrude Stein, Paris (possibly by June 1914<sup>3</sup>); Rolf de Maré, Paris (by 1923<sup>2,3</sup>); Galerie Renou et Colle, Paris; Valentine Gallery, New York; Pierre and Kathleen Granville (until 1969)<sup>4</sup>; Musée des Beaux-Arts de Dijon (gift in 1969)<sup>5</sup>

#### Notes

1. Of the four works created by Gris in or before 1914 that belonged to Gertrude Stein, one may be the present example, referred to in a letter from Daniel-Henry Kahnweiler to Gertrude. +14
2. Cooper 1977, no. 48, lists the provenance as noted.
3. The painting belonged to the Swedish collector and leader of the Ballets Suédois in Paris Rolf de Maré at least by 1923. Asplund 1923, ill. pl. 32.

4. The work was lent to a Cubism exhibition in 1953 by an unknown owner ("Collection particulière, Paris"). Paris 1953, no. 127.

5. Acquisition date provided by the online collection database Ministère de la culture, France [culture.gouv.fr/Joconde], accessed June 3, 2010.

### 67. *Glasses on a Table*, 1913–14

Oil and pasted paper on canvas, signed on verso  
24 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (61.3 x 38.4 cm)  
Private collection  
Cooper 68  
Plate 241

#### Provenance

Galerie Kahnweiler, Paris (1914); Gertrude Stein, Paris (possibly June 1914<sup>1,2</sup> until 1946; thereafter, her estate<sup>3</sup>); André Meyer, New York (December 14, 1968,<sup>4</sup> until 1980)<sup>5</sup>

#### Notes

1. Of the four works created by Gris in or before 1914 that belonged to Gertrude Stein, one may be the present example, referred to in a letter from Daniel-Henry Kahnweiler to Gertrude. +14
2. Likely one of three works by Gris that Carl Van Vechten reported seeing in the dining room at rue de Fleurus during a visit with Gertrude and Alice on July 5, 1914. Edward Burns, e-mail message to author, November 9, 2009. See also +16
3. One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence dated November 13, 1955, from Alice Toklas. +15
4. Purchased from the Museum of Modern Art Syndicate, 1968
5. His sale, Sotheby Parke Bernet, Inc., New York, October 22, 1980, lot. no. 39 (ill.).
6. Esteban Leal 2005, no. 38.

### 68. *Book and Glasses*, 1914

Oil, pasted paper, and wax crayon on canvas mounted on panel  
25 $\frac{1}{16}$  x 19 $\frac{3}{16}$  in. (65.3 x 50.3 cm)  
Private collection, New York  
Cooper 83  
Plates 242, 360

#### Provenance

Galerie Kahnweiler,<sup>1</sup> Paris (1914); Gertrude Stein, Paris (July 1914,<sup>2,3</sup> and owned [pl. 360] until 1946; thereafter, her estate<sup>4</sup>); E.V. Thaw, Inc., New York (December 14, 1968<sup>5,6,7</sup>); S. Tarica, Paris; Mr. and Mrs. B. F. Goulandris, Lausanne, Switzerland; private collection, New York

#### Notes

1. The verso of the work bears the Kahnweiler inventory no. 2086. Work examined September 9, 2009.
2. Cooper 1977, no. 83. Douglas Cooper (1971) originally proposed a June acquisition date, which he later revised.
3. Likely one of three works by Gris that Carl Van Vechten reported seeing in the dining room at rue de Fleurus during a visit with Gertrude and Alice on July 5, 1914. Edward Burns, e-mail message to author, November 9, 2009. +16
4. In 1954 Alice Toklas referred to this work as "the early dark Gris still life" in need of "serious and immediate attention." Alice Toklas to Donald Gallup, October 12, 19, and 21, 1954, in Toklas 1973, 309–10.
5. Purchased through the Museum of Modern Art Syndicate, 1968.

6. The verso of the work also bears a MoMA "Estate" number, 70.1216, which corresponds to Stein collection number 36: "Gris, Nature morte (à la bouteille)." Work examined September 9, 2009; and MoMA Archives, M. Potter Papers, Exh. 950, untitled box, folder 4A, corr. D-H.

7. One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence from Alice Toklas dated November 13, 1955. +15

### 69. *Flowers*, 1914

Oil, pasted paper, and graphite on canvas, signed on verso  
21 $\frac{3}{4}$  x 18 $\frac{1}{4}$  in. (55.3 x 46.4 cm)  
Private collection  
Cooper 95  
Plate 189

#### Provenance

Galerie Kahnweiler, Paris (1914<sup>1</sup>); Gertrude Stein, Paris (by June 1914<sup>2,3</sup> and owned<sup>4,5</sup> until 1946; thereafter, her estate<sup>6</sup>); Nelson A. Rockefeller, New York (December 14, 1968<sup>7</sup>); E.V. Thaw, Inc., New York; Harold Diamond, New York<sup>8</sup>

#### Notes

1. Galerie Kahnweiler inventory number: K. 2090.
2. Cooper 1977, no. 95. Douglas Cooper claims that it was the third work by Gris to enter Gertrude Stein's collection. Cooper 1971, unpagged.
3. Likely one of three works by Gris that Carl Van Vechten reported seeing in the dining room at rue de Fleurus during a visit with Gertrude and Alice on July 5, 1914. Edward Burns, e-mail message to author, November 9, 2009.
4. Surely one of the works referred to in an August 10, 1917, letter from Gris. +16
5. One of at least four works from the collection of Gertrude Stein lent to the Juan Gris retrospective at Galerie Simon in June 1928 (Paris 1928). +17
6. One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence from Alice Toklas dated November 13, 1955. +15
7. Purchased through the Museum of Modern Art Syndicate, 1968.
8. Additional ownership information provided by Rebecca Rabinow.

### 70. *The Table in Front of the Window*, 1921

Oil on canvas, signed and dated lower right  
25 $\frac{5}{8}$  x 39 $\frac{1}{2}$  in. (65 x 100 cm)  
Beverly and Raymond Sackler  
Cooper 366  
Plates 244, 383

#### Provenance

Galerie Simon, Paris<sup>1</sup>; Gertrude Stein, Paris (probably June 1921<sup>2</sup> and owned<sup>3</sup> [pl. 383] until 1946; thereafter, her estate<sup>4</sup>); E.V. Thaw, Inc., New York (December 14, 1968<sup>5</sup>); Stephen Hahn, Inc., New York (until 1973); Beverly and Raymond Sackler (acquired 1973)<sup>6</sup>

#### Notes

1. Galerie Simon inventory number: K.6552.
2. Cooper 1977, no. 366.
3. One of at least four works from the collection of Gertrude Stein lent to the Juan Gris retrospective at Galerie Simon in June 1928 (Paris 1928). +17

4. One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence from Alice Toklas dated November 13, 1955. +15
5. Purchased through the Museum of Modern Art Syndicate, 1968.
6. Esteban Leal 2005, no. 113.

**71. *Woman with Clasped Hands*, 1924**

Oil on canvas, signed and dated lower right  
32 x 23 $\frac{3}{8}$  in. (81.3 x 60 cm)  
Ikeda Museum of Twentieth-Century Art Foundation, Shizuoka, Japan  
Cooper 456  
Plates 246, 383

**Provenance**

Galerie Simon, Paris<sup>1</sup>; Gertrude Stein, Paris (acquired in autumn 1924,<sup>2</sup> until [pl. 383] 1946; thereafter, her estate<sup>3</sup>); E.V. Thaw, Inc., New York (December 14, 1968<sup>4</sup>); Mr. Eiichi Ikeda (February 19, 1975,<sup>5</sup> until present)

**Notes**

- Galerie Simon inventory number: K.8385.
- Acquisition date provided by Cécile Debray.
- One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence from Alice Toklas dated November 13, 1955. +15
- Purchased through the Museum of Modern Art Syndicate, 1968.
- Susumu Yamamoto, e-mail message to author, June 4, 2010.

**72. *The Green Cloth*, 1925**

Oil on canvas, signed and dated lower left  
28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  in. (73 x 92 cm)  
Private collection, New York  
Cooper 522

**Provenance**

Galerie Simon, Paris<sup>1</sup>; Gertrude Stein (acquired June 1925<sup>2</sup> and owned<sup>3</sup> until 1946; thereafter, her estate<sup>4</sup>); private collection, New York (December 14, 1968,<sup>5</sup> until present<sup>6</sup>)

**Notes**

- Galerie Simon inventory number: K. 8941.
- Gertrude acquired the present work through an exchange of André Masson's *The Snack* (1922-23; cat. 86) and 1,000 francs. +18
- One of at least four works from the collection of Gertrude Stein lent to the Juan Gris retrospective at Galerie Simon in June 1928 (Paris 1928). +17
- One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence from Alice Toklas dated November 13, 1955. +15

5. Acquired by David Rockefeller from the estate of Gertrude Stein through the Museum of Modern Art Syndicate in 1968. +19
6. Esteban Leal 2005, no. 137.

**73. *Dish of Pears*, 1926**

Oil on canvas, signed and dated lower right  
10 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (26.9 x 34.9 cm)  
Current location unknown  
Cooper 598  
Plate 361

**Provenance**

Galerie Simon, Paris<sup>1</sup>; Gertrude Stein, Paris (acquired autumn 1926 and owned<sup>2</sup> [pl. 361] until 1946; thereafter, her estate<sup>3</sup>)

**Notes**

- Galerie Simon inventory number: K.9700.
- One of at least four works from the collection of Gertrude Stein lent to the Juan Gris retrospective at Galerie Simon in June 1928 (Paris 1928). +17
- One of eight works by Gris recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947, and one of a group of the artist's works mentioned in correspondence from Alice Toklas dated November 13, 1955. +15

**WORKS ON PAPER****74. *The Clown, drawing for Armand Salacrou's *Le Casseur d'assiettes* (The Plate Breaker)*, 1924**

Ink and graphite on paper, signed and inscribed lower left  
9 $\frac{7}{8}$  x 7 $\frac{1}{2}$  in. (25.1 x 19.1 cm)  
Katrina B. Heinrich-Steinberg, Rancho Mirage, California  
Plate 245

**Provenance**

Gertrude Stein, Paris (acquired 1924<sup>1</sup>); Louise and Lionel Steinberg, Palm Springs, California (by 1970<sup>2</sup>); Lionel Steinberg and Katrina Heinrich-Steinberg (until 1999<sup>3</sup>); thereafter, Katrina Heinrich-Steinberg, Rancho Mirage, California

**Notes**

- The work was a gift from the artist to Gertrude Stein and is inscribed: "A Gertrude Stein/Tres amicalement, /Juan Gris/1924." Alice Toklas received a similar drawing in 1924 (see cat. 75).
- Potter 1970, 157 (ill. 69).
- Lionel Steinberg died in 1999.

**75. *Man with Hat, drawing for Armand Salacrou's *Le Casseur d'assiettes* (The Plate Breaker)*, 1924**

Ink and graphite on paper, signed and inscribed lower left  
9 $\frac{7}{8}$  x 7 $\frac{1}{2}$  in. (25.1 x 19.1 cm)  
Current location unknown

**Provenance**

Alice Toklas, Paris (acquired 1924,<sup>1</sup> until<sup>2</sup> probably 1968); Gilbert A. and Anne B. Harrison (until May 2008); Galería Guillermo de Osma, Madrid (acquired May 2008<sup>3</sup>)

**Notes**

- The work was a gift from the artist to Alice Toklas and is inscribed: "A Alice Toklas/Tres amicalement /Juan Gris/1924." Gertrude Stein received a similar drawing in 1924 (see cat. 74).
- Toklas writes in an April 1949 letter that she owns a pen-and-ink drawing by Gris of *Le Casseur d'assiettes* created for a limited edition of Salacrou's play: "My dear I've just gone in and looked at it and it's a pen and ink drawing! *Tant pis* only would you think it horrid of me if I asked you to leave it to Yale University Library for the G.S. collection." Alice Toklas to L. Elizabeth Hansen, April 14, 1949, in Toklas 1973, 154.
- Sales catalogue, Sotheby's, New York, 2008, lot no. 320. Provenance as indicated.

**76. *Ship's Deck (Boat Deck)*, 1924**

Watercolor and pasted paper  
8 $\frac{1}{2}$  x 11 $\frac{3}{4}$  in. (21.6 x 29.9 cm)  
Current location unknown

**Provenance**

Gertrude Stein, Paris (acquired 1925,<sup>1</sup> until 1946; thereafter, her estate); Nelson A. Rockefeller, New York (acquired 1968<sup>2</sup>)

**Notes**

- The work was a gift from the artist to Gertrude Stein and is inscribed: "A Gertrude Stein/son ami Juan Gris 1925."
- Purchased through the Museum of Modern Art Syndicate, 1968.

**MARIE LAURENCIN**

French, born 1885, Paris; died 1956, Paris

**PAINTING****77. *Group of Artists*, 1908**

Oil on canvas, signed and dated lower left  
25 $\frac{1}{2}$  x 31 $\frac{7}{8}$  in. (64.8 x 81 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Plate 207

**Provenance**

Gertrude Stein, Paris<sup>1</sup> (probably until June 1925); Claribel and Etta Cone, Baltimore (purchased June 14, 1925<sup>2-3</sup>); Baltimore Museum of Art (1950)

**Notes**

- Gertrude claimed to have acquired the first picture that the artist ever sold. G. Stein 1990, 62.
- Although Kahnweiler proposed to Gertrude an exchange involving the present work, it was actually Michael and Sarah who sold the work for her and received payment from Claribel Cone. +20; +18  
The purchase price is noted as \$2,150 in Mellow 1974 (346) and 10,000 francs in Claribel Cone's 1925 notebook. +21
- Purchase date established in B. Richardson 1985, 175.

**78. *Basket II*, 1946<sup>1</sup>**

Oil on canvas, signed upper right  
21½ x 18½ in. (54.5 x 47 cm)  
Yale Collection of American Literature, Beinecke  
Rare Book and Manuscript Library, Yale University,  
New Haven  
Plate 293

**Provenance**

Alice Toklas, Paris (until 1949<sup>2,3</sup>); Yale Collection of  
American Literature, Beinecke Rare Book and  
Manuscript Library, Yale University (1949<sup>2,3</sup>)

**Notes**

- The painting of *Basket II* appears in several photographs of rue Christine in spring-summer 1946: in one, Gertrude holds the painting (Beinecke YCAL, MSS 76, folder 3638); in another, the "portrait" of *Basket II* hangs on a door in the living room (Horst P. Horst, *Self-Portrait with Gertrude Stein, Paris* [1946; private collection]).
- Following Gertrude's example, Alice Toklas added to the collection of papers and artworks that Gertrude gave to the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library. In a letter dated July 19, 1949, to L. Elizabeth Hansen, Toklas writes about Donald Gallup, curator of the Yale Collection of American Literature: "He is taking back with him my little early Picasso and the portrait of the poodle by Marie Laurencin and the red tape to get them out of the country." Toklas 1973, 171-73.
- Gift of Alice B. Toklas, Beinecke YCAL records.

**DORA MAAR**

French, born 1907, Tours, France; died 1997, Paris

**PAINTING****79. *View of the Seine*, n.d.**

Oil on canvas  
33¾ x 40½ in. (84.2 x 103.1 cm)  
Yale Collection of American Literature, Beinecke  
Rare Book and Manuscript Library, Yale University,  
New Haven

**Provenance**

[Gertrude Stein and] Alice Toklas, Paris<sup>1,2</sup>; Yale  
Collection of American Literature, Beinecke Rare  
Book and Manuscript Library, Yale University<sup>2</sup>

**Notes**

- The artwork appears in a photograph of the entry hallway of 5 rue Christine taken ca. 1945-55, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.
- Gift of Alice B. Toklas, Beinecke YCAL records.

**80. *Portrait of Alice B. Toklas*, ca. 1952**

Oil on canvas  
40 x 55 in. (99 x 140 cm)  
Yale Collection of American Literature, Beinecke  
Rare Book and Manuscript Library, Yale University,  
New Haven

**Provenance**

Alice Toklas, Paris (ca. 1952<sup>1</sup>); Yale Collection  
of American Literature, Beinecke Rare Book and  
Manuscript Library, Yale University<sup>2</sup>

**Notes**

- In a letter dated March 29, 1952, Alice Toklas writes to Carl Van Vechten: "Dora Maar is putting *Basket III* into the portrait which pleases me a lot—she is coming to make some more drawings of him—it is to be hoped she will give me one of them" (Toklas 1973, 254). The letter suggests that the inclusion of the pet poodle was a late addition to the portrait, and thus that the painting was either finished or nearly finished and then revised by the artist in March 1952. The completed artwork appears in a May/June 1952 photo of Alice visiting with cast members of *Four Saints in Three Acts*, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.
- Gift of Alice B. Toklas, Beinecke YCAL records.

**ÉDOUARD MANET**

French, born 1832, Paris; died 1883, Paris

**81. *Ball Scene*, 1873**

Oil on canvas  
13¾ x 10½ in. (34.9 x 27 cm)  
Private collection  
Plates 16, 48, 353, 354, 357

**Provenance**

Édouard Manet (until 1883<sup>1</sup>); Cherfils, Paris (until probably 1892<sup>2</sup>); Leo and Gertrude Stein, Paris (by February 1909,<sup>3</sup> and owned jointly<sup>4</sup> [pls. 353, 354] until 1913/1914); thereafter, Gertrude Stein, Paris (1913/1914 until [pl. 357] October 1919); Paul Rosenberg, Paris (acquired October 15, 1919<sup>5</sup>); Halfdan Mustad, Oslo (by 1932<sup>6</sup>)

**Notes**

- Posthumous inventory in 1883 of the artist's atelier: no. 58, "Esquisse de Bal masqué, 150 francs." Jamot and Wildenstein 1932, 107.
- Probably Alphonse Cherfils, the collector from Pau, who died in 1892.
- The artwork appears just to the left of Pierre-Auguste Renoir's *Girl in Gray-Blue* in pl. 16, which was taken between November 1908 and February 1909. A letter from Gertrude Stein dated March 14, 1905, suggests that she and Leo are trying to buy a Manet. BMA Cone Papers, box 6, series 7-8, and original document from Beinecke YCAL.

- One of four works that Jos Hessel proposed to purchase from Leo and Gertrude Stein in 1912 but that were later sold to different collectors. +11
- Gertrude sold the present work along with Cézanne's *Man with Pipe* (1892-96; cat. 13) for 20,000 francs on October 15, 1919. Handwritten receipt from Gertrude Stein to Paul Rosenberg, Paris, October 15, 1919, MoMA Archives, Paul Rosenberg Papers.
- Jamot and Wildenstein, 19 (no. 217).

**HENRI CHARLES MANGUIN**

French, born 1874, Paris; died 1949, Saint-Tropez, France

**PAINTING****82. *The Studio, the Nude Model*, 1904-5**

Oil on canvas, signed lower right  
24¾ x 21 in. (65 x 54 cm)  
Collection of Mr. and Mrs. E. David Coolidge III  
Sainsaulieu 129  
Plates 55, 346, 349, 353, 354

**Provenance**

Leo [and Gertrude] Stein, Paris (April 1905,<sup>1,2</sup> and perhaps owned jointly<sup>3</sup> [pls. 346, 349, 353, 354] until 1913/1914); Leo Stein, Paris (1913/1914 until<sup>4</sup> at least April 1924<sup>5,6</sup>); Fred M. Stein, New York (from April 1924<sup>5,6</sup>); J. Solomon, New York (by 1970<sup>7</sup>); Sotheby's, New York, March 11, 1998, lot no. 55

**Notes**

- Surely the painting that Leo bought (along with Vallotton, cat. 438) from the 1905 Salon des Indépendants, shown in the salon as no. 2648 (see Sainsaulieu 1980, no. 129, 78-79). Leo refers to the acquisition as "a successful study of the nude by Manguin, really school of Matisse, but of a kind of Matisse that I had not yet seen; otherwise I should not have been so well pleased with this Matisse at second-hand." L. Stein 1996, 158.
- Henri Manguin account book indicates that the work (no. 15) was sold to Leo Stein in April 1905 for 250 francs. Claude Holstein-Manguin, e-mail message to Cécile Debray and the author, November 23, 2009, and Cécile Debray, e-mail message to author, December 16, 2009.
- Druet 1910, no. 33 (as "L'Atelier. Appartient à M. Léo Stein").
- The work appears as no. 34, noted as having "no value," on a list of artworks that Leo Stein wished to sell in April 1921. +5
- One of at least four works placed on consignment with Durand-Ruel, New York, by Leo Stein in May/June 1921 and returned to him in care of his cousin Fred M. Stein, New York, on April 7, 1924, the present work is surely that listed in the Durand-Ruel records as no. 34: "Femme nue, interieur"; depot no. 8099. Archives Durand-Ruel, Paris. +5
- Although Sainsaulieu 1980, no. 129, lists Gertrude Stein subsequently as an individual owner of this work, one may, based on the information cited in notes 4 and 5 above, more likely conclude that Leo retained this work after he and Gertrude divided their joint collection in 1913-14, especially since the work does not appear in the later photographs of Gertrude's collection that are presently known.
- The verso displays the following labels: Museum of Modern Art loan label "Solomon, J. 70.1067" and a white label bearing the number 6197. Other, less legible numbers on the verso are perhaps "73... 9 S." Fred Baker, e-mail message to author, May 10, 2010.



**83. *La Coiffure*, 1905**

Oil on canvas  
45 $\frac{5}{8}$  x 35 $\frac{1}{16}$  in. (116 x 89 cm)  
Collection Couturat  
Sainsaulieu 134  
Plates 18, 364

**Provenance**

[Leo and/or] Michael and Sarah Stein, Paris (acquired February 1906,<sup>1</sup> until<sup>2</sup> [pl. 364] October 1916); Galerie Bernheim-Jeune, Paris (acquired October 1916,<sup>3</sup> until May 1935); G. Couturat, Paris (acquired May 1935<sup>4</sup>); private collection, Lausanne (ca. 1950<sup>3</sup>)

**Notes**

1. Henri Manguin account book indicates the work (no. 50) as being sold to Stein (no first name) in February 1906 for 600 francs. Claude Holstein-Manguin, e-mail message to Cécile Debray and the author, November 23, 2009, and Cécile Debray, e-mail message to author, December 16, 2009. In early photographs of the Stein residences, the painting is known to appear only at rue Madame, which suggests that even if Leo “purchased” the work, it was soon thereafter acquired by Michael Stein.
2. Druet 1910, no. 3 (as “La Coiffure. Appartient à M. Michel Stein”).
3. Provenance information established by Sainsaulieu 1980, no. 134.
4. Claude Holstein-Manguin, e-mail message to Cécile Debray and the author, December 1, 2009[9].

**84. *Study of Reclining Nude*, 1905**

Oil on panel, signed lower right  
13 x 16 $\frac{1}{8}$  in. (33 x 41 cm)  
Private collection, France  
Sainsaulieu 138  
Plate 56

**Provenance**

Leo Stein, Paris (acquired February 1907<sup>1-2</sup>); Lucie Manguin, France (ca. 1950<sup>3</sup>)

**Notes**

1. Henri Manguin account book indicates the work (no. 6) was sold to Stein (no first name) in February 1907 for 100 francs. Claude Holstein-Manguin, e-mail message to Cécile Debray and the author, November 23, 2009, and Cécile Debray, e-mail message to author, December 16, 2009. Note that the painting measures slightly larger than a traditional number six canvas, the largest size of which, a portrait size, measures 16 x 12 $\frac{3}{16}$  in. (40.5 x 32.5 cm); thus, it is likely painted on a portrait-format canvas that has been oriented horizontally, rather than a traditional number six (landscape or marine) canvas.
2. After Leo’s acquisition of this work, little is known.
3. Provenance information established by Sainsaulieu 1980, no. 138.

**ANDRÉ MASSON**

French, born 1896, Balagne, France; died 1987, Paris

**PAINTING****85. *The Meal*, 1922**

Oil on canvas, signed lower right  
32 $\frac{1}{4}$  x 26 $\frac{3}{8}$  in. (82 x 67 cm)  
Private collection, Madrid  
Masson 1922\*20  
Plate 247

**Provenance**

Galerie Simon, Paris<sup>1</sup>; Gertrude Stein (likely by April 1923,<sup>2</sup> until at least March 1924<sup>3</sup>); private collection, Paris (by 1976<sup>4</sup>); Galerie Louise Leiris, Paris<sup>5</sup>

**Notes**

1. Galerie Simon, Paris: photo no. 10501.
2. One of two works by Masson that Gertrude Stein refers to in a letter of perhaps April 1923 to Henry McBride: “I have a new Picasso I traded for an old and two new Masson’s.” +22
3. Simon 1924, no. 7 (noted as “Appartient à Mlle Gertrude Stein,” and dated 1922).
4. Rubin and Lanchner 1976, 93.
5. Ownership noted in Masson, Masson, and Loewer 2010, no. 1922\*20.

**86. *The Snack*, 1922-23**

Oil on canvas, signed lower left  
29 $\frac{7}{8}$  x 31 $\frac{1}{8}$  in. (65 x 81 cm)  
Private collection  
Masson 1923\*35

**Provenance**

Galerie Simon,<sup>1</sup> Paris (May 25, 1923,<sup>2</sup> until June 1923<sup>3</sup>); Gertrude Stein, Paris (June 1923, and owned<sup>3</sup> probably until June 1925<sup>4</sup>); private collection, United States<sup>5</sup>; Galerie K., Paris<sup>6</sup>; private collection, Paris (by 2004<sup>7</sup>)<sup>6</sup>

**Notes**

1. Galerie Simon (photo nos. 10519/7774).
2. Levaillant 1990, 30.
3. Simon 1924, no. 20 (as “Le Verre de vin, Appartient à Mlle Gertrude Stein,” and dated 1923).
4. Likely the work that Gertrude traded in order to acquire *The Green Cloth* by Gris (1925; cat. 72). +18
5. Sales catalogue, Tajan, Paris, December 9, 2004: sale no. 4514, lot no. 31. The work was bought in.
6. Provenance established in Masson, Masson, and Loewer 2010, no. 1923\*35.

**87. *The Cardplayers*, 1923<sup>3</sup>**

Oil on canvas, signed lower right  
31 $\frac{1}{8}$  x 23 $\frac{3}{8}$  in. (81 x 60 cm)  
Private collection  
Masson 1923\*21

**Provenance**

Galerie Simon, Paris<sup>1</sup>; Gertrude Stein, Paris (likely by April 1923<sup>2</sup> until at least March 1924<sup>3</sup>); Galerie Simon, Paris<sup>4</sup>; Galerie de Beaune, Paris<sup>4</sup>; Walter P. Chrysler Jr. (by 1941<sup>4</sup> until at least 1950<sup>5</sup>); Galerie Louise Leiris, Paris (by 1970<sup>6</sup>); private collection<sup>7</sup>

**Notes**

1. Galerie Simon, Paris, photo no. 10504.
2. One of two works by Masson that Gertrude Stein refers to in a letter of perhaps April 1923 to Henry McBride: “I have a new Picasso I traded for an old and two new Masson’s [sic].” +22
3. Simon 1924, no. 13 (noted as “Appartient à Mlle Gertrude Stein,” and dated 1922). Note that Masson, Masson, and Loewer 2010 dates the work to 1923.
4. Richmond 1941, no. 107 (ill.).
5. In a letter dated January 4, 1950, Edward H. Dwight wrote to Mr. Lamont Moore noting the present work in the collection of Walter P. Chrysler Jr. BMA Cone Papers, box 6: series 7-8. This is one of at least two works by Masson formerly in the collection of Gertrude Stein acquired by Chrysler.
6. Potter 1970, 159, citing Galerie Louise Leiris to Margaret Potter, July 22, 1970; see MoMA Archives, Margaret Potter Papers, Exh. 950.

7. Provenance established in Masson, Masson, and Loewer 2010, no. 1923\*21.

**88. *Man in a Tower*, 1924**

Oil on canvas, signed on verso  
37 $\frac{3}{8}$  x 24 in. (95 x 60.8 cm)  
Solomon R. Guggenheim Museum, New York,  
Estate of Karl Nierendorf, by purchase  
Masson 1924\*24  
Plate 248

**Provenance**

Galerie Simon,<sup>1</sup> Paris (1924); Gertrude Stein, Paris (acquired 1924); Galerie de Beaune,<sup>1</sup> Paris; Walter P. Chrysler Jr. (by January 1941<sup>2</sup>); Karl Nierendorf, New York (until 1947; thereafter his estate<sup>3</sup>); Solomon R. Guggenheim Museum, New York (acquired 1948<sup>4</sup>)

**Notes**

1. The verso of the work bears a Galerie Simon photo no. (10586) and label, and a stamp of the Galerie de Beaune. Guggenheim Collections Research Report prepared by Megan Fontanella, June 23, 2010.
2. Walter P. Chrysler Jr. is known to have acquired at least two works by Masson formerly in the collection of Gertrude Stein. The present work was exhibited in Richmond 1941, no. 108 (as “Man Holding a Rope, 1924, 24 x 37 $\frac{3}{8}$  in. [dimensions reversed]”). There is no additional information in the archives at the Chrysler Museum of Art, Norfolk, Virginia, regarding the identification of this work (Laura Christiansen, e-mail message to author, June 4, 2010). Of the two other known versions of Masson’s *Man in a Tower*, neither corresponds in dimension as closely as the Guggenheim painting, which is also the only example in which the man is actually holding a rope (Camille Morando, e-mail message to author, June 7, 2010). Both facts suggest that this painting was in the Chrysler collection.
3. Karl Nierendorf died in 1947 without a will, and his estate passed into the custody of the State of New York. Guggenheim Collections Research Report prepared by Megan Fontanella, June 23, 2010.
4. Rudenstine 1976, 506.

**HENRI MATISSE**

French, born 1869, Le Cateau-Cambrésis, France; died 1954, Nice, France

**PAINTING****89. *Open Door, Brittany*, 1896**

Oil on canvas  
13 $\frac{7}{8}$  x 11 $\frac{1}{4}$  in. (35 x 28.5 cm)  
Current location unknown  
Dauberville (1995) 7 (Bernheim-Jeune photo no. 1419,  
October 1916)



**Provenance**

Leo Stein, Paris<sup>1,2</sup>; Michael and Sarah Stein, Paris (owned jointly<sup>3</sup> until 1938; thereafter, Sarah Stein, Palo Alto, until at least February 1947<sup>4</sup>); Allan and Roubina Stein (until 1951); thereafter, Roubina Stein<sup>5</sup>

**Notes**

1. Dauberville 1995, no. 7.
2. Sales catalogue, Hôtel Drouot, Paris, June 5, 1912, probably the Matisse work sold by Druet as lot no. 52: "La Porte ouverte, 36 x 28 cm."
3. Thought to be "Open Door 5518" among the works lent by Michael and Sarah Stein to San Francisco 1936. Sarah Stein to Henri Matisse, January 7, 1936, AMP and SFMOMA Archives (+28).
4. Following a 1947 visit with Sarah Stein, Fiske Kimball wrote, "There is a beautiful gray doorway, half open, of 1896."<sup>6</sup> +9
5. Appears in an undated Sotheby's inventory of Roubina Stein's collection, AMP, information communicated to Carrie Piltto, February 2008.

**90. Ajaccio, 1898**

Oil on canvas  
11 x 14 $\frac{1}{4}$  in. (27.9 x 36.2 cm)  
Current location unknown  
Dauberville (1995) 40 (Bernheim-Jeune photo no. 1420, October 1916, as "Le village")  
Plate 374

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly [pl. 374] until at least 1928<sup>1</sup> and until perhaps 1935/January 1936<sup>2</sup>); Mr. and Mrs. Philip N. Lilienthal, Atherton, California; Mr. and Mrs. Philip N. Lilienthal III

**Notes**

1. The work appears in a photograph of the dining room of Villa Stein-de Monzie taken sometime between 1928 and 1935, David and Barbara Block family archives.
2. It is possible that the Lilienthals acquired the work at the time they purchased *La Japonaise: Woman beside the Water* (1905; cat. 108), by January 1936, shortly after the Steins returned to California in July 1935.

**91. Canal du Midi, 1898**

Oil on cardboard  
9 $\frac{1}{2}$  x 14 $\frac{1}{8}$  in. (24 x 36 cm)  
Collection of Carmen Thyssen-Bornemisza, on loan to the Museo Thyssen-Bornemisza, Madrid  
Dauberville (1995) 38 (as "Paysage vers 1900") (Bernheim-Jeune photo no. 1430<sup>1</sup>, October 1916)  
Plates 57, 362, 364, 368

**Provenance**

Galerie Bernheim-Jeune, Paris; Galerie Druet, Paris (by 1906<sup>2</sup>); Leo and Gertrude Stein, Paris (perhaps by spring 1906<sup>3</sup>); Michael and Sarah Stein, Paris and Palo Alto (ca. 1906/early 1907 [pl. 362], and owned jointly [pls. 364, 368] until 1938; thereafter, Sarah Stein, Palo Alto, until 1949); Mr. and Mrs. Lionel Steinberg, Palm Springs (purchased 1949); Christie's, London, June 1997<sup>4</sup>

**Notes**

1. An undated photograph of the work exists with the Bernheim-Jeune number 1430 on the verso. PMG Archives, MA 5020, box 133.19.

2. Perhaps one of two works (nos. 27, 28) presented under the title "Paysage du Canal du Midi" in Paris 1906. Tomás Llorens, in a 2010 online text, suggests that Leo and Gertrude acquired the work from this Galerie Druet exhibition. Museo Thyssen-Bornemisza [museothyssen.org], accessed June 3, 2010.
3. Sales catalogue, Christie's, London, June 24, 1997 (Part II), lot no. 147, which states that the work is Druet no. 2886.

**92. Fruit Trees in Blossom, 1898**

Oil on canvas  
Approximately 15 x 18 $\frac{1}{2}$  in. (38 x 46 cm)  
Current location unknown  
Plates 362, 366, 367, 371

**Provenance**

Michael and Sarah Stein, Paris (likely acquired April 10, 1906,<sup>1</sup> possibly until [pls. 363, 366, 367, 371] lent July 1914<sup>2</sup>—from 1914 to 1917<sup>3</sup>) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold; Trygve Sagen, Oslo, or Christian Tetzen-Lund, Copenhagen (ca. 1920–22)<sup>4</sup>; Collection Renand<sup>4</sup>

**Notes**

1. The painting is probably Druet stock no. 1939, noted as "vendu M. Steine [Stein], 10 avril 1906, 120 francs." AMP.
2. Gurlitt exhibition (Berlin 1914) pamphlet, no. 1 (as "Obstbäume in Korsika, 1897") and November 1916 document, pl. 116 (as "Arbres fruitiers Corse [fruit trees in Corsica], 46 x 38 [cm.; dimensions reversed], 1897, \$150.00"). +24
3. Monrad 1999b, 146.
4. AMP.

**93. Small Door of the Old Mill, 1898**

Oil on canvas, signed lower right  
18 $\frac{7}{8}$  x 14 $\frac{1}{2}$  in. (48 x 36 cm)  
Current location unknown  
Dauberville (1995) 26 (Bernheim-Jeune photo no. 350, February 1914)

**Provenance**

Leo Stein, Paris (at least by February 1910,<sup>1,2</sup> until February 12, 1914); Galerie Bernheim-Jeune, Paris (acquired on February 12, 1914,<sup>3</sup> until June 22, 1915); Henri Matisse (reacquired June 22, 1915<sup>4</sup>); Hôtel Drouot, Paris, November 24, 1951, lot no. 20<sup>5</sup>; private collection, Paris<sup>6</sup>

**Notes**

1. Likely the work exhibited in Paris 1910a as no. 12 ("La porte, 1899, App. à M.L.D.S. [Mr. Leo D. Stein]").

2. Probably the work referred to in a May 14, 1910, letter from Michael Stein to Leo and Gertrude Stein at Casa Ricci, noting: "We brought home with us your little Matisse landscape." BMA Cone Papers, box 6, series 7-8.

3. Dauberville 1995, no. 26. In November 1913, Félix Fénéon writes to Leo Stein that Galerie Bernheim-Jeune wishes to borrow a large number of works from his collection for the 1914 Rome exhibition *Secessione*. This is likely the work lent as no. 11: "La porta." Beinecke YCAL, MSS 76, box 98, folder 1866.

4. Dauberville 1995, no. 26.

5. AMP.

6. Likely Paris 1957, no. 124 (as "La porte du jardin, 1898, 46 x 38, ... Signé dans l'angle inférieur droit. Collection particulière, Paris").

**94. Tree or Landscape (Corsica), 1898**

Oil on canvas, signed lower right  
14 $\frac{3}{16}$  x 18 $\frac{1}{2}$  in. (38 x 46 cm)  
Current location unknown  
Dauberville (1995) 15 (Bernheim-Jeune photo nos. 2591, June 1919, and 11189; inv. nos. 7139, 21613)<sup>2</sup>

**Provenance**

Galerie Druet, Paris; Leo Stein, Paris (acquired November 27, 1908,<sup>1</sup> until February 6, 1909); Galerie Bernheim-Jeune, Paris (February 6, 1909,<sup>2</sup> until March 13, 1914); E. Mayrisch (acquired March 13, 1914, for 1,400 francs); Galerie Bernheim-Jeune, Paris (June 1, 1919, until July 27, 1919); Léon Marseille (acquired July 27, 1919<sup>3</sup>); Madame Desjardins, Paris (at least by June 1931,<sup>4</sup> likely until at least 1957<sup>5</sup>); Philippe Fontaine, Paris<sup>6</sup>; Lefevre Gallery, London (before 1987<sup>6</sup>)

**Notes**

1. Druet stock no. 1942 is noted as being sold to Leo Stein on November 27, 1908, for 250 francs. AMP.
2. Paris 1910a, no. 3 (as "Jardin près d' Ajaccio," without recorded ownership).
3. Provenance subsequent to Leo's ownership and until July 1919 is established by Dauberville 1995, no. 15. A photograph of this work is inscribed "photo Mme Hass" and bears the Bernheim-Jeune inventory number 21613 and photograph number 2591. AMP.
4. When the work was exhibited (as no. 4) in Paris 1931, Madame Desjardins, Paris, was noted as the owner.
5. Sales catalogue, Christie's, London, July 3, 1979, lot no. 40. According to this source, the work was exhibited in Paris 1957, likely no. 125 (as "Paysage de corse, 1898, huile sur toile. H. 0,40; L. 0,47. Signé dans l'angle inférieur droit. Collection particulière, Paris").
6. Sales catalogue, Sotheby's, New York, May 12, 1987, Part II, lot no. 293.



**95. Houses (Fenouillet),**<sup>1</sup> 1898–99

Oil on cardboard (later mounted to hardboard and plywood panels)

9<sup>7</sup>/<sub>16</sub> x 14 in. (24 x 35.5 cm)

The Barnes Foundation, Merion, Pennsylvania

Plate 351

**Provenance**

Leo and Gertrude Stein, Paris (owned jointly [pl. 351] until 1913/1914; thereafter, Leo Stein, until May 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

1. Paris 1906, no. 29 (as “Les Maisons [Fenouillet]”).
2. One of seven paintings by Matisse that Leo Stein offered for sale in 1921, likely no. 23, valued at \$200: “[Matisse] 200 houses.” +5
3. One of five works (totaling \$800) that Alfred C. Barnes purchased from Leo Stein in May 1921. Barnes to Stein, April 30, 1921, BFA, AR.ABC.1921.109, cited by Karen Butler in Bois forthcoming. +5

**96. Small Jar,**<sup>1</sup> 1898–99

Oil on paper (later mounted to paperboard and panel)

5<sup>3</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>16</sub> in. (13.7 x 18.3 cm)

The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Leo and Gertrude Stein, Paris (by February 1909,<sup>2</sup> and owned jointly until 1913/1914; thereafter, Leo Stein, until May 1921<sup>3</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>4</sup>)

**Notes**

1. Identified by Karen Butler and Claudine Grammont (Bois forthcoming) as no. 51 in Paris 1906.
2. The work appears in a photograph of rue de Fleurus taken between November 1908 and February 1909 (pl. 16, where it hangs directly above Pierre-Auguste Renoir’s *Girl in Gray-Blue*). See also Potter 1970, 91 (where the photo is dated to ca. 1907).
3. One of seven works by Matisse that Leo Stein offered for sale in 1921, likely no. 18, valued at \$100. +5
4. One of five works (totaling \$800) that Alfred C. Barnes purchased from Leo Stein in May 1921. Barnes to Stein, April 30, 1921, BFA, AR.ABC.1921.109, cited by Karen Butler in Bois forthcoming. +5

**97. The Convalescent Woman (The Sick Woman),** 1899

Oil on canvas

16<sup>5</sup>/<sub>16</sub> x 15<sup>7</sup>/<sub>8</sub> in. (41.4 x 38.4 cm)

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland

Dauberville (1995) 28 (Bernheim-Jeune photo no. 351, February 1914)

Plate 351

**Provenance**

Galerie Druet, Paris; Michael and Sarah Stein, Paris (purchased December 1908<sup>1</sup>); Leo Stein, Paris (by at least February 1910,<sup>2</sup> until [pl. 351] at least February 12, 1914,<sup>3</sup> or later); Galerie Bernheim-Jeune, Paris (February 12, 1914)<sup>4</sup>; Etta Cone, Baltimore (acquired either 1923<sup>5</sup> or 1925<sup>6</sup>)

**Notes**

1. AMP.
2. Likely Paris 1910a, no. 11 (as “1899, La Malade,” among the works “App. à M.L.D.S. [Mr. Leo D. Stein]”).
3. Dauberville 1995, no. 28, notes the work’s sale by Leo Stein.
4. Dauberville (ibid.) claims that Galerie Bernheim-Jeune acquired the work in 1914; however, Brenda Richardson (1985, 173–75) notes that “the painting was photographed by Bernheim-Jeune in 1914, but its sale was apparently not handled by the dealer.” She believes the work was “among the group of Matisses released for sale by Leo in about 1913.” If this is the case, the sale would correspond to Leo’s departure from rue de Fleurus. It is likely that this work was lent to the 1914 Rome exhibition *Secessione* (no. 11, as “La malata”). Félix Fénéon to Leo Stein, November 1913, Beinecke YCAL, MSS 76, box 98, folder 1866.
5. B. Richardson (1985, 173) believes the work may have been acquired in 1923 for 4,000 francs.
6. BMA records indicate that on the verso of the stretcher is painted “1899” (supposedly the creation date) and that it also bears a 1925 *douane*, or customs, stamp, indicating the transit of the painting to be either received or lent.

**98. Sideboard and Table,** 1899

Oil on canvas

26<sup>5</sup>/<sub>8</sub> x 32<sup>1</sup>/<sub>2</sub> in. (67.5 x 82.5 cm)

Kunsthau Zürich, gift of the Holenia Trust in memory of Joseph H. Hirshhorn with support from Rolf and Margit Weinberg

Plates 130, 369, 376, 380

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (before December 1911 [pl. 369], and owned jointly<sup>1</sup> [pls. 376, 380] until 1938; thereafter Sarah Stein, Palo Alto, until September 1953); Dumbarton Oaks, Washington, D.C. (by 1970 until at least 1974<sup>3</sup>); Kunsthau Zürich (acquired 1998<sup>4</sup>)

**Notes**

1. Thought to be “Pointilliste still life 5521” among the works loaned by Michael and Sarah Stein to San Francisco 1936. Sarah Stein to Henri Matisse, January 7, 1936, AMP and SFMOMA Archives (+28).
2. +9
3. Potter 1970, 159, ill. pl. 3. The work was still in the Dumbarton Oaks collection as of 1974. AMP.
4. Klemm 2007, 148.

**99. Woman with Black Hair,** ca. 1900

Oil on canvas

17<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>2</sub> in. (45 x 38 cm)

Current location unknown

Bernheim-Jeune inv. no. 17166

Plate 372

**Provenance**

Galerie Bernheim-Jeune, Paris (acquired February 27, 1909<sup>1</sup>); Michael [and Sarah] Stein, Paris (acquired March 2, 1909,<sup>2</sup> and probably owned jointly<sup>3</sup> [pl. 372] until 1938; thereafter, Sarah Stein, Palo Alto and San Francisco); Stendahl Gallery, Los Angeles (ca. 1950<sup>4</sup>); Mr. and Mrs. Andrew M. Cole (by 1952 until at least 1962<sup>5,6</sup>)

**Notes**

1. Sales catalogue, Drouot, Paris, February 27, 1909, lot no. 30 (as “Matisse (H). Tête de Femme. Toile. Haut., 45 cent.; larg., 38 cent. Non signée” and annotated: “380 Bernheim-Jeune”). The *procès-verbal* confirms that lot no. 30 was purchased by Bernheim-Jeune for 380 francs. AdvP: D42E3 110.
2. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 17166. +8
3. Thought to be “Portrait Study 5517” among the works lent by Michael and Sarah Stein to San Francisco 1936. Sarah Stein to Henri Matisse, January 7, 1936, AMP and SFMOMA Archives (+28).
4. A photograph in the Pierre Matisse Gallery Archives indicates: “His Italian Maid, Oil, 18<sup>1</sup>/<sub>2</sub> x 15<sup>1</sup>/<sub>2</sub> in., 1901, Stendahl Art Gallery, Earl L. Stendahl, No. 8107-5.” PMG Archives, MA 5020, box 133, folder 2.
5. Stendahl Galleries records indicate the work was sold to “Cole.” April Dammann, e-mail message to Carrie Pilo, May 10, 2010.
6. San Francisco 1952, no. 4 (as “Portrait Study,” lent by Mr. and Mrs. Andrew Cole, 1952) and San Francisco 1962. +28

**100. Male Nude,** 1900–1901

Oil on canvas

32<sup>3</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>16</sub> in. (82 x 29 cm)

Musée Cantini, Marseille

Dauberville (1995) 35 (Bernheim-Jeune photo no. 1421, October 1916)

Plates 136, 367, 374

**Provenance**

Jean Biette (acquired in 1902<sup>1</sup>); Henri Matisse; Michael and Sarah Stein, Paris (by autumn 1908 [pl. 367], until [pls. 367, 374] 1947); Stanley Steinberg, San Francisco (purchased 1947,<sup>2</sup> and owned until 1970<sup>3</sup>); Richard L. Feigen & Co., New York (by 1982,<sup>5</sup> until at least January 1985<sup>4</sup>); Musée Cantini, Marseille (acquired 1990<sup>7</sup>)

**Notes**

1. According to Wanda de Guébriant, AMP, Jean Biette acquired this work from Matisse and later exchanged it for another of Matisse's paintings, a view of Notre-Dame (Dauberville 1995, no. 47).
2. Stanley Steinberg, e-mail message to Carrie Pilto, March 30, 2011. The acquisition is referred to in Steinberg 2010.
3. San Francisco 1952, no. 9 (as "Standing Nude," lent by Dr. Stanley Steinberg). +28
4. Potter 1970, 159 (as "Male Nude...private collection, San Francisco").
5. Zurich 1982, no. 7.
6. Stockholm 1984, no. 4 (as loaned by "Richard L. Feigen & Co., New York").
7. Anonymous sale for 4,200,000 francs, Ader Picard Tajan, Paris, March 20, 1990, lot no. 59.

**101. Marguerite, 1901**

Oil on wood  
28 x 21<sup>3</sup>/<sub>4</sub> in. (71.1 x 55.3 cm)  
Private collection, San Francisco  
Dauberville (1995) 179 (Bernheim-Jeune photo no. 1429, October 1916)  
Plates 154, 367, 370, 373, 377, 379, 381

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (in or after 1906, and owned jointly [pls. 367, 370, 373, 377, 379, 381] until 1938; thereafter, Sarah Stein, Palo Alto, until at least February 1947<sup>1</sup>); Mr. and Mrs. Lionel Steinberg, Palm Springs (ca. 1947–49), until at least 1952<sup>2</sup>; Mrs. Madeleine Haas Russell, San Francisco (by 1962<sup>3</sup> until 1999); private collection, San Francisco

**Notes**

1. Following a 1947 visit with Sarah Stein, Fiske Kimball described the work as "a beautiful, strange young girl also, half length, very fine." +9
2. San Francisco 1952, no. 13 (as "Marguerite Matisse," lent by Mr. and Mrs. Lionel Steinberg, Fresno). +28
3. Exhibited in San Francisco 1962. +28

**102. Faith, the Model, ca. 1901**

Oil on canvas  
31 x 17<sup>1</sup>/<sub>2</sub> in. (78.7 x 44.5 cm)<sup>1</sup>  
Fine Arts Museums of San Francisco, bequest of Aurelie Henwood to the de Young Museum in memory of Lucille and Gardner Dailey  
Dauberville (1995) 36 (Bernheim-Jeune photo no. 36, October 1916 and Ref. no. [PZ 297])  
Plates 135, 362

**Provenance**

Sarah and Michael Stein, Paris and Palo Alto (by 1906 [pl. 362], and owned jointly until<sup>1,2</sup> 1938; thereafter, Sarah Stein, Palo Alto, until probably November 1948<sup>3</sup>); Dr. Maurice Galanté (perhaps acquired November 1948, until 1949<sup>4</sup>); Sarah Stein, Palo Alto (reacquired in 1949<sup>3</sup>); Stendahl Gallery, Los Angeles<sup>5</sup>; Gardner Dailey, San Francisco (by at least 1952<sup>2</sup>); Aurelie Henwood (until 1992)

**Notes**

1. The painting was altered sometime between 1916 and 1930. When photographed in 1916 (Dauberville 1995, no. 36), the work included additional canvas at left and right. These side areas are no longer visible in a 1930 photograph by Francis Yerbury (David and Barbara Block family archives), which shows the cropped work hanging in Villa Stein-de Monzie.
2. Likely the painting listed as "Female Model" and valued at \$1,000 in the 1937 inventory of Michael and Sarah Stein's collection. +7
3. Galanté recalls that Sarah Stein gave him the painting in November 1948 and that, under pressure from her grandson Daniel M. Stein, he returned it in 1949. Galanté to Carrie Pilto, April 13, 2010.
4. According to Stendahl Galleries records, the work was purchased from the Stein family for \$1,500; the transaction date is unknown. April Dammann, e-mail message to Carrie Pilto, May 10, 2010.
5. San Francisco 1952, no. 2 (as "Figure Study," lent by Mr. Gardner Dailey). +28

**103. Pot of Flowers, ca. 1901**

Oil on canvas  
23<sup>3</sup>/<sub>8</sub> x 28<sup>3</sup>/<sub>4</sub> in. (60 x 73 cm)<sup>1</sup>  
Current location unknown

**Provenance**

Ambroise Vollard, Paris (June 1904<sup>1</sup>); Michael and Sarah Stein, Paris (September 16, 1909,<sup>2,3</sup> until lent July 1914<sup>4</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1920); Tryggve Sagen, Norway (ca. 1920<sup>4</sup> until 1927); likely Consul Peter Krag, Paris and Oslo (ca. 1927); Mrs. Sigri Welhaven, Oslo<sup>5</sup>

**Notes**

1. Likely the painting purchased from Matisse for 150 francs (Vollard Archives, MS 421 (4, 5), folio 12) and recorded in Vollard's Stock Book B (no. 3412) as "Nature morte. Pot de fleurs sur une table, 60 x 73 cm"; also probably the work exhibited in Paris 1904 as no. 29: "Primevères."
2. Probably the above-mentioned work sold to "Stein" for 2,000 francs on September 16, 1909. Vollard Archives, MS 421 (5, 4), folio 170. "Le bouquet de fleurs 'Les Primevères' qui était chez Vollard, a été enfin retrouvé et acheté par Mme Stein qui le désirait tant." Henri Matisse to Sergei Shchukin, draft, AMP.
3. Likely the work exhibited in Paris 1910a as no. 15: "Primevère," 1902, among the works listed as "App. à M.M.S. [Mr. Michael Stein]."
4. Gurlitt exhibition (Berlin 1914) pamphlet, no. 4 (as "Première [sic], 1902") and November 1916 document (pl. 116) as "Primevere (pot de fleur) (Pot of flowers) 73 x 60 [cm; dimensions reversed], 1902, \$900.00." Monrad (1999b, 145) indicates this work as having entered the collection of Tryggve Sagen. +24
5. Perhaps former collection Mrs. Sigri Welhaven, Oslo. AMP

**104. Still Life with Chocolate Pot, 1900–1902**

Oil on canvas  
28<sup>3</sup>/<sub>4</sub> x 23<sup>3</sup>/<sub>8</sub> in. (73 x 59.4 cm)  
Musée National d'Art Moderne, Centre Georges Pompidou, gift of Alex Maguy-Glass, 2002  
Plates 133, 371, 374

**Provenance**

Gustave Fayet (until May 16, 1908); Michael and Sarah Stein, Paris (acquired May 16, 1908,<sup>1,2</sup> until [pls. 371, 374] lent July 1914<sup>3</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1920); Tryggve Sagen, Oslo (ca. 1920 until 1927); likely Consul Peter Krag, Paris and Oslo (ca. 1927); Mrs. Sigri Welhaven<sup>4</sup>, Oslo (by 1930<sup>5</sup>); Alex Maguy-Glass (acquired in 1968<sup>3</sup>); gift of Alex Maguy-Glass to Musée National d'Art Moderne, Paris (2002<sup>7</sup>)

**Notes**

1. Gustave Fayet's sale, Hôtel Drouot, Paris, May 16, 1908, lot no. 32 (as "Nature morte: Cafetière, 73 x 60 cm, signée en bas, à gauche"). Michael Stein to Leo and Gertrude Stein, undated [May 17, 1908], Beinecke YCAL, MSS 76, box 124, folder 2705.
2. Perhaps exhibited in Paris 1910a (as no. 13, "Nature morte," 1900 among the works "App. à M.M.S. [Mr. Michael Stein]").
3. Gurlitt exhibition (Berlin 1914) pamphlet, no. 2 (as "Stilleben Mit Kaffeekanne, 1899") and November 1916 document (pl. 116) as "Nature Morte cafetiere (still life coffe[e] pot) 73 x 60 [cm], 1899, \$350.00." +24
4. Mrs. Sigri Welhaven (1894–1991) was married to Peter Krag.
5. Musée National d'Art Moderne documents.

**105. Pont Saint-Michel, 1901–2**

Oil on canvas  
18<sup>1</sup>/<sub>2</sub> x 22 in. (46.7 x 55.9 cm)  
Isabelle and Scott Black Collection  
Plates 132, 371

**Provenance**

Gustave Fayet, Paris (until May 16, 1908); Michael and Sarah Stein, Paris (acquired May 16, 1908,<sup>1</sup> until [pl. 371] lent July 1914<sup>2</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1920); Tryggve Sagen, Oslo (ca. 1920 until 1927); Consul Peter Krag, Paris and Oslo (ca. 1927); Mrs. Sigri Welhaven, Oslo; private collection, Scandinavia<sup>3</sup>

**Notes**

1. Gustave Fayet's sale, Hôtel Drouot, Paris, May 16, 1908; lot no. 29: "Pont Saint-Michel, 46 x 55 cm." Michael Stein to Leo and Gertrude Stein, undated [May 17, 1908], Beinecke YCAL, MSS 76, box 124, folder 2705.
2. Gurlitt exhibition (Berlin 1914) pamphlet, no. 3 (as "Pont Saint Michel, 1902") and November 1916 document (pl. 116) as "Pont Saint Michel (Saint Michel bridge Paris) 55 x 46 [cm; dimensions reversed], 1902, \$400.00." +24





3. Provenance from 1919 to present from sales catalogue, Christie's, London, *Impressionist and Modern Paintings and Sculpture*, June 24, 1991, lot no. 14. Peter Krag is noted as the late husband of Sigrí Welhaven, from whom the anonymous Scandinavian seller acquired the painting.

**106. *Still Life with Blue Jug*, ca. 1900–1903**  
Oil on canvas  
23 x 25 in. (58.4 x 63.5 cm)  
San Francisco Museum of Modern Art, bequest of Matilda B. Wilbur in honor of her daughter, Mary W. Thacher  
Dauberville (1995) 170 (Bernheim-Jeune photo no. 1426, October 1916)  
Plates 131, 364, 374, 375, 381

#### Provenance

Galerie Druet, Paris (until March 1906<sup>1</sup>); Curt von Mutzenbecher (acquired March 19, 1906<sup>2</sup>); Michael and Sarah Stein, Paris and Palo Alto (at least by December 1907 [pl. 364], and owned jointly<sup>2</sup> [pls. 374–75, 381] until at least 1937<sup>3</sup>); Mr. and Mrs. Brayton Wilbur, Burlingame, California (at least by December 1949,<sup>4</sup> until later<sup>5,6</sup>); San Francisco Museum of Modern Art, 2008

#### Notes

1. Druet sold this work to: "Curt von Mutzenbecher 19 mars 1906, pour 275 F[rench] F[rancs]" (AMP). A Druet label on the verso reads "Galerie Druet / 114 Faub. St. Honoré, Paris, N. 2869," with the last digit partially visible. Kate Mendillo, e-mail message to author, March 15, 2010.
2. Perhaps exhibited in Paris 1910a as no. 13 ("Nature morte," App. à M.M.S. [Mr. Michael Stein]).
3. Listed as "Blue Still Life" and valued at \$3,000 in the 1937 inventory of Michael and Sarah Stein's collection. +7
4. One of the two works noted in a letter dated December 14, 1949, from Dorothy Miller to Alfred H. Barr Jr., indicating that Mr. and Mrs. Wilbur had purchased "two of Mrs. Stein's Matisses. One is a very small painting, 'Woman at a Table.' The other is a still life mostly in blues [*Still Life with Blue Jug*]." MoMA Archives, AHB 11.I.A.20.
5. San Francisco 1952, no. 7 (as "Study in Blue," lent by Mr. and Mrs. Brayton Wilbur, Burlingame). +28
6. San Francisco Museum of Modern Art, by bequest of Matilda B. Wilbur, 2008.

#### 107. *André Derain, 1905*

Oil on canvas  
15½ x 11¾ in. (39.4 x 29 cm)  
Tate, London, purchased with assistance from the Knapping Fund, the Art Fund and the Contemporary Art Society and private subscribers, 1954  
Plates 137, 370, 374

#### Provenance

André Derain (summer 1905<sup>1</sup>); Galerie Druet, Paris, (October 30, 1908, until October 31, 1908<sup>2</sup>); Michael and Sarah Stein, Paris (October 31, 1908,<sup>1,2</sup> until [pls. 370, 374] lent July 1914<sup>3</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzten-Lund, Copenhagen (ca. 1922 until at least May 19, 1925<sup>4</sup>); Galerie Pierre Loeb, Paris (December 1927 until July 1928<sup>5</sup>); William Rees Jefferys, Sussex (July 1928 until November 1954<sup>6</sup>)

#### Notes

1. Monrad 1999a, 257. Listed as Druet stock no. 4715. AMP.
2. Likely exhibited in Paris 1910a as no. 28: "Portrait," "App. à M.M.S. [Mr. Michael Stein]."
3. Gurlitt exhibition (Berlin 1914) pamphlet, no. 7 (as "Männerbildnis, 1905") and November 1916 document (pl. 116) as "Portrait d'homme" (male head), 39 x 28 cm, 1905, \$300.00." +24
4. His sale, May 19, 1925, V. Winkel & Magnussen, lot no. 86, as "Buste d'un maroquin" (bought in). Monrad 1999a, 257.
5. His sale, November 26, 1954, Christie's, London, lot no. 113.

#### 108. *La Japonaise: Woman beside the Water, 1905*

Oil and graphite on canvas  
13¾ x 11½ in. (35.2 x 28.2 cm)  
The Museum of Modern Art, New York, purchase and partial anonymous gift, 1983  
Plates 140, 370, 374

#### Provenance

Galerie Druet, Paris (1906<sup>1,2</sup>–08); Michael and Sarah Stein, Paris and Palo Alto (at least by April/May 18, 1908,<sup>3</sup> until [pls. 370, 374] 1935); Mr. and Mrs. Philip N. Lilienthal, Atherton, California (1935/January 1936 until 1983)<sup>4</sup>; Museum of Modern Art, New York (1983<sup>4</sup>)

#### Notes

1. Salon d'Automne, 1905 (no. 714).
2. Shown in Druet 1906 as no. 6: "La Japonaise au bord de l'eau, toile 32 x 29" and given the Druet inventory number 3323. Flam 2005, 34.
3. The sale date of May 18, 1908, is recorded in the Druet account records: "vendu 18 mai [19]08 à m. Steine [Stein] 58 Rue Madame" (AMP). However, the painting is believed to be one of several Matisse works that Inez Haynes Irwin mentioned in her journal entry for April 18, 1908, when she visited Michael and Sarah Stein's atelier: "Some of them, which I had taken for landscapes, were in fact portraits. Others, which I had taken for portraits, were in fact landscapes." Quoted in Fourcade and Monod-Fontaine 1993, 425, anthology no. 17; translated by Erin Hyman. The work is exhibited in Paris 1910a as no. 27: "App. à M.M.S. [Mr. Michael Stein]."
4. Purchased from the Steins in 1935 and owned until 1983, according to MoMA curatorial records.

#### 109. *Landscape near Collioure [Study for *Le Bonheur de vivre*], 1905*

Oil on canvas  
18¾ x 21¾ in. (46 x 54.9 cm)  
Statens Museum for Kunst, Copenhagen, gift of Johannes Rump, 1928  
Plates 141, 371, 372

#### Provenance

Galerie Druet, Paris; Michael and Sarah Stein, Paris (after April 1906<sup>1,2</sup> until [pls. 371–72] lent July 1914<sup>3,4</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins<sup>4</sup> and sold ca. 1922); Christian Tetzten-Lund, Copenhagen (ca. 1922 until May 1925<sup>5</sup>); Ny Carlsberg Foundation (May 1925<sup>5</sup> until 1927<sup>6</sup>); Johannes Rump (1927<sup>6</sup> until donation on January 19, 1928); Statens Museum for Kunst, Copenhagen (1928)<sup>7</sup>

#### Notes

1. Paris 1906, no. 13 (as "Etude du tableau exposé aux Indépendants"). Monrad 1999a, 283.
2. The verso of the work bears a "Druet" label with the following handwritten information: "2884 Matisse Croquis grand tableau." Communicated by Dorte Aagesen, Statens Museum for Kunst, Copenhagen, April 27, 2010.
3. Paris 1910a, no. 31 (as "Etude pour 'le Bonheur de vivre'" [Monrad (1999a, 283)], App. à M.M.S. [Mr. Michael Stein]). This work bears a label from the exhibition, with the following handwritten information: "1905 Etude pour le Bonheur de Vivre." Communicated by Dorte Aagesen, April 27, 2010.
4. Gurlitt exhibition (Berlin 1914) pamphlet, no. 5 (as "Sudliche Landschaft, 1905") (Monrad 1999a, 283) and November 1916 document (pl. 116) as "Paysage du Midi (landscape trees) 55 x 46 [cm; dimensions reversed], 1905, \$600.00." +24
5. His sale, Copenhagen, May 18–19, 1925, lot 88a.
6. Acquired through exchange.
7. Provenance completed with information from Monrad 1999a, 283, augmented by Fourcade and Monod-Fontaine 1993, no. 18.

#### 110. *Madame Matisse (The Green Line), 1905*

Oil on canvas  
16 x 12¾ in. (40.5 x 32.5 cm)  
Statens Museum for Kunst, Copenhagen, gift of The Engineer J. Rump and Wife Fund, 1928  
Plates 88, 366, 367, 369, 373

#### Provenance

Galerie Druet, Paris; Michael and Sarah Stein, Paris (by April 28, 1906,<sup>1,2</sup> until [pls. 366–67, 369, 373] lent July 1914<sup>3</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzten-Lund,<sup>4</sup> Copenhagen (ca. 1922 until June 10, 1936<sup>5</sup>); Statens Museum for Kunst<sup>6</sup>

#### Notes

1. Paris 1906, no. 3 (as "Portrait") (Wanda de Guébriant, conversation with Carrie Pilto, February 17, 2011). Purchased from Galerie Druet in March–April 1906 (Monrad 1999a, 259). One of the three small paintings that Michael and Sarah brought with them to San Francisco shortly after the earthquake in 1906, departing Paris on April 28. Described by Annette Rosenshine (n.d.); see Janet Bishop's essay in this volume, 131.
2. Paris 1910a, no. 29 (as "Portrait de Mme M.," App. à M.M.S. [Mr. Michael Stein]). The work's verso bears a label for the exhibition with the following information written by hand: "1905... Portrait de Mme Matisse." Communicated by Dorte Aagesen, Statens Museum for Kunst, Copenhagen, April 27, 2010.
3. Gurlitt exhibition (Berlin 1914) pamphlet, no. 6 (as "Frauenbildnis, 1905") and November 1916 document (pl. 116) as "Portrait de femme (female head), 41 x 33 [cm], 1905, \$600.00." +24
4. The verso of the work bears three Christian Tetzten-Lund collection stamps. Communicated by Dorte Aagesen, see note 2.
5. His sales, May 19, 1925, V. Winkel & Magnussen, lot no. 89 (bought in); May 28, 1934, V. Winkel & Magnussen, lot no. 10 (bought in); June 10, 1936, V. Winkel & Magnussen, lot no. 6 was purchased for the J. Rump Collection, Statens Museum for Kunst. Monrad 1999a, 259.
6. Provenance established by Monrad 1999a, 259.



**111. *Madame Matisse in the Olive Grove*, 1905**

Oil on canvas, signed top left  
18½ x 21¼ in. (47 x 55 cm)  
Private collection, Denmark  
Plates 366, 367, 370, 371

**Provenance**

Michael and Sarah Stein, Paris (acquired spring 1906<sup>1</sup> and owned jointly [pls. 366-67, 370, 371] until lent July 1914<sup>2</sup>—from 1914 to 1917[?] left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins<sup>3</sup> and sold ca. 1922; Christian Tetzén-Lund, Copenhagen (ca. 1922 until June 10, 1936<sup>3</sup>); Axel Bruun, perhaps as an agent for Carl Schepler (June 10, 1936<sup>3</sup>)

**Notes**

1. Paris 1906, no. 11 (as “Promenade dans les Oliviers,” and purchased from the gallery by Michael and Sarah Stein, 1906). Grammont 2005, 277.
2. Gurlitt exhibition (Berlin 1914) pamphlet, no. 8 (as “Ölbäume, 1905”) (Monrad 1999a, 256) and November 1916 document (pl. 116) as “Oliviers (olive trees) 55 x 46 [cm; dimensions reversed], 1905, \$600.00.” +24
3. His sale, May 19, 1925, V. Winkel & Magnussen Auctioneers of Fine Art, lot no. 89 (bought in); his sale, June 10, 1936, V. Winkel & Magnussen Auctioneers of Fine Art, lot no. 200; purchased by Axel Bruun, presumably on behalf of Carl Schepler. Monrad 1999a, 256.

**112. *Nude before a Screen*, 1905**

Oil on canvas, signed upper right  
13 x 7½ in. (33 x 19 cm)  
Current location unknown  
Dauberville (1995) 64 (Bernheim-Jeune photo no. 1427, October 1916)  
Plates 366, 367, 370, 371, 373, 374

**Provenance**

Galerie Druet, Paris<sup>1</sup>; Michael and Sarah Stein, Paris (acquired by April 28, 1906<sup>2</sup> until<sup>3</sup> at least 1937<sup>4</sup>); Robert Ardrey and Helen Johnson Ardrey, Norman, Oklahoma (by 1970 until 1973-74); Chozo Yoshi, Tokyo (acquired 1973-74, subsequently sold)

**Notes**

1. Paris 1906, no. 8 (as “Etude de Nu”). Wanda de Guébriant, conversation with Carrie Pilto, February 17, 2011.

2. One of the three small paintings Michael and Sarah brought with them to San Francisco shortly after the earthquake in 1906. Cauman 2000a, 24; Potter 1970, 160; described by Annette Rosenshine (n.d.); see Janet Bishop’s essay in this volume, 131.
3. When the Steins returned to Paris from San Francisco, they installed this painting in the rue Madame apartment (see plates listed above).
4. Listed as “Nude and Screen” and valued at \$1,000 in the 1937 inventory of Michael and Sarah Stein’s collection. +7

**113. *Woman with a Hat*, 1905**

31¼ x 23½ in. (80.7 x 59.7 cm)  
San Francisco Museum of Modern Art, bequest of Elise S. Haas  
Plates 13, 16, 347, 348, 355, 356, 376, 378

**Provenance**

Leo [and Gertrude] Stein, Paris (autumn 1905,<sup>1,2</sup> and owned jointly [pl. 347-48] until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 356] February 1915<sup>3</sup>); Michael and Sarah Stein, Paris and Palo Alto (acquired February 1915,<sup>3</sup> and owned jointly<sup>4</sup> [pls. 376, 378] until 1938; thereafter, Sarah Stein, Palo Alto, until January 1948<sup>5</sup>); Mr. and Mrs. Walter A. Haas, San Francisco (acquired January 6, 1948,<sup>5</sup> until 1979; thereafter, Elise S. Haas until 1990); San Francisco Museum of Modern Art (1991)

**Notes**

1. Leo Stein purchased at the 1905 Salon d’Automne (no. 717).
2. Paris 1910a, no. 32 (as “Femme au chapeau, App. à M.L.D.S. [Mr. Leo D. Stein].”)
3. In a letter dated February 12, 1915, from Michael Stein to Gertrude Stein, Michael buys the “Femme au chapeau” from Gertrude for \$4,000. Gallup 1953, 106-7.
4. Paris 1931, no. 9 (as “La Femme au chapeau, Collection de Monsieur Michel Stein, Vaucresson”). The verso of the work bears a label for this exhibition: “Appartenant à Mr. Michel Stein à Vaucresson.”
5. Per a handwritten note from the records of Elise S. Haas, purchased January 6, 1948, for \$20,000. SFMOMA Permanent Collection Object File: 91.161.

**114. *Yellow Pottery from Provence*, 1905**

Oil on canvas  
21⅞ x 18⅞ in. (55.6 x 46.7 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Plate 350

**Provenance**

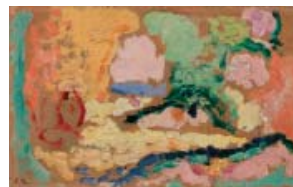
Galerie Druet, Paris<sup>1</sup>; Leo and Gertrude Stein, Paris (after April 7, 1906<sup>1,2</sup> until at least October 1906 [pl. 350]); possibly Oskar and Greta Moll, Berlin (after October 1906<sup>3</sup>); Etta Cone, Baltimore (from 1906 until 1950<sup>2</sup>); Baltimore Museum of Art (1950)

**Notes**

1. Paris 1906 as no. 48, based on an archival photograph that bears Matisse’s annotation: “48...aubergines et poterie jaune.” Flam 2005, 37.
2. The work appears on the walls of rue de Fleurus, although its early ownership has not been established. Flam (2005, 37) has suggested that Leo acquired it for 200 francs and sold it to the Cone sisters soon thereafter. Grammont (in Flam 2005, 277) believes this painting was purchased by the Steins and sold to Oskar and Greta Moll after the close of the spring 1906 Druet exhibition. A third scenario is proposed by Brenda Richardson (B. Richardson 1985, 158n35), who asserts that the work was purchased by Etta Cone and loaned “to the Steins to hang until she [returned and] could practically retrieve the picture and give it a home.”

**115. *Sketch for Le Bonheur de vivre*, 1905-6**

Oil on cardboard (later mounted to plywood panel)  
4⅜ x 7⅞ in. (12.2 x 19.5 cm)  
The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Leo and Gertrude Stein, Paris (by February 1909,<sup>1</sup> and owned jointly until 1913/1914; thereafter, Leo Stein until May 1921<sup>2,3</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

1. The work appears in a photograph of rue de Fleurus taken between November 1908 and February 1909 (pl. 16, where it hangs directly above the upper left corner of Pierre-Auguste Renoir’s *Girl in Gray-Blue*). See also Potter 1970, 91 (where the photo is dated ca. 1907).
2. One of seven works by Matisse that Leo Stein offered for sale in 1921, likely no. 21, valued at \$100: “Matisse 100 landscape.” +5
3. One of five works (totaling \$800) that Alfred C. Barnes purchased from Leo Stein in May 1921. Barnes to Stein, April 30, 1921, BFA, AR.ABC.1921.109, cited by Karen Butler in Bois forthcoming. +5

**116. *Sketch for Le Bonheur de vivre*, 1905-6**

Oil on canvas  
16 x 21½ in. (40.6 x 54.6 cm)  
San Francisco Museum of Modern Art, bequest of Elise S. Haas  
Plates 142, 366, 367, 370, 371, 379

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (by October-November 1908 [pls. 366, 367], and owned jointly<sup>1,2</sup> [pls. 370-71, 379] until 1938; thereafter, Sarah Stein, Palo Alto, until 1948<sup>3</sup>); Mr. and Mrs. Walter A. Haas, San Francisco (acquired by 1948<sup>3,4</sup> until 1979; thereafter Elise S. Haas until 1990); San Francisco Museum of Modern Art, 1991

**Notes**

1. The work bears a label from Paris 1910a confirming it as “Esquisse pour ‘le Bonheur de vivre’” (no. 30), listed as “App. à M.M.S. [Mr. Michael Stein].” Kate Mendillo, e-mail message to author, March 15, 2010.





2. Listed as “The Joy of Life” and valued at \$4,000 in the 1937 inventory of Michael and Sarah Stein’s collection. +7

3. According to a receipt from Sarah Stein, \$6,000 received from Elise S. Haas as payment in full. SFMOMA Permanent Collection Object File: 91.160.

4. In a December 1951 letter, Fiske Kimball writes about sales from the collection of Sarah Stein: “They [Mr. and Mrs. Walter Haas] have... the Matisse oil sketch (say 20 by 30 inches) of Matisse’s big ‘Joie de vivre,’ which Barnes has and which also formerly belonged to the Steins.” Fiske Kimball to R. Sturgis Ingersoll, December 11, 1951, PMA Kimball Papers.

**117. *Le Bonheur de vivre*, also called *The Joy of Life*, 1905-6**

Oil on canvas  
69½ x 94¼ in. (176.5 x 240.7 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Dauberville (1995) 69 (Bernheim-Jeune photo no. 369, March 1914)  
Plates 15, 353

**Provenance**

Leo [and Gertrude] Stein, Paris (acquired between May 6 and June 6, 1906,<sup>1,2</sup> and owned jointly [pl. 353] until 1913/1914; thereafter, Leo Stein, Paris, and sent to Galerie Bernheim-Jeune, Paris, probably in March 1914<sup>3,4</sup> until August 1919<sup>5</sup>); Christian Tetzen-Lund, Copenhagen (after August 1919 until January 27, 1923<sup>6</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired January 27, 1923<sup>6</sup>)

**Notes**

1. Exhibited at the 1906 Salon des Indépendants (as no. 2289, “Le bonheur de vivre”). On May 6, 1906, Leo wrote Matisse about acquiring *Le Bonheur de vivre* but was waiting to hear about the consequences of the San Francisco earthquake (Flam 2003, 231n27). By June 6, 1906, Henri Manguin wrote to Matisse about the presence of the latter’s “large painting in his [Stein’s] studio” (AMP).

2. In a letter postmarked May 22, 1908, Michael Stein wrote to Gertrude Stein (at Villa Bardi, in Florence): “Tomorrow Druet is coming to photograph *Bonheur de Vivre* in the atelier.” In a second letter, dated June 1, 1908, he wrote: “Photographed the bonheur de vivre and Renoir (a new nude) and then brought the cezanne portrait to rue de fleurus and the Vallotton portrait is back from Munich.” Beinecke YCAL, MSS 76, box 125, folder 2716. The Vallotton portrait of Gertrude Stein was lent to the 1908 Munich Secession exhibition as no. 206.

3. The Bernheim-Jeune photograph of *Le Bonheur de vivre* dates from March 1914; at least one Bernheim-Jeune stock number (21670) is thought to reference this work. +25

4. In a letter dated November 26, 1914, Félix Fénéon wrote to Gertrude that the painting had not yet returned from the 1914 Salon Triennial, Brussels. Beinecke YCAL, MSS 76, box 98, folder 1866. The work is listed in the catalogue for the Brussels 1914 exhibition: “Matisse (Henri), Route de Clamart, 92, Issy-les-Moulineaux, et chez MM. Bernheim Jeune et Cie, rue Richepance, 15, Paris. [no.] 371. La Joie de vivre, panneau décoratif.” No indication of ownership is noted.

5. Margaret Duthuit’s notes taken from Bernheim-Jeune ledger book, Cahier III, “21670. Leo Stein, Août 1919, vendu Paul Guillaume” (AMP), likely records the sale of this work. Cited by Karen Butler in Bois forthcoming.

6. Barnes’s acquisition from Christian Tetzen-Lund provided by Karen Butler, *ibid*.

**118. *The Gypsy*, 1905-6**

Oil on canvas, signed lower left  
21½ x 18½ in. (55 x 46 cm)  
Musée National d’Art Moderne, Centre Georges Pompidou, on loan to the Musée de l’Annonciade, Saint-Tropez  
Plates 29, 366, 367, 370, 371

**Provenance**

Galerie Druet, Paris (probably before March 1906<sup>1</sup>); Michael and Sarah Stein, Paris (by November 1908<sup>2</sup> [pls. 366, 367] until [pls. 370, 371] lent July 1914<sup>3</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold; Trygve Sagen, Oslo (likely ca. 1920 until 1927<sup>4</sup>); Georges Bernheim, Paris (by October 17, 1928); Georges Grammont, Paris (ca. 1936-55); Musée de l’Annonciade, Saint-Tropez (by bequest, 1955)<sup>5</sup>

**Notes**

1. Paris 1906, no. 2 (as “La Gitane”).
2. Paris 1910a, no. 37 (as “Gitane, App. à M.M.S. [Mr. Michael Stein].”
3. Gurlitt exhibition (Berlin 1914) pamphlet, no. 9 (as “Die Zigeunerin, 1906”) and November 1916 document (pl. 116) as “La gitane (female torso), 55 x 46 cm [cm], 1906, \$400.00.” +24
4. Monrad (1999b, 144, 146) indicates that this work was owned by Trygve Sagen.
5. Additional provenance information established by Fourcade and Monod-Fontaine 1993, no. 27.

**119. *Landscape: Broom*, 1906**

Oil on panel  
12 x 15½ in. (30.5 x 39.7 cm)  
San Francisco Museum of Modern Art, bequest of Elise S. Haas  
Dauberville (1995) 58 (Bernheim-Jeune photo no. 1428 from 1916)  
Plates 143, 368, 370, 374

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (acquired September 1907,<sup>1</sup> and owned jointly<sup>2</sup> [pls. 143, 368, 370, 374] until at least 1937<sup>3</sup>); Mrs. Sigmund [Rosalie Meyer] Stern (by 1948<sup>4</sup> and probably until 1956); Mr. and Mrs. Walter A. Haas, San Francisco (at least by 1962<sup>5</sup> until 1979; thereafter, Elise S. Haas until 1990); San Francisco Museum of Modern Art (1991)

**Notes**

1. Druet stock no. 3218 (as “Les Genêts-Panneau 32 x 40 [cm] Vendu à M. Stein, 17 Sept 1907”) (Jack Flam to Jill Dawsey, February 13, 2005). According to the Druet stock records, the work sold for 250 francs (AMP).
2. Paris 1910a no. 36 (as “Genêts, App. à M.M.S. [Mr. Michael Stein]”).
3. Listed as “Landscape Les Genets” and valued at \$2,000 in the 1937 inventory of Michael and Sarah Stein’s collection. +7
4. Per a handwritten note from the records of Elise S. Haas, purchased by Mrs. Stern in 1948 for \$2,500 or \$3,000. SFMOMA Permanent Collection Object File: 91.164.
5. Exhibited in San Francisco 1962. +28

**120. *Landscape, Collioure*,<sup>4</sup> 1906**

Oil on canvas  
18¾ x 15¾ in. (46.7 x 39.1 cm)  
Current location unknown

**Provenance**

Galerie Druet, Paris (autumn 1906<sup>1</sup> until January 1907); Michael and Sarah Stein, Paris (acquired January 29, 1907,<sup>1,2</sup> and owned until at least March 1910<sup>3</sup>)

**Notes**

1. Purchased from the artist. Druet inventory no. 3224, “paysage-toile 46 x 35,” cited in Flam 2005, 40, no. 140.
2. “Paysage, toile, 46 x 35, vendu M. Steine [Stein], 29 janvier 1907, 500 francs.” AMP.
3. Flam (2005, 40, no. 140) identifies the present work as no. 35: “1906... Paysage de Collioure” in Paris 1910a, where it is listed as “App. à M.M.S. [Mr. Michael Stein].”
4. The view depicted is Sailfort peak in the Albères chain.

**121. *Landscape at Collioure*, 1906**

Oil on canvas  
18 x 21¼ in. (46.2 x 55.2 cm)  
Private collection  
Plates 366, 367, 372



**Provenance**

Michael and Sarah Stein, Paris (probably acquired in 1907<sup>1</sup> [pls. 366, 367], until [pl. 372] lent July 1914<sup>2</sup>—from 1914 to 1917[?]) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzen-Lund, Copenhagen (ca. 1922 until May 19, 1925<sup>3</sup>); Le Centaure; Collection Burthoull (until March 1950<sup>4</sup>); Philippe Dotremont, Uccle-Bruxelles (1951 until 1956); New Gallery, New York (until January 1962); David and Peggy Rockefeller, New York (until at least 1970); private collection, New York<sup>5</sup>

**Notes**

1. Flam 2005, 41, no. 196.
2. Surely this is the work recorded in the Gurlitt (Berlin 1914) exhibition pamphlet as no. 10, “Landschaft von Collioure, 1906,” and in a November 1916 document (pl. 116), where it is listed as “Paysage de Collioure (landscape), 55 x 46 [cm]; dimensions reversed], 1906, \$600.00.” +24 There has long been confusion over the identification of no. 10, “Landschaft von Collioure, 1906,” derived from what is now believed to be an erroneous illustration in the Gurlitt exhibition pamphlet. Another Collioure work (*The Bridge of Collioure*, Dauberville 1995, no. 105) that was probably never lent to the exhibition was illustrated; notably, this image bears no catalogue reference. Additional confusion arose over the fact that Matisse’s *Autumn Landscape* (Berlin 1914, no. 19, “Herbststilleben, 1909”; see cat. 147) was illustrated with the wrong caption number, number 10.





3. His sale, May 19, 1925, V. Winkel & Magnussen, no. 88a.
4. Sales catalogue, Galerie Georges Giroux, Brussels, *Collection Burthoull*, March 11, 1950, no. 52 (ill.).
5. Provenance established by Monrad 1999a, 263–64.

**122. *Margot*, 1906**

Oil on canvas  
31 $\frac{7}{8}$  x 25 $\frac{3}{8}$  in. (81 x 65 cm)  
Kunsthaus Zürich  
Dauberville (1995) 83 (Bernheim-Jeune photo no. 370, March 1914)  
Plates 61, 349, 351

**Provenance**

Galerie Druet, Paris (until October 1906<sup>1</sup>); Leo [and Gertrude] Stein, Paris (acquired October 22, 1906,<sup>2</sup> and probably owned jointly [pls. 349, 351] until March/November 1914); Bernheim-Jeune, Paris (by March/November 1914<sup>3</sup>); Oskar and Greta Moll, Paris and Berlin (perhaps 1914<sup>4</sup> until September 1925); Kunsthaus Zürich (acquired after September 1925<sup>4-5</sup>)

**Notes**

1. Druet stock no. 3228: “Femme au chapeau—toile 65 x 81 [dimensions reversed].”
2. Grammont 2005, 281. This information, as well as the amount “650 francs,” is listed in the Druet Account Sheets, AMP, courtesy Claudine Grammont, e-mail message to author, February 11, 2010.
3. Two works were purchased from Leo Stein by Galerie Bernheim-Jeune by November 1914: “Margot et le Paysage de Collioure que nous lui avons acheté, ont été payés par nous à Michael Stein par les instructions de Leo D. Stein.” Félix Fénéon to Gertrude Stein, November 26, 1914, Beinecke YCAL, MSS 76, box 98, folder 98. See also cat. 134, note 5, and +25.
4. Kropmanns 1997, 79–92. Claudine Grammont suggests that the painting was purchased by the Molls from Bernheim-Jeune, perhaps in 1914. Grammont, e-mail message to author, May 12, 2010.
5. Zurich 1925. Of the eight works lent by the Molls, three Matisse works were for sale: no. 287 (*Boy with Butterfly Net* [1907; pl. 156]); no. 288 (*Bathers* [1907]), both now Minneapolis Institute of Arts; and no. 289, the present work. Claudine Grammont, e-mail message to author, May 12, 2010.

**123. *Sketch for Marguerite Reading*, 1906**

Oil on canvas  
5 $\frac{1}{4}$  x 5 $\frac{1}{4}$  in. (13.3 x 14 cm)  
Private collection  
Plates 152, 364, 368, 377

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (before December 1907 [pl. 364], possibly a gift by the artist, and owned jointly [pls. 368, 377] probably until at least 1937<sup>1</sup>); Brayton Wilbur, Burlingame, California; Earl Stendahl, Los Angeles; Pierre Matisse, New York (by 1993)<sup>2</sup>; private collection

**Notes**

1. Listed as “Marguerite (Sketch)” and valued at \$500 in the 1937 inventory of Michael and Sarah Stein’s collection. +7
2. Provenance established by Fourcade and Monod-Fontaine 1993, no. 34.3.

**124. *Nude in a Landscape*, 1906**

Oil on panel, signed twice: once, lower left; once, lower right  
15 $\frac{3}{4}$  x 12 $\frac{3}{8}$  in. (40 x 32 cm)  
V. Madrigal Collection, New York  
Dauberville (1995) 68 (Bernheim-Jeune photo no. 1424, October 1916)  
Plates 91, 374

**Provenance**

Galerie Druet, Paris (acquired autumn 1906, until January 1907)<sup>1</sup>; Michael and Sarah Stein, Paris (acquired January 1907,<sup>1</sup> until at least September 1911 [pl. 374] and probably until at least 1937<sup>2</sup>); John W. Dodds, Stanford, California<sup>3</sup>; Wally F. Findlay Galleries International, Inc., Chicago (by 1970<sup>4</sup> until at least 1985<sup>5</sup>); V. Madrigal Collection, New York

**Notes**

1. The painting, for which Amélie Matisse modeled, was bought by Druet in fall 1906 and inventoried as no. 3222: “étude de nu-carton 41,5 x 32,5 [cm].” Michael and Sarah Stein acquired it on January 29, 1907. Flam 2005, 40, no. 132.
2. Perhaps the painting by Matisse listed as “Nude Under Tree” and valued at \$1,500 in the 1937 inventory of Michael and Sarah Stein’s collection. +7
3. “Dodds” appears on a label on the verso of the work.
4. Potter 1970, 160.
5. Moderna Museet 1985, no. 11, lent by “Wally Findlay Galleries International.”

**125. *Nude Reclining Woman*, 1906**

Oil on canvas, signed lower left  
12 $\frac{1}{2}$  x 15 in. (31.8 x 38.1 cm)  
Private collection  
Dauberville (1995) 61 (Bernheim-Jeune photo no. 1422, October 1916)  
Plates 366, 367, 369

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (by November 1908 [pls. 366, 367] and owned [pl. 369] jointly, until at least 1937<sup>1</sup>); Mr. and Mrs. Lionel Steinberg, Fresno, California, by 1952<sup>2</sup>; Madeleine Haas Russell, San Francisco (by 1962<sup>3</sup> until<sup>4</sup> 1999); private collection

**Notes**

1. Listed as “Reclining Nude” and valued at \$1,000 in the 1937 inventory of Michael and Sarah Stein’s collection. +7
2. San Francisco 1952, no. 14 (as “Reclining Nude,” lent by Mr. and Mrs. Lionel Steinberg, Fresno). +28
3. Exhibited as “Nude in Meadow” in San Francisco 1962. +28
4. Potter 1970, 161.

**126. *La Pudeur (L’Italienne)*, 1906**

Oil on panel, signed lower right  
16 $\frac{1}{2}$  x 12 $\frac{3}{4}$  in. (42 x 32 cm)  
Current location unknown  
Dauberville (1995) 62 (Bernheim-Jeune photo no. 1431, October 1916)  
Plates 366, 367, 372, 375, 381

**Provenance**

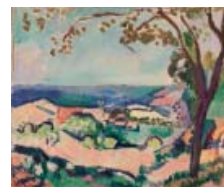
Galerie Druet (until January 29, 1907<sup>1</sup>); Sarah and Michael Stein, Paris and Palo Alto (purchased January 29, 1907, and owned [pl. 366, 367, 372, 375] until at least September 1935 [pl. 381]); M. Knoedler & Co., Inc., New York; Sidney Janis Gallery, New York; Dr. and Mrs. Norman Lasky, Mount Kisco, New York (by 1953 until at least November 1969<sup>2</sup>); Sidney Janis Gallery, New York (May 1972); J. Irwin and Xenia S. Miller (May 1972 until June 24, 2008<sup>3</sup>)

**Notes**

1. Druet stock no. 3219: “Italienne—carton 32,5 x 41,5” (dimensions reversed). Sold to Michael and Sarah Stein on January 29, 1907, for 275 francs. Druet account list from the AMP provided by Claudine Grammont, April 13, 2010.
2. Hudson River Museum 1969, no. 48.
3. Their estate sale, Christie’s, London, June 24, 2008, lot no. 12.

**127. *The Sea Seen from Collioure*, 1906**

Oil on canvas  
15 $\frac{3}{16}$  x 18 $\frac{5}{8}$  in. (38.5 x 46 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Bernheim-Jeune label “16143R” titled “La Mer vue à Collioure” on verso

**Provenance**

Galerie Druet, Paris (acquired October 2, 1906<sup>1</sup>); Gustave Fayet, Paris (October 4, 1906,<sup>2</sup> until June 14, 1907); Bernheim-Jeune, Paris<sup>3</sup> (acquired June 14, 1907,<sup>3</sup> until September 10, 1907); Leo Stein, Paris (acquired September 10, 1907,<sup>3,4,5</sup> until December 1912); Albert C. Barnes, Merion, Pennsylvania (December 1912<sup>6</sup>)

**Notes**

1. Presented at the Salon d’Automne 1906 as no. 1175 and acquired from the artist on October 2, 1906, for 250 francs. See Claudine Grammont, in Bois forthcoming.
2. Grammont (ibid.) cites a Druet account listing (AMP) that identifies the painting as: “no. 3143, ‘paysage’ no. 1175, s.d’automne, vendu Fayet, 4 oct. 1906, 600 francs.”



3. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 15922, "Matisse, La mer, vue de Collioure, 38 x 46 cm, [Acheté à] Fayet, 14.6.07, ['Vendu à] Leo Stein], 10.9.07." +8 The Bernheim-Jeune number 15922 is possibly erroneous. The back of the painting bears the inscription "16143" in blue crayon as well as a Bernheim-Jeune label with the number 16143R.

4. One of two works from "1906," both titled "Paysage de Collioure" (nos. 43, 45) exhibited in Paris 1910a. See also cat. 134, notes 3 and 4.

5. One of four works that Jos Hessel proposed to purchase from Leo and Gertrude Stein in July 1912 but that were sold later to different collectors. +11

6. Barnes Foundation archives indicate that the painting was purchased from Leo Stein, through Durand-Ruel, in December 1912 for 900 francs, frame included (888 francs for the painting and 12 francs for the frame). At this time, Barnes also purchased *Dishes and Melon* (cat. 136). Wattenmaker and Distel 1993, 308.

### 128. *Seascape (Beside the Sea)*, 1906

Oil on cardboard mounted on panel

9 $\frac{5}{8}$  x 12 $\frac{3}{4}$  in. (24.5 x 32.4 cm)

San Francisco Museum of Modern Art, bequest of Mildred B. Bliss

Plates 145, 369, 379

#### Provenance

Galerie Druet, Paris<sup>1</sup>; Michael and Sarah Stein, Paris and Palo Alto (acquired November 1908<sup>2,3</sup> and owned jointly [pls. 369, 379] until at least 1937<sup>4</sup>); Mr. and Mrs. Robert Woods Bliss, Washington, D.C. (at least by 1962<sup>5</sup>); thereafter, Mildred B. Bliss; her bequest to the San Francisco Museum of Art (September 1969)<sup>6</sup>

#### Notes

1. Druet stock no. 3217: "Marine-carton 24 x 32 [cm]." Cited in Flam 2005, 41, no. 110. Jack Flam dates this work to summer 1906 and therefore discredits the possibility that it is one of two views of Collioure exhibited in Druet 1906 (nos. 36 or 37).

2. Acquired on November 26, 1908, by Michael and Sarah Stein (ibid.). According to the Druet stock records "vendu M. Steine [Stein], 26 nov. [19]08, 250 francs." AMP.

3. Paris 1910a, no. 39 (as "Marine, App. à M.M.S. [Mr. Michael Stein]"). The exhibition label remains affixed to the painting's verso, indicating: 39/Marine. SFMOMA Permanent Collection Object File: 69.67.

4. One of two paintings by Matisse titled "Sea-Scape Collioure I, II [each valued at] \$1,500.00" in the 1937 inventory of Michael and Sarah Stein's collection. +7

5. Exhibited in San Francisco 1962. +28

6. Provenance established by Fourcade and Monod-Fontaine 1993, no. 12.

### 129. *Seascape (La Moulade)*, 1906

Oil on cardboard mounted on panel

10 $\frac{1}{4}$  x 13 $\frac{3}{4}$  in. (26.1 x 33.7 cm)

San Francisco Museum of Modern Art, bequest of Mildred B. Bliss

Plates 144, 369, 379

#### Provenance

Galerie Druet, Paris (acquired October 1906,<sup>1</sup> until January 1909); Michael and Sarah Stein, Paris and Palo Alto (acquired January 1909<sup>2</sup> and owned jointly<sup>3</sup> [pls. 369, 379] until at least 1937<sup>4</sup>); Mr. and Mrs. Robert Woods Bliss, Washington, D.C. (by at least 1962<sup>5</sup>); thereafter, Mildred B. Bliss; her bequest to the San Francisco Museum of Art (September 1969)<sup>6</sup>

#### Notes

1. Druet stock number 3216: "Marine—carton 25 x 32." Cited in Flam 2005, 41, no. 114. See also cat. 128, note 1.

2. Sold to Michael and Sarah Stein on January 12, 1909. Jack Flam to Jill Dawsey, February 13, 2005. The transaction was completed on January 19, 1909, for 350 francs. AMP.

3. Paris 1910a, no. 38 (as "1906, Marine, App. à M.M.S. [Mr. Michael Stein]"). The exhibition label remains affixed to the painting's verso, indicating: 38/Marine. Carrie Pilty, SFMOMA.

4. One of two paintings by Matisse entitled "Sea-Scape Collioure I, II," each valued at \$1,500 in the 1937 inventory of Michael and Sarah Stein's collection. +7

5. Exhibited in San Francisco 1962. +28

6. Provenance established by Fourcade and Monod-Fontaine 1993, no. 14.

### 130. *Seated Nude*, 1906

Oil on paperboard (later mounted to cradled panel)

12 $\frac{3}{4}$  x 16 in. (32.4 x 40.6 cm)

The Barnes Foundation, Merion, Pennsylvania



#### Provenance

Leo and Gertrude Stein, Paris (probably autumn 1906 or winter 1907,<sup>1</sup> and owned jointly until 1913/1914; thereafter, Leo Stein until May 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

#### Notes

1. Acquisition dates provided by Karen Butler in Bois forthcoming.

2. One of seven works by Matisse that Leo Stein offered for sale in 1921, listed as no. 30 and valued at \$500. +5

3. One of five works (totaling \$800) that Alfred C. Barnes purchased from Leo Stein in May 1921. Barnes to Stein, April 30, 1921, BFA, AR.ABC.1921.109, cited by Karen Butler in Bois forthcoming. +5 Butler notes that the circled number 30 on the verso corresponds to the list noted above.

### 131. *Self-Portrait*, 1906

Oil on canvas

21 $\frac{5}{8}$  x 18 $\frac{1}{8}$  in. (55 x 46 cm)

Statens Museum for Kunst, Copenhagen, gift of Johannes Rump, 1928

Plates 138, 366, 368, 370, 371, 374

#### Provenance

Michael and Sarah Stein, Paris (1906<sup>1</sup> until<sup>2,3</sup> [pls. 366, 368, 370, 371, 374] lent July 1914<sup>4</sup>—from 1914 to 1917<sup>5</sup>) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzen-Lund, Copenhagen (ca. 1922 until 1924); Ny Carlsberg Foundation (acquired and deposited in the Ny Carlsberg Glyptotek, Copenhagen, October 1924); Johannes Rump, Copenhagen (acquired by exchange, November 1926); Statens Museum for Kunst, Copenhagen (gift of Johannes Rump, 1928)<sup>6</sup>

#### Notes

1. Monrad 1999a, 286.

2. Paris 1907-8, no. 64 (as "Henri-Matisse, ... Son portrait," without reference to any owner).

3. In a 1913 visit to rue Madame, C. Lewis Hind remarked having seen the present work, Matisse's "tête de son autoportrait." Cited in Fourcade and Monod-Fontaine 1993, 433-34, anthology no. 38.

4. Gurlitt exhibition (Berlin 1914) pamphlet, no. 13 (as "Selbstbildnis, 1907") and November 1916 document (pl. 116) as "Portrait de l'artiste (portrait of the artist), 55 x 46 [cm], 1907, \$600.00." +24

5. Provenance established by Monrad 1999a, 286.

### 132. *Standing Figure*, 1906

Oil on paperboard (later mounted to cradled panel)

12 $\frac{3}{16}$  x 7 $\frac{7}{8}$  in. (32.5 x 19.3 cm)

The Barnes Foundation, Merion, Pennsylvania



#### Provenance

Leo and Gertrude Stein, Paris (probably autumn 1906 or winter 1907,<sup>1</sup> and owned jointly until 1913/1914; thereafter, Leo Stein, Paris and Settignano, until May 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

#### Notes

1. Acquisition dates provided by Karen Butler in Bois forthcoming.

2. One of seven works by Matisse that Leo Stein offered for sale in 1921, listed as no. 22 and valued at \$100: "[Matisse] 100 figure." +5

3. One of five works (totaling \$800) that Alfred C. Barnes purchased from Leo Stein in May 1921. Barnes to Stein, April 30, 1921, BFA, AR.ABC.1921.109, cited by Karen Butler in Bois forthcoming. +5 Butler notes that the circled number 22 on the verso corresponds to the list noted above.

### 133. *The Young Sailor I*, 1906

Oil on canvas

39 $\frac{1}{4}$  x 32 $\frac{1}{4}$  in. (100 x 78.5 cm)

Private collection

Plates 157, 366, 368, 369

#### Provenance

Michael and Sarah Stein, Paris (early 1907,<sup>1</sup> and owned<sup>2,3</sup> [pls. 366, 368, 369] until lent July 1914<sup>4</sup>—from 1914 to 1917<sup>5</sup>) left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1920<sup>6</sup>); Trygve Sagen, Oslo (ca. 1920 until 1927); Consul Peter Krag, Paris and Oslo (ca. 1927<sup>7</sup>); Mrs. Sigrí Welhaven, Oslo (until July 1979<sup>8</sup>); private collection

**Notes**

1. Cauman (2000b, 28) has dated the acquisition of this work by Michael and Sarah Stein to autumn 1906; however, other scholars establish the date as early 1907 (Flam 2005, 41, no. 175). The earliest known photograph of the work in the Steins' rue Madame apartment dates from winter 1907–8 (pl. 366).
2. In the catalogue of the 1908 Salon d'Automne, painting no. 902 is listed as "Jeune marin" without indication of lender or owner; it is thought to be the present work (Fourcade and Monod-Fontaine 1993, no. 45). It is worth noting that the Steins are credited for lending other works to this same exhibition (cat. 140 and 138).
3. Lent to an exhibition that traveled to Odessa and Kiev from December 1909 to February 1910 (no. 396). See cat. 140, note 3.
4. Gurlitt exhibition (Berlin 1914) pamphlet, no. 12 (ill., as "Bildnis eines Seemanns, 1907") and November 1916 document (pl. 116) as "Portrait d'un Marin (portrait of sailor) 100 x 81 [cm], 1907, \$1000.00" (+24). According to Fourcade and Monod-Fontaine (1993, 212), the work was possibly offered in the 1916 Den franske Udstilling i Kunstnerforbundet sale in Oslo (as no. 31).
5. Berlin 1930, no. 18 (as "Sitzender Matrose, 1907," without indication of owner). +26 When the present work was exhibited in Paris 1931, Krag was noted in the exhibition catalogue as the owner: no. 14, "Collection de Monsieur le Consul Krag, Paris; Ancienne collection de Monsieur Stein, Paris."
6. Sales catalogue, Christie's, London, July 3, 1979, lot no. 99 (ill.); as noted, at the time Mr. Peter Krag was the late husband of Mrs. Sigri Welhaven.
7. Provenance established by Fourcade and Monod-Fontaine 1993, no. 45.

**134. Olive Trees at Collioure, ca. 1906**

Oil on canvas

17½ x 21¼ in. (44.5 x 55.2 cm)

The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975  
Plates 59, 353**Provenance**

Leo and Gertrude Stein, Paris (acquired either autumn 1906 or more likely autumn 1907<sup>1,2</sup> and owned jointly<sup>3,4</sup> [pl. 353] until at least March/November 1914<sup>5</sup>); Galerie Bernheim-Jeune, Paris (March/November 1914<sup>6</sup>); Oskar and Greta Moll, Paris and Berlin (perhaps as early as 1914<sup>6</sup>); Robert Lehman, New York (acquired in Paris, May/June 1949<sup>7</sup>)

**Notes**

1. Perhaps one of the two Collioure landscapes (the other is *The Sea Seen from Collioure* [1906; cat. 127]) that Leo Stein referred to in 1947 as having been bought "at the end of the summer of 1906, shortly after they were painted." Cited in Wattenmaker and Distel 1993, 236. However, Henri Matisse's personal notes contain a reference dated Friday, December 6, 1907, listing the present work among the year's sales to Leo Stein: "à Leo Stein: La Musique/le paysage aux grands arbres [the present work]/le tableau No. III (femme bleu)." AMP.
2. Exhibited at the Salon d'Automne of 1908 as no. 894; "Paysage aux Oliviers," lent by "M.L.S. [Mr. Leo Stein]."
3. One of two works, both titled "Paysage de Collioure" (nos. 43, 45), exhibited in Paris 1910a; both works are listed as "App. à M.L.D.S. [Mr. Leo Daniel Stein]." Both *The Sea Seen from Collioure* and *Olive Trees at Collioure* bear Paris 1910a exhibition labels according to Wattenmaker and Distel 1993, 308n2.

4. Leo Stein lent a Matisse landscape to Grafton 1910–11—no. 77: "Paysage"—as did his friend Bernard Berenson. Although it is impossible to determine which painting Leo lent—he owned eight Matisse "landscapes" by 1910 (two traditional landscapes, two with figures, three depicting structures, and one marine)—it was most likely either *The Sea Seen from Collioure* or *Olive Trees at Collioure*.

5. By November 1914 Galerie Bernheim-Jeune had purchased from Leo Stein Matisse's "Margot [see cat. 122] et le Paysage de Collioure que nous lui avons acheté, ont été payés par nous à Michael Stein par les instructions de Leo D. Stein." Félix Fénéon to Gertrude Stein, November 26, 1914, Beinecke YCAL, MSS 76, box 98, folder 98. Since Leo had sold one of his Collioure landscapes to Barnes in December 1912, it is clear that the landscape Bernheim-Jeune purchased in 1914 is the present work. +25

6. Kropmanns 1997, 79–92. Claudine Grammont suggests that the painting may have been purchased by the Molls from Bernheim-Jeune in 1914; she confirms that it was not exhibited in Gurlitt 1914 (Grammont, e-mail message to the author, May 12, 2010). The painting appears in a photograph (dated by Kropmanns to ca. 1917–18) of the Berlin apartment of the Molls (ibid., 89).

7. The Metropolitan Museum of Art, New York, Robert Lehman Collection curatorial files retain a shipping receipt from June 3, 1949 from Lenars & Co, Paris.

**135. Woman in a Kimono, ca. 1906**

Oil on panel

12¾ x 15½ in. (31.5 x 39.5 cm)

Private collection, on loan to The Courtauld Gallery, London  
Dauberville (1995) 63 (Bernheim-Jeune photo no. 1433, October 1916)  
Plates 90, 366, 367, 369, 373, 380**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably acquired before May 1906,<sup>1</sup> and owned jointly [pls. 366, 367, 369, 373, 380] until 1938; thereafter, Sarah Stein, Palo Alto, until 1950); Stanley Steinberg, San Francisco (1950<sup>2,3</sup> until November 7, 1979); private collection

**Notes**

1. Acquisition date of before May 1906 conveyed by Claudine Grammont, e-mail message to Cécile Debray, February 3, 2010. The AMP has no specific acquisition information for this picture, which has no Druet number attached to it in AMP records; the AMP does contain a note from Amélie Matisse noting that she posed for this picture in a green shawl. Wanda de Guébriant, conversation with Carrie Pilto, February 17, 2011. Likely one of the three small paintings that Michael and Sarah brought with them to San Francisco shortly after the earthquake in 1906, departing Paris on April 28. Matches a description in Rosenshine n.d.; see Janet Bishop's essay in this volume, 131.
2. Acquired by Lionel Steinberg on behalf of his brother, Stanley Steinberg, while the latter was stationed overseas with the United States Army. Stanley Steinberg, e-mail message to Carrie Pilto, March 29, 2011.
3. San Francisco 1952, no. 15 (as "Woman and Still Life," lent by Dr. Stanley Steinberg). +28

**136. Dishes and Melon, 1906–7<sup>1,2</sup>**

Oil on canvas

25¼ x 31⅞ in. (65 x 81 cm)

The Barnes Foundation, Merion, Pennsylvania  
Plates 60, 349**Provenance**

[Galerie Druet, Paris (possibly acquired October 1906); Gustave Fayet, Paris (possibly acquired October 4, 1906)]<sup>1,2</sup>; Leo and Gertrude Stein, Paris (acquired before April 1908<sup>3</sup> [pl. 349], and owned jointly until December 1912<sup>4</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired in December 1912<sup>4</sup>)

**Notes**

1. Early acquisition information proposed by Karen Butler and based upon a creation date of fall 1906. See Butler and Grammont in Bois forthcoming.
2. By October 4, 1906, Fayet had acquired nine Matisse still life paintings from Druet. Grammont suggests that the present work may be Druet no. 1979, based on the Druet account sheets; however, the lack of dimensions prevents a conclusive identification. Claudine Grammont, e-mail message to author, May 25, 2010.
3. The painting was probably the work exhibited at Bernheim-Jeune 1907 as no. 35: "Assiettes et melon," dated 1907 in the catalogue and without recorded ownership. The work appears in archival photographs dating between October 1906 and April 1908 of the Steins' apartment at rue de Fleurus (for example, pl. 349).
4. The price paid for *Dishes and Melon* is recorded as 3,500 francs, with an 80-franc frame included. Wattenmaker and Distel 1993, 308. See also cat. 127, note 6.

**137. Flower Piece,<sup>1</sup> 1906–7**

Oil on canvas

21⅞ x 18¼ in. (55.6 x 46.4 cm)

The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Galerie Druet, Paris; Gustave Fayet, Paris (until April 10, 1907<sup>2</sup>); Bernheim-Jeune, Paris (acquired April 10, 1907, until April 16, 1907<sup>2,3</sup>); Leo Stein, Paris (acquired April 16, 1907<sup>2,3</sup> and owned<sup>4</sup> until May 1921<sup>5</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>5</sup>)

**Notes**

1. Possibly included in the Matisse exhibition that opened at Galerie Druet, Paris, on October 5, 1906. The date of this work has not yet been firmly established.
2. Perhaps the work referred to in Manguin's correspondence to Matisse, June 11, 1907, which notes that the Steins had bought from Félix Fénéon (who acquired it from Fayet) a Matisse pot of flowers, "harmonious in the greens," that was at the past Salon d'Automne (Grammont 2005, 282). In the 1906 Salon d'Automne, no. 1174, it appeared as "Fleurs."
3. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 15922. +8
4. Paris 1910a, no. 42 (as "1906, Fleurs" and listed as "App. à M.L.D.S. [Mr. Leo D. Stein]"). +8
5. One of seven works by Matisse that Leo Stein offered for sale in 1921, listed as no. 33, initially valued at \$1,000 and reduced to \$500. +5
6. Barnes acquired the work in for \$500. BFA, AR.ABC.1921.109.



**138. Pink Onions, 1906–7**

Oil on canvas, signed lower left  
18 $\frac{7}{8}$  x 21 $\frac{3}{8}$  in. (46 x 55 cm)  
Statens Museum for Kunst, Copenhagen, gift of  
Johannes Rump, 1928  
Plates 117, 367, 369, 374

**Provenance**

Sarah and Michael Stein, Paris (acquired probably  
autumn 1907,<sup>1,2</sup> until [pls. 367, 369, 374] lent July  
1914<sup>3</sup>—from 1914 to 1917[?]<sup>4</sup> left in safekeeping with  
Greta and Oskar Moll, Berlin, until allegedly confiscated  
by gallery owner Fritz Gurlitt, sold in a fictitious  
auction in 1917, and bought by the German painter Emil  
Rudolf Weis; reclaimed in 1919 by Hans Purrmann<sup>4</sup>  
for the Steins and sold ca. 1922); Christian Tetz-  
en-Lund,<sup>5</sup> Copenhagen (ca. 1922 until October 1924); Ny  
Carlsberg Foundation, Copenhagen (October 1924  
until November 1926); Johannes Rump, Copenhagen  
(acquired by exchange, November 1926); Statens  
Museum for Kunst, Copenhagen (gift of Johannes  
Rump, January 19, 1928)<sup>6</sup>

**Notes**

1. Monrad 1999a, 288–89. Matisse's personal notes contain a reference listing the present work among the year's sales to Leo Stein (AMP). This may also be the still life cited in a letter of September 15, 1907, to Manguin. +27
2. Exhibited Salon d'Automne, 1908, no. 903, as "Nature morte, aux oignons" and owner listed as "M.M.S. [Monsieur Michael Stein]."
3. Gurlitt exhibition (Berlin 1914) pamphlet, no. 14 (as "Die Zwiebeln, 1907") and November 1916 document (pl. 116) as "Les Oignons (onions on a table), 55 x 46 [cm; dimensions reversed], 1907, \$600.00." +24
4. Hans Purrmann wrote in 1946 that he reclaimed the painting from Emil Rudolf Weis for Michael and Sarah Stein. Fourcade and Monod-Fontaine 1993, 439, anthology no. 44.
5. The verso of the work bears the Christian Tetz-en-Lund collection stamp. Communicated by Dorte Aagesen, Statens Museum for Kunst, Copenhagen, on April 27, 2010.
6. Provenance established by Monrad 1999a, 288–89.

**139. Blue Nude: Memory of Biskra, 1907**

Oil on canvas  
36 $\frac{3}{4}$  x 55 $\frac{1}{2}$  in. (92.1 x 140.4 cm)  
The Baltimore Museum of Art: The Cone Collection,  
formed by Dr. Claribel Cone and Miss Etta Cone of  
Baltimore, Maryland  
Plates 27, 351

**Provenance**

Leo [and Gertrude] Stein, Paris (spring 1907,<sup>1,2</sup> and probably owned jointly [pl. 351] until 1913/1914<sup>3</sup>);  
Alphonse Kann, Paris and Saint-Germain-en-Laye,  
France; Georges de Zayas, Paris; Marius de Zayas  
Gallery, New York (ca. 1920); John Quinn, New York  
(acquired December 1920,<sup>4</sup> until 1924); Dr. Claribel  
and Etta Cone, Baltimore (acquired October 28, 1926,<sup>5</sup>  
until September 1929; thereafter, Etta Cone, Baltimore,  
until August 1949); Baltimore Museum of Art

**Notes**

1. Purchased from the 1907 Salon des Indépendants, where it was no. 5247 (as "Tableau no. III"). Matisse's personal notes contain a reference listing the present work among the year's sales to Leo Stein. AMP.

2. In a journal entry of April 18, 1908, Inez Haynes Irwin remarked on having seen this painting of "la femme nue à la hanche hypertrophiée" among others in the collection of Gertrude and Leo Stein. Quoted in Fourcade and Monod-Fontaine 1993, 435, anthology no. 42.
3. Listed in New York 1913 as no. 411, "Lent by Leo Stein."
4. Purchased for \$4,500.
5. Posthumous sale of John Quinn. Sales catalogue, *Tableaux modernes provenant de la collection John Quinn*, Hôtel Drouot, Paris, October 28, 1926, no. 61. Purchased at the sale by Michael Stein on behalf of Claribel Cone for 120,760 francs. Confirmed in B. Richardson 1985, 176.

**140. Blue Still Life, 1907**

Oil on canvas  
35 $\frac{1}{4}$  x 46 in. (89.5 x 116.8 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Plates 366, 367, 369

**Provenance**

Michael and Sarah Stein, Paris (probably between the  
end of summer 1907 and April 1908<sup>1,2,3</sup> until [pls. 366,  
367, 369] lent July 1914<sup>4</sup>—from 1914 to 1917[?]<sup>5</sup> left in  
safekeeping with Greta and Oskar Moll, Berlin, until  
allegedly confiscated by gallery owner Fritz Gurlitt,  
sold in a fictitious auction in 1917, and bought by  
Gurlitt himself; claimed in 1919 by Hans Purrmann on  
behalf of the Steins and sold ca. 1922); Christian  
Tetz-en-Lund (ca. 1922 until January 1925); Albert C.  
Barnes, Merion, Pennsylvania (January 1925<sup>6,6</sup>)

**Notes**

1. Probable dates of acquisition in Karen Butler in Bois forthcoming.
2. Lent to the 1908 Salon d'Automne, where it was exhibited as no. 895: "Nature morte au camaïeu bleu" and listed as "Appartient à M.M.S. [Monsieur Michael Stein]." Monrad 1999a, 267.
3. In a photograph of rue Madame showing the Michael Stein family seated at their dining table in the company of Matisse and Hans Purrmann (Potter 1970, 41, dated late 1907; one of six photographs sent by Matisse to Etta Cone in letters of September 19 and November 16, 1935, BMA Cone Papers), the frame of *Blue Still Life* appears without the canvas. This photograph was taken either while *Blue Still Life* was on display at the 1908 Salon d'Automne or possibly during the winter 1909–10, when the Steins may have lent *Blue Still Life* and *The Young Sailor I* (1906; cat. 133) to an exhibition in Odessa-Kiev.
4. Gurlitt exhibition (Berlin 1914) pamphlet, no. 11 (ill., as "Blaues stilleben, 1907") and November 1916 document (pl. 116) as "Nature morte bleue (still life with table), 116 x 89 [cm; dimensions reversed], 1907, \$2,000.00." Of the nineteen Matisse works the Steins tried to reclaim, this is the highest value given to a single work. +24
5. Paul Guillaume in Paris acted as an agent. Monrad 1999a, 267.
6. Barnes purchased the work on January 19, 1925. See Karen Butler in Bois forthcoming.

**141. La Coiffure, 1907**

Oil on canvas  
45 $\frac{5}{8}$  x 35 in. (116 x 89 cm)  
Staatsgalerie Stuttgart  
Plates 19, 367, 371, 373, 374

**Provenance**

Galerie Bernheim-Jeune, Paris (received shipment of  
the painting July 1907<sup>1</sup>); Michael and Sarah Stein (by  
1908<sup>2</sup> [pl. 367], and owned<sup>3</sup> [pls. 371, 373, 374] until lent  
July 1914<sup>4,5,6</sup>—from 1914 to 1917[?]<sup>5</sup> left in safekeeping  
with Greta and Oskar Moll, Berlin, until allegedly  
confiscated by gallery owner Fritz Gurlitt, sold in a  
fictitious auction in 1917, and bought by Gurlitt himself;  
claimed in 1919 by Hans Purrmann on behalf of the  
Steins and sold ca. 1920); Trygve Sagen, Oslo (ca. 1920  
until 1927<sup>6</sup>); Consul Peter Krag, Paris and Oslo  
(perhaps ca. 1927<sup>6,7</sup>); Ragnar Moltzau, Oslo (until 1959<sup>7</sup>);  
Staatsgalerie Stuttgart (1959<sup>7</sup>)

**Notes**

1. In a letter dated July 8, 1907, Matisse wrote to Félix Fénéon about a format 50 canvas for which the artist asks 900 francs; the painting, referred to as "la coiffure ou la toilette," was sent to Galerie Bernheim-Jeune on July 13, 1907. Cited in Flam 2005, 46, no. 190.
2. Evidently Matisse was trying to help Michael and Sarah Stein acquire *La Coiffure* by finding a dealer or a buyer for their Gauguin, *Head of a Tahitian Girl* (ca. 1892; cat. 62); this is cited in two sources: (a) As recounted by Daniel-Henry Kahnweiler in his introduction to *Painted Lace* (Kahnweiler 1955, 38), Matisse asked Kahnweiler if he would buy *La Coiffure* from him and then sell it to the Steins, accepting their Gauguin head as part of the payment. Although the exact dates of the final transaction and exchange are unclear, the Steins did acquire *La Coiffure* around the time that *Head of a Tahitian Girl* left their collection. (b) On July 18, 1908, Fénéon responded to Matisse's proposal to exchange a Gauguin "tête d'Océanien[ne]" (presumably the Stein picture) for a young girl in red by Renoir (AMP). If the work in question is the Steins' Gauguin, presumably the Kahnweiler transaction had not yet taken place. It is possible that *La Coiffure* hung at rue Madame, perhaps as early as autumn 1907, before the negotiations were finalized (see pl. 364).
3. Lent to Berlin 1909, in which it was exhibited as "Die Friseuse." See Karen Butler and Claudine Grammont's description of this exhibition in Bois forthcoming.
4. Listed in the catalogue for the New York Armory Show (New York 1931) as no. 403, "Lent by Michael Stein."
5. Gurlitt exhibition (Berlin 1914) pamphlet, no. 17 (ill., as "Morgentoilette, 1907") and November 1916 document (pl. 116), as "La Coiffeuse (two female figures, 116 x 89 [cm], 1907, \$1200.00." +24
6. Acquisition dates here are based on the purchase of other Matisse works from the Stein collection that Krag purchased from Sagen ca. 1927.
7. Provenance information provided by Staatsgalerie Stuttgart, Dr. Ina Conzen to the author, May 10, 2010.

**142. Le Luxe I, 1907**

Oil on canvas  
82 $\frac{3}{8}$  x 54 $\frac{3}{8}$  in. (209.9 x 138.1 cm)  
Musée National d'Art Moderne, Centre Georges  
Pompidou, Paris  
Plates 101, 365



**Provenance**

Michael and Sarah Stein, Paris (acquired by the end of December 1907<sup>1</sup> [pl. 365], perhaps until 1917<sup>2,3</sup>); Henri Matisse, Paris (possibly acquired in 1917, until<sup>4</sup> 1945); Musée National d'Art Moderne, Centre Georges Pompidou (1945)<sup>5</sup>

**Notes**

1. After it was exhibited at the 1907 Salon d'Automne as "Le luxe, esquisse" (no. 758), the painting hung in the apartment of Michael and Sarah Stein at 58 rue Madame. Henri Matisse's personal notes contain a reference dated Friday, December 6, 1907, listing the present work among the year's sales to Michael Stein. AMP.
2. In a journal entry of April 18, 1908, Inez Haynes Irwin remembers this painting from her visit with Michael and Sarah Stein: "The three figures, one standing, one crouching on the ground, one holding flowers in the background, all nude." Quoted in Fourcade and Monod-Fontaine 1993, 444, anthology no. 53; translated by Erin Hyman.
3. Photographs of the rue Madame apartment taken between spring 1909 and December 1911 (Albert S. Bennett, New York) show *Le Luxe I* still hanging on the wall. It is not known when Matisse reacquired the painting; however, Michael and Sarah sold at least one large work from their collection back to the artist in 1917. Maxime Touillet; Claudine Grammont, e-mail message to author, May 25, 2010.
4. Paris 1937, no. 37 (as "Luxe, 1906, appartient à l'artiste)."
5. Purchased from the artist by the Musée National d'Art Moderne, Centre Georges Pompidou. Provenance established by Fourcade and Monod-Fontaine 1993, no. 53.

**143. Music (Sketch), 1907**

Oil and charcoal on canvas  
29 x 24 in. (73.7 x 61 cm)  
The Museum of Modern Art, New York, gift of A. Conger Goodyear in honor of Alfred H. Barr, Jr., 1962  
Plates 62, 351, 353, 354

**Provenance**

Galerie Bernheim-Jeune, Paris (acquired July 13, 1907<sup>1</sup>); Leo [and Gertrude] Stein, Paris (purchased out of the Salon d'Automne of 1907<sup>2,3</sup> and owned jointly [pls. 351, 353, 354] until possibly February 1914<sup>4</sup>); Galerie Bernheim-Jeune, Lausanne, November 1914<sup>4</sup>; Marius de Zayas, New York (by 1920<sup>5</sup>); John Quinn, New York (April 21, 1920, until 1924; thereafter his estate until January 1926); A. Conger Goodyear, New York (January 1926<sup>7</sup> until 1962); Museum of Modern Art, New York (gift of A. Conger Goodyear, 1962)

**Notes**

1. In a letter dated July 8, 1907, Matisse writes to Félix Fénéon about a format 20 canvas for which the artist asks 400 francs; the painting was sent to Galerie Bernheim-Jeune on July 13, 1907. Flam 2005, 46, no. 192.
2. Exhibited in the 1907 Salon d'Automne (October) as no. 757bis: "La Musique (esquisse)." This is likely the work "toile no. 20, La Musique, 400f" cited in a draft or copy of a letter dated July 8, 1907, from Matisse to Fénéon about works Matisse is sending from Collioure. AMP. These documents amend the previous assumption that the work was owned by Michael and Sarah Stein.
3. See +27 for letter from Matisse to Manguin. "Music" mentioned in the letter is surely the present work.

4. Lent to the 1914 Rome exhibition *Secessione* as no. 3: "La musica." Félix Fénéon to Leo Stein, November 1913, Beinecke YCAL, MSS 76, box 98, folder 1866. Bernheim-Jeune purchased at least two Stein Matisse works in February 1914, in advance of the exhibition; however, it is not known when or to whom Leo sold this particular painting. Bernheim-Jeune handled the work's dispersal after Leo and Gertrude's separation of 1913-14. +25
5. One of two Matisse works (the other is *Blue Nude: Memory of Biskra* [1907; cat. 139]) that left Leo and Gertrude's collection and entered the New York gallery of Marius de Zayas by 1920.
6. Purchased for \$1,100. Fourcade and Monod-Fontaine 1993, no. 52, 226-27.
7. Purchased for \$1,800. Ibid.

**144. Red Madras Headdress, 1907**

Oil on canvas  
39<sup>3</sup>/<sub>8</sub> x 31<sup>3</sup>/<sub>4</sub> in. (100 x 80.6 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Plates 95, 368, 370, 373

**Provenance**

Galerie Bernheim-Jeune, Paris (received shipment of the painting July 1907<sup>1</sup>); Michael and Sarah Stein, Paris (acquired autumn 1907<sup>2,3</sup> until<sup>4</sup> [pls. 368, 370, 373] lent July 1914<sup>5</sup>—from 1914 to 1917[?] left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzen-Lund, Copenhagen (ca. 1922 until January 1925); Albert C. Barnes, Merion, Pennsylvania (January 1925<sup>6,7</sup>)

**Notes**

1. In a July 8, 1907, letter to Fénéon, Matisse writes about a format 40 canvas for which the artist asks 800 francs. The painting, referred to as "tête d'expression," was sent to Galerie Bernheim-Jeune on July 13, 1907. Unable to acquire the work at the time, Fénéon writes Matisse on September 30, 1907, requesting permission to purchase the painting from the Salon d'Automne for the 800 francs Matisse originally suggested. AMP.
2. Exhibited in the 1907 Salon d'Automne as no. 757: "Tête d'expression," with no recorded owner. Matisse's personal notes contain a reference listing the present work among the year's sales to Leo Stein. AMP.
3. See +27 for letter from Matisse to Manguin. Of the mentioned works, the "large" painting is likely either the present work or *Le Luxe I* (1907; cat. 142), both of which were acquired by the Steins in the fall of 1907.
4. New York 1913, no. 401, "Lent by Michael Stein."
5. Gurlitt exhibition (Berlin 1914) pamphlet, no. 15 (ill., as "Portrait au Madras rouge (portrait with red headdress), 100 x 81 [cm], 1907, \$1200.00." +24
6. Paul Guillaume acted as an intermediary in this transaction. Monrad 1999a, 265.
7. Barnes purchased on January 19, 1925. Karen Butler in Bois forthcoming.

**145. View of Collioure, 1907**

Oil on canvas, signed lower right  
36<sup>1</sup>/<sub>4</sub> x 25<sup>7</sup>/<sub>8</sub> in. (92 x 65.5 cm)  
The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998  
Plates 158, 372

**Provenance**

Michael and Sarah Stein, Paris (1907/1908<sup>1</sup> until [pl. 372] lent July 1914<sup>2</sup>—from 1914 to 1917[?] left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzen-Lund (ca. 1922 until at least May 19, 1925<sup>3,4</sup>); Marie Cuttoli, Paris; Helena Rubenstein, Paris and New York (at least by July 1937<sup>5</sup> until April 1966<sup>6</sup>); E. V. Thaw & Co., New York; Jacques and Natasha Gelman, New York; Metropolitan Museum of Art (bequeathed 1998)<sup>7</sup>

**Notes**

1. Exhibited at the Salon d'Automne in October 1907 as either no. 759 or 759b, both titled "Paysage (esquisse)." Noted as having been purchased by Michael and Sarah Stein in 1907/1908, Monrad 1999a, 270.
2. Gurlitt exhibition (Berlin 1914) pamphlet, no. 16 (as "Collioure Zwischen Baumen, 1907") and November 1916 document (pl. 116) as "Collioure à travers les arbres (landscape foliage), 92 x 65 [cm], 1907, \$800.00." +24
3. His sale, May 19, 1925, V. Winkel & Magnusson Auctioneers of Fine Art, lot no. 90 (bought in).
4. Another Matisse work bought in from Christian Tetzen-Lund's 1925 sale, the portrait *André Derain* (1905; cat. 107), was purchased by Galerie Pierre Loeb, Paris, in December 1927, and it is plausible that the present work may have returned to Paris in the same way.
5. Paris 1937, no. 44 (as "Collioure à travers les arbres, 1905. Coll. Helena Rubenstein").
6. Her sale (part I), Sotheby Parke-Bernet, New York, April 20, 1966, no. 48 (ill.).
7. Provenance established by Monrad 1999a, 270.

**146. Sculpture and Persian Vase, 1908**

Oil on canvas  
23<sup>7</sup>/<sub>8</sub> x 29 in. (60.6 x 73.7 cm)  
The National Museum of Art, Architecture, and Design, Oslo  
Dauberville (1995) 85 (Bernheim-Jeune photo no. 1185, stock no. 16732<sup>1</sup>)  
Plates 151, 369, 373

**Provenance**

Galerie Bernheim-Jeune, Paris (July 7, 1908,<sup>1</sup> until October 1, 1908<sup>3</sup>); Michael and Sarah Stein (acquired October 1, 1908,<sup>3</sup> and owned [pls. 369, 373] until lent July 1914<sup>4</sup>—from 1914 to 1917[?] left in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; exhibited in Oslo in 1918<sup>5</sup>; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1922); Christian Tetzen-Lund, Copenhagen (ca. 1922 until at least May 28, 1934<sup>6,7</sup>); The National Museum of Art, Architecture, and Design, Oslo<sup>8</sup>

**Notes**

1. Purchased from the artist with the frame for 660 francs. The Bernheim-Jeune inventory no. 16732 is recorded on the stretcher. Nils Messel, National Museum of Art, Architecture and Design, Oslo, e-mail message to author, February 5, 2010.
2. Presented at the 1908 Salon d'Automne as no. 896: "Nature morte, bronze à l'oeillet."





3. A copy of a one-page typed document bearing the stamp of Galerie Bernheim-Jeune and showing a list of clients with recorded dates of sales and purchases (see +8) has created some confusion over the ownership of this work. On that document the purchaser in 1908 is erroneously listed as Madame Martin Stein. When the work was exhibited in Paris 1910a (as no. 55, "Bronze, 1908") it was listed as "App. à M.M.S." Early photographic evidence depicts *Sculpture and Persian Vase* hanging in Michael and Sarah Stein's rue Madame apartment (pl. 369).

4. Gurlitt exhibition (Berlin 1914) pamphlet, no. 18 (as "Stilleben mit bronzen, 1908") and November 1916 document (pl. 116) as "Nature Morte, Le Bronze (Still life with bronze), 73 x 60 [cm; dimensions reversed], 1908, \$800.00." +24

5. Lent to a 1918 exhibition in Oslo, where the work was not illustrated and its owner not listed. Nils Messel, National Museum of Art, Architecture and Design, Oslo, e-mail message to author, February 5, 2010.

6. His sale, May 19, 1925, V. Winkel & Magnussen, lot no. 84 (bought in); his sale, May 28, 1934, V. Winkel & Magnussen, lot no. 11.

7. Purchased by the Friends of the Norwegian National Gallery and presented to the Nasjonalgalleriet, Oslo. Monrad 1999a, 271.

8. Provenance established by Monrad 1999a, 271.

**147. Fontainebleau Forest (Autumn Landscape), 1909**

Oil on canvas, signed  
23 $\frac{3}{8}$  x 29 in. (60 x 73.5 cm)  
Private collection  
Plates 161, 373

**Provenance**

Michael and Sarah Stein, Paris (acquired before February 1910,<sup>1</sup> until [pl. 373] lent July 1914<sup>2</sup>—from 1914 to 1917[?]) lent in safekeeping with Greta and Oskar Moll, Berlin, until allegedly confiscated by gallery owner Fritz Gurlitt, sold in a fictitious auction in 1917, and bought by Gurlitt himself; claimed in 1919 by Hans Purrmann on behalf of the Steins and sold ca. 1920; Tryggve Sagen, Oslo (ca. 1920 until 1927)<sup>3</sup>; Consul Peter Krag, Paris and Oslo (ca. 1927<sup>3</sup> until at least 1931<sup>4,5</sup>)

**Notes**

1. Paris 1910a, no. 57 (as "1909, Paysage d'automne, App. à M.M.S. [Mr. Michael Stein].")
2. *Autumn Landscape* is illustrated in the Gurlitt (Berlin 1914) exhibition pamphlet; however, the erroneous caption refers to no. 10, which is a 1906 Collioure landscape (now identified as cat. 121). The work is actually no. 19: "Herbststilleben, 1909." It also appears in a November 1916 document (pl. 116), as "Paysage d'automne (landscape autumn effect) 73 x 60 [cm; dimensions reversed], 1909, \$800.00" (+24). Monrad (1999b, 145) indicates this work as having entered the collection of Tryggve Sagen.
3. Thannhauser (Berlin 1930) is noted as having exhibited this work, listing it in the catalogue as no. 8, "Herbstlandschaft," without indication of owner. See +26. However, Krag is believed to have already been the owner of at least one other work by Matisse (no. 18) lent to this exhibition; therefore, it is likely, that Krag also acquired the present work ca. 1927 (along with several other Matisse paintings) through transactions with Tryggve Sagen.
4. Paris 1931, no. 19 (as "Collection de Monsieur le Consul Krag, Paris").
5. Sales catalogue, Christie's, London, December 2, 1985, lot no. 14 (ill.).

**148. Portrait of Sarah Stein, 1908–11**

Oil on canvas  
Approximately 25 x 19 $\frac{1}{2}$  in. (63.5 x 50 cm)  
Current location unknown



**Provenance**

Michael and Sarah Stein, Paris<sup>1,2</sup>; private collection (by 1970<sup>1,2</sup>)

**Notes**

1. Potter 1970, 162. The work is not illustrated in the catalogue for the 1970 MoMA exhibition but appears in an installation photograph of the exhibition.
2. Wanda de Guébriant has suggested that this may be the "Tête de femme" that appears in an undated Sotheby's inventory of Roubina Stein's collection. AMP, information communicated to Carrie Pilito, February 2008.

**149. Interior with Aubergines, 1911**

Distemper on canvas, signed lower right (partial signature visible)  
82 $\frac{3}{8}$  x 96 $\frac{7}{8}$  in. (212 x 246 cm)  
Musée Grenoble, gift of the artist, 1922  
Dauberville (1995) 168 (Bernheim-Jeune photo no. 1518, November 1916)  
Plates 162, 373, 374

**Provenance**

Sarah and Michael Stein, Paris (acquired late 1911,<sup>1</sup> until [pls. 373–74] probably 1917<sup>2</sup>); Henri Matisse, Paris (probably reacquired in 1917,<sup>2</sup> until June 1922<sup>3</sup>); Musée de Grenoble (gift of the artist in June 1922<sup>3</sup>)

**Notes**

1. Michael wrote Claribel Cone that he had just acquired this picture, "a very large new 'decoration,' about 8 feet by 10," that would require them to completely reorganize their apartment. The undated letter was "received [in] Baltimore Jan. 5, 1912." BMA Cone Papers, and Grammont 2005, 287.
2. Repurchase by the artist is now dated to 1917, as proposed by Wanda de Guébriant. See G. Stein and Picasso 2008, 188n2. Previously, scholars dated this transaction and the gifting to the Musée de Grenoble to 1922: "The painted frame was still on the picture when it was photographed in December 1916. At that time it belonged to the Michael Steins, who had acquired it in 1912 (Bernheim-Jeune photo no. 1518, taken in December 1916). In 1922 Matisse bought it back in order to give it to the Musée de Peinture et de Sculpture in Grenoble, and the frame may have been removed when the painting was shipped then. In any case, by 1935 the painted frame was no longer on the painting and its fate remains a mystery." Flam 1986, 497n16.
3. Given by the wife and daughter of Henri Matisse. Fourcade and Monod-Fontaine 1993, no. 90.

**150. Nude in a Forest, 1909–12**

Oil on canvas, signed lower left  
16 $\frac{1}{2}$  x 12 $\frac{3}{4}$  in. (41.9 x 32.4 cm)  
Solomon R. Guggenheim Museum, New York  
Dauberville (1995) 103 (Bernheim-Jeune photo no. 62, October 1913, and no. 557, June 1914)  
Plate 376



**Provenance**

Galerie Bernheim-Jeune, Paris (acquired October 9, 1913,<sup>1</sup> until October 13, 1916<sup>1</sup>); Michael [and Sarah] Stein, Paris and Palo Alto (acquired October 13, 1916,<sup>1</sup> and owned jointly [pl. 376] until at least 1937<sup>2</sup> and before May 1952<sup>3</sup>); Mr. and Mrs. Tevis Jacobs, San Francisco (by May 1952<sup>3</sup> until<sup>4,5</sup> 1984); Solomon R. Guggenheim Museum, New York (acquired 1984<sup>6</sup>)

**Notes**

1. Dauberville 1995, no. 103, 476, lists an erroneous acquisition date from the artist but supplies a purchase price of 850 francs. The correct date can be found on a Galerie Bernheim-Jeune client list that records sales and purchases: no. 20029 (+8). The verso of the painting bears the Bernheim-Jeune inventory no. 20029.
2. Likely the painting listed as "Nude in Forest" and valued at \$1,500 in the 1937 inventory of Michael and Sarah Stein's collection. +7
3. The painting passed directly from Sarah Stein to the Jacobses. Object file, Solomon R. Guggenheim Museum, Megan Fontanella, e-mail message to author, June 15, 2010. Also, San Francisco 1952, no. 18 (as lent by Mr. and Mrs. Tevis Jacobs).
4. San Francisco 1962. +28
5. Potter 1970, 162.
6. Purchased from the estate of the former owner. Megan Fontanella, e-mail message to the author, June 15, 2010.

**151. Michael Stein, 1916**

Oil on canvas, signed lower left  
26 $\frac{1}{2}$  x 19 $\frac{1}{8}$  in. (67.3 x 50.5 cm)  
San Francisco Museum of Modern Art, Sarah and Michael Stein Memorial Collection, gift of Nathan Cummings  
Dauberville (1995) 184 (Bernheim-Jeune photo no. 1576, January 1917)  
Plates 84, 375

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (1916 and owned jointly [pl. 375] until 1938; thereafter Sarah Stein, Palo Alto and San Francisco,<sup>1</sup> until September 1953); Nathan Cummings, Chicago (February 1954 until January 1955); San Francisco Museum of Modern Art<sup>2</sup>



**Notes**

1. In a December 1951 letter, Fiske Kimball writes about sales from the collection of Sarah Stein: "She [Sarah Stein] has left only two Matisse oils, the portraits of Mike and of herself, which I published in our Bulletin (both now taken to the bank for safekeeping), and a big drawing of herself by Matisse, with dedication, 1906 [sic], beside a few lithographs." Fiske Kimball to R. Sturgis Ingersoll, December 11, 1951, PMA Kimball Papers.

2. According to Elise S. Haas, "when we were in Europe in '53 we went to Venice one day, and went to Harry's Bar. A large man got up and embraced me in the middle of the floor, which rather startled me. It was Nate Cummings of Chicago, who was the man I had in mind to buy the portrait of Mike.... I have spoken to Tevis Jabobs [Sarah's attorney] already and told him that when Sarah dies I would like to buy her portrait and present it to the San Francisco Museum of Art as a nucleus for a Sarah and Michael Stein Memorial Collection. Why don't you buy Mike's and do the same?" He said, 'It's a deal,' and we shook hands on it." Haas 1972, 108.

**152. Sarah Stein, 1916**

Oil on canvas  
28½ x 22¼ in. (72.4 x 56.5 cm)  
San Francisco Museum of Modern Art, Sarah and Michael Stein Memorial Collection, gift of Elise S. Haas Dauberville (1995) 183 (Bernheim-Jeune photo no. 1577, January 1917)  
Plates 83, 375, 381

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (1916, and owned jointly [pls. 375, 381] until 1938; thereafter Sarah Stein, Palo Alto and San Francisco,<sup>4</sup> until September 1953); Mr. and Mrs. Walter A. Haas, San Francisco<sup>2</sup> (1954 until January 1955); San Francisco Museum of Modern Art<sup>3</sup>

**Notes**

1. In a December 1951 letter Fiske Kimball writes about sales from the collection of Sarah Stein: "She [Sarah Stein] has left only two Matisse oils, the portraits of Mike and of herself, which I published in our Bulletin (both now taken to the bank for safekeeping), and a big drawing of herself by Matisse, with dedication, 1906 [sic], beside a few lithographs." Fiske Kimball to R. Sturgis Ingersoll, December 11, 1951, PMA Kimball Papers.

2. Purchased by Elise S. Haas "as a nucleus for a Sarah and Michael Stein Memorial Collection" at the San Francisco Museum of Art. Haas 1972, 108.

3. Accessioned by SFMA 1954. Written notice of transfer from Elise S. Haas is dated January 11, 1955, and acceptance by SFMA is dated January 20, 1955. SFMOMA Permanent Collection Object File: 54.1117.

**153. The Bay of Nice, 1918**

Oil on canvas  
35¾ x 28 in. (89.9 x 71.1 cm)  
Private collection  
Plate 98

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (at least by July 1935,<sup>1</sup> and owned jointly<sup>2,3</sup> until 1938; thereafter, Sarah Stein, Palo Alto); Mr. and Mrs. Leon Russell (probably late 1940s, and at least by 1952)<sup>4</sup>; thereafter, Madeleine Haas Russell (until 1999); private collection

**Notes**

1. Appears in photographs of the Villa Stein-de Monzie, where Sarah and Michael resided from spring 1928 until July 1935, David and Barbara Block family archives.

2. San Francisco 1936, no. 20 (ill., as "Nice, 1919, Lent by Mr. and Mrs. Michael Stein"). +28

3. Listed as "Sea-Scape Nice" and valued at \$8,000 in the 1937 inventory of Michael and Sarah Stein's collection. +7

4. According to Sarah's friend Elise S. Haas, Maurice Galanté "rang me up one day and said, 'I hear your cousin, Mrs. Madeleine Russell is interested in Matisse's 'Promenade des Anglais' at Nice, and Sarah is willing to sell it, if Mrs. Russell still wants it.' Of course I rang up Madeleine and she was delighted to have it." Haas 1972, 110. San Francisco 1952, no. 22 (as "Landscape—Nice," lent by Mr. and Mrs. Leon Russell). Pierre Matisse to J. H. Hume, president of the SFMA Board of Trustees, December 27, 1962, PMG Archives, MS 5020, box 77, folder 16.

**154. Landscape with Cypresses and Olive Trees near Nice, 1918**

Oil on board  
10⅞ x 13½ in. (27 x 34.3 cm)  
Ann and Gordon Getty, San Francisco  
Plates 165, 380

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly [pl. 380] until 1938; thereafter, Sarah Stein, Palo Alto<sup>1</sup>); Stendahl Gallery, Los Angeles<sup>2</sup>; Sir Antony and Lady Hornby, England (by April 1963), before or after Lefevre Gallery, London<sup>3</sup>; Ann and Gordon Getty, San Francisco

**Notes**

1. A photograph in the Pierre Matisse Gallery Archives indicates: "Oil on canvas, 13¼ x 10¾, Stendahl Art Gallery, Earl L. Stendahl, No. 8107-4." PMG Archives, MA 5020, box 133, folder 1.

2. Stendahl Galleries records. April Dammann, e-mail message to Carrie Pilto, May 10, 2010.

3. Ownership as indicated in the following sources: sales catalogue, Christie's, London, June 27, 1995, part II, lot no. 160 (ill.); and London 1963, no. 80: "Paysage environs de Nice, 1918. Oil on canvas. 14½ x 17½. Signed Henri Matisse." The present work is illustrated in the 1995 sales catalogue, which notes a provenance of "Lefevre Gallery, London (121/53)" and refers to the 1963 exhibition. The Tate catalogue lists the work among the loans of "Sir Antony and Lady Hornby, England." Despite slight variations in dimensions and medium, both sources are thought to refer to the same work. At present, it is unclear whether the work was first acquired by the Hornbys or by Lefevre Gallery, London.

**155. Tea, 1919**

Oil on canvas, signed lower left  
55¼ x 83¾ in. (140.3 x 211.3 cm)  
Los Angeles County Museum of Art, bequest of David L. Loew in memory of his father, Marcus Loew Bernheim-Jeune inv. no. 21767  
Plates 99, 378

**Provenance**

Josse and Gaston Bernheim, Paris (acquired November/December 1919<sup>1</sup>); Galerie Bernheim-Jeune, Paris (May 18<sup>2</sup> until July 30, 1920); [Mr. and Mrs.] Paul Ebstein, Paris (by July 30, 1920<sup>3</sup>); Lell<sup>3</sup>; Bernheim-Jeune, Paris (until August 1925); Michael and Sarah

Stein, Paris and Palo Alto (August 13, 1925,<sup>3</sup> until [pl. 378] 1938; thereafter, Sarah Stein, Palo Alto, until late 1948/early 1949<sup>4</sup>); Stendahl Gallery, Los Angeles (by February 1949<sup>4,5</sup> until 1954); David L. Loew, Beverly Hills (November 1954 until 1973); Los Angeles County Museum of Art (bequest of David L. Loew in memory of his father, Marcus Loew, 1973)<sup>6</sup>

**Notes**

1. This painting was acquired in late autumn 1919. Dauberville 1995, no. 348, records the purchase date as November 17, 1919, but publishes a facsimile of the receipt for the work dated December 15, 1919.

2. The painting was acquired from Josse and Gaston Bernheim by Galerie Bernheim-Jeune on May 18, 1920 (Fourcade and Monod-Fontaine 1993, no. 151). That October the canvas was included in an exhibition at Bernheim-Jeune as no. 18: "Le thé, Appartient à Mme P. E."

3. Galerie Bernheim-Jeune client list with dates of sales and purchases, no. 21767, shows the work was purchased from "Lell" without indication of date. +8

4. "The great *Le Thé* of ca. 1920 had just arrived and been hung at Stendahl's. In N[ew] Y[ork] he had said they are asking \$35,000 (at which it was unsold) but we could have it for 25,000 cash in advance which he needed for the deal." Fiske Kimball to R. Sturgis Ingersoll, +23

5. A photograph in the visual records of the Pierre Matisse Gallery Archives indicates: "Stendahl Art Gallery, Earl L. Stendahl." PMG Archives, MA 5020, box 133, folder 1. According to Stendahl Galleries records, the work was purchased from the Steins for \$15,000. April Dammann, e-mail message to Carrie Pilto, May 10, 2010.

6. Provenance established by Fourcade and Monod-Fontaine 1993, no. 151.

**156. Girl Reading, ca. 1925**

Oil on canvas, signed lower right  
14 x 19½ in. (35.6 x 49.5 cm)  
Private collection  
Plates 170, 379

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly from 1925 [pl. 379] until at least 1937<sup>1</sup>); Mr. and Mrs. Brayton Wilbur, Burlingame, California (by December 1949,<sup>2</sup> and owned<sup>3</sup> until at least 1970<sup>4</sup>); Mr. and Mrs. Carter P. Thacher (at least by 1983<sup>5</sup> and until 2006; thereafter Carter P. Thacher until 2009); private collection

**Notes**

1. Inscribed on verso: "A Madame M. Stein/cordiale-ment Henri Matisse/Juillet 1925." Janet Bishop, e-mail message to author, July 1, 2010. Listed as "Girl at Table" and valued at \$3,000 in the 1937 inventory of Michael and Sarah Stein's collection. +7

2. Likely one of the two works (the other is *Woman at a Table*) noted in the December 14, 1949, letter referenced in cat. 106, note 4. See caption, pl. 170, in this volume.

3. San Francisco 1952, no. 24 (as lent by Mr. and Mrs. Brayton Wilbur, Burlingame, California).

4. Potter 1970, 44.

5. A letter from Brayton Wilbur, Jr., to Pierre Schneider, August 1, 1983, indicates that the painting was then owned by C. P. Thacher. Copy, SFMOMA Permanent Collection Object File: 2008.21.



**157. *Cap d'Antibes Road*, 1926**

Oil on canvas  
19<sup>7</sup>/<sub>8</sub> x 24 in. (50.5 x 61 cm)  
Private collection  
Plate 166

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto<sup>1</sup>; Henri Matisse (by 1945,<sup>2</sup> until 1954); Jean Matisse (1954 until ca. 1973); Marie Matisse (ca. 1973 until 2001); private collection (2001 until present)

**Notes**

- Potter 1970, 44. In researching Stein provenance of this painting for the *Four Americans in Paris* catalogue, Margaret Potter wrote to Lucile Golson, "I have been able to track down the small picture of a large tree photographed by Dr. Dodds in Sarah's garden, of which Gerry [Nordland] sent me a slide.... It was published in a book of 1948 as 'Antibes Road' of 1926, collection Henri Matisse. So that also went back." Potter to Golson, April 1, 1970, MoMA Archives, Potter papers 4.
- "V & A London, 1945: #6 Cap d'Antibes 1925, lent by the artist," handwritten note, MoMA Archives, Potter papers 6.

**WORKS ON PAPER****158. *Nude*, ca. 1901–3**

Pencil on paper  
11 x 9 in. (27.9 x 22.9 cm)  
Private collection  
Plates 365, 369, 374

**Provenance**

Michael and Sarah Stein, Paris (owned jointly by December 1907 [pls. 365, 369, 374], probably until at least 1937<sup>1</sup>; thereafter, Sarah Stein, Palo Alto and San Francisco); Dr. and Mrs. Harold Rosenblum, Sausalito, California (by 1953<sup>2</sup> and owned until 1989<sup>3</sup>)

**Notes**

- Perhaps the work by Matisse listed as "Nude Seated (Sketch)" and valued at \$500 in the 1937 inventory of Michael and Sarah Stein's collection. +7
- According to a conversation (May 12, 2009) with a descendant, Sarah gave the work to Dr. Rosenblum during a medical visit in San Francisco. Sarah Stein died in 1953. The work passed by descent in 1989.

**159. *Grounded Fishing Boat*, 1905**

Reed pen and ink on paper, laid on paper, laid on card  
17<sup>1</sup>/<sub>2</sub> x 13<sup>1</sup>/<sub>4</sub> in. (44.4 x 31.7 cm)  
The Art Institute of Chicago, gift of Mr. Joel Starrels, 1961

**Provenance**

Leo Stein, Paris and Settignano, Italy<sup>1</sup>; Cesar de Hauke, Paris (by 1954, until at least April 1956); Zwemmer Gallery, London; Joel Starrels (until 1961); Art Institute of Chicago<sup>2</sup>

**Notes**

- The mat bears an inscription identifying the work as having been in the collection of Leo Stein. Art Institute of Chicago website [http://www.artic.edu/aic/collections/artwork/87624?search\_id=3], accessed February 26, 2011.
- Provenance details obtained from the object file at the Art Institute of Chicago.

**160. *Landscape (Collioure)*, 1905**

Reed pen and ink on paper  
12<sup>1</sup>/<sub>2</sub> x 18 in. (30.8 x 45.7 cm)  
The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Leo and Gertrude Stein, Paris (owned jointly<sup>1</sup> until 1913/1914; thereafter, Leo Stein until May 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 1921<sup>3</sup>)

**Notes**

- One of two drawings that Leo Stein lent to Paris 1910a, this may be no. 76. Karen Butler in Bois forthcoming.
- One of seven works by Matisse belonging to Leo Stein that were offered for sale in 1921, this is likely no. 29: "Matisse drawing," valued at \$200. +5
- Alfred Barnes purchased from Leo Stein for \$100, according to a letter of May 9, 1921. BFA, AR.ABC. 1921.109, cited by Karen Butler in Bois forthcoming.

**161. *Madame Matisse in the Olive Grove*, 1905**

Ink on paper, signed lower right  
8 x 10<sup>1</sup>/<sub>2</sub> in. (20.3 x 26.7 cm)  
Frances and Michael Baylson, Philadelphia  
Plate 139

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (perhaps by 1907,<sup>1</sup> and owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, until at least February 25, 1947<sup>2</sup>); Mr. and Mrs. Lionel Steinberg, Palm Springs (by 1970<sup>3</sup>; thereafter, by descent); Frances and Michael Baylson, Philadelphia

**Notes**

- Matisse's painting of the same subject hangs in the Stein apartment on rue Madame, as early as 1907 (see pl. 366).
- Noted by Fiske Kimball as "a beautiful little drawing like Van Gogh, but delicate, of Madame Matisse walking in the garden, special favorite of his, which she [Sarah Stein] selected when he begged her to give him the samovar in Le Thé [Tea] in return for a drawing." +9
- Potter 1970, 159.

**162. *Sailboat in the Harbor of Collioure*, 1905**

Brush and ink on paper, inscribed on mount  
6<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>16</sub> in. (15.5 x 20.4 cm)  
Current location unknown  
Plate 365

**Provenance**

Allan Stein, Paris (acquired November 7, 1907,<sup>1</sup> until 1951; thereafter, Roubina Stein until October 1989<sup>2</sup>)

**Notes**

- The mount is inscribed: "A. Allain [Allan] Stein/son ami H. Matisse 7 nov. 07." Potter 1970, 160. In New York 1970, the work was exhibited and listed as private collection, without further indications.
- Appears in an undated Sotheby's inventory of Roubina Stein's collection, and noted as having been among the Matisse works stolen in October 1989. AMP, information communicated to Carrie Pilito, February 2008.

**163. *Figure in a Landscape*, 1905–6**

Watercolor and graphite on paper laid on paper, signed lower left  
6<sup>7</sup>/<sub>8</sub> x 10 in. (17.5 x 25.4 cm)  
Private collection

**Provenance**

Gustave Fayet, Paris; Michael and Sarah Stein, Paris and Palo Alto (probably acquired May 16, 1908,<sup>1</sup> and owned jointly until at least 1937<sup>2</sup>); Mr. and Mrs. Tevis Jacobs, San Francisco (gift of Sarah Stein at least by 1952,<sup>3</sup> until November 2000<sup>4</sup>); private collection

**Notes**

- Likely the Matisse watercolor that Michael Stein acquired from the sale of the Gustave Fayet collection, Hôtel Drouot, Paris, May 16, 1908, lot no. 72, as Matisse "Baigneuses, aquarelle, 17 x 25 cm, signé en bas à gauche." Michael Stein to Leo and Gertrude Stein, undated [May 17, 1908], Beinecke YCAL, MSS 76, box 124, folder 2705. Note, however, that the title of the work in the sales catalogue refers to more than one bather.
- Surely the work by Matisse listed as "Watercolor Landscape" and valued at \$500 in the 1937 inventory of Michael and Sarah Stein's collection. +7
- San Francisco 1952, no. 27 (as lent by Mr. and Mrs. Tevis Jacobs, San Francisco).
- Sales catalogue, Sotheby's, New York, November 10, 2000, lot no. 308. Tevis Jacobs (1906–1974) was a partner in a legal firm with Oscar Samuels, the brother of Sarah Samuels Stein.

**164. *Postcard with a sketch of The Artist's Family*, 1906**

Ink on paper  
3<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> in. (8.3 x 11.4 cm)  
Cary and Jan Lichtenberg  
Plate 89

**Provenance**

Allan Stein, Paris (acquired July 1906,<sup>1</sup> probably until 1951; thereafter, his estate); Stephen Hahn, Santa Barbara; Cary and Jan Lichtenberg, New York<sup>2</sup> (at least by 2001<sup>3</sup>)

**Notes**

- Postcard, Henri Matisse to Allan Stein, July 4, 1906, inscribed: "De Henri Matisse to Allain [Allan] Stein Cordial souvenir de toute la famille Matisse de vous et de vos chers parents."
- Hahn's sale to the Lichtenbergs established in Carrie Pilito's telephone conversations with Cary Lichtenberg and Mrs. Stephen Hahn, both March 17, 2009.
- Klein 2001, 88n56.

**165. *Marguerite in Three Poses*, 1906**

Ink on paper, signed lower right  
10 x 15<sup>3</sup>/<sub>8</sub> in. (25.4 x 39.7 cm)  
San Francisco Museum of Modern Art, bequest of  
Elise S. Haas  
Plates 153, 374

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly by 1914 [pl. 374], until 1938; thereafter, Sarah Stein, Palo Alto); Mr. and Mrs. Walter A. Haas, San Francisco (by at least 1952<sup>1</sup> until 1979; thereafter, Elise S. Haas until 1990); San Francisco Museum of Modern Art (bequest of Elise S. Haas, 1991)

**Notes**

1. San Francisco 1952, no. 37 (as "Three Girls," lent by Mr. and Mrs. Walter A. Haas, San Francisco). +28

**166. *Madame Matisse Pinning Her Hat*, ca. 1906**

Ink on paper  
11<sup>3</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>8</sub> in. (29.5 x 19.4 cm)  
Yale Collection of American Literature, Beinecke  
Rare Book and Manuscript Library, Yale University,  
New Haven

**Provenance**

Gertrude Stein, Paris (in or after 1906<sup>1</sup>); Yale  
Collection of American Literature, Beinecke Rare  
Book and Manuscript Library, Yale University

**Notes**

1. "Matisse, as a gesture of friendship, made a drawing of his wife in this typical act and presented it to Gertrude" (Mellow 1974, 9). From *The Autobiography of Alice B. Toklas*: "Gertrude Stein always liked the way she [Madame Matisse] pinned her hat to her head and Matisse once made a drawing of his wife making this characteristic gesture and gave it to Miss Stein.... She always placed a large black hat-pin well in the middle of the hat and the middle of the top of her head and then with a large firm gesture, down it came" (G. Stein 1990, 36).

**167. *Reclining Nude*, ca. 1906**

Ink on paper, signed lower right  
12<sup>3</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>2</sub> in. (32.4 x 39.4 cm)  
Anne and Stephen Rader, USA  
Plates 146, 365

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (possibly by April 1906,<sup>1</sup> and owned jointly until 1938; thereafter, Sarah Stein, Palo Alto and San Francisco); Walter Stein, Port Washington, New York (at least by 1970<sup>2</sup> until November 1981<sup>3</sup>); John Berggruen Gallery, San Francisco; Clarence J. Woodard (1982 until May 1998<sup>4</sup>); Anne and Stephen Rader, USA

**Notes**

1. The work was taken to San Francisco by Sarah and Michael Stein in late April 1906. See Janet Bishop's essay in this volume, 131-33. It also appears in photos of rue Madame dating to ca. 1907-8 (pl. 365).

2. Potter 1970, pl. 14, 162. Likely one of the works that Walter Stein purchased from the estate of Sarah Stein. Walter Stein to Pierre Matisse Gallery, June 1, 1970, PMG Archives, MA 5020, box 120, folder 25.

3. Sold from his estate at auction for \$2,200. Sales catalogue, Sotheby's, New York, *Impressionist and Modern Drawings and Watercolors*, November 6, 1981, lot no. 515.

4. Sales catalogue, Christie's, New York, *Twentieth Century Works on Paper*, May 13, 1998, lot no. 108. The catalogue erroneously describes Walter Stein as having received the drawing by descent from Michael and Sarah Stein, but he was not a relative. It is not known how he acquired the work.

**168. *Seated Nude*, ca. 1906**

Pastel and ink on vellum  
29<sup>3</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>2</sub> in. (74.3 x 54.6 cm)  
Collection Jan Krugier  
Dauberville (1995) 181 (Bernheim-Jeune photo. no. 1434,<sup>5</sup> October 1916)  
Plates 148, 365, 369, 372, 377, 380

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (acquired from the artist<sup>1</sup> by 1908 [pl. 365], and owned jointly until at least 1937<sup>2</sup>); Mr. and Mrs. Tevis Jacobs, San Francisco (gift of Sarah Stein by 1952,<sup>3</sup> until November 2000<sup>4</sup>); private collection

**Notes**

1. Diane Moore, daughter of Mr. and Mrs. Tevis Jacobs, recounts that her parents were told that Sarah acquired it from Matisse in exchange for a paisley shawl that Sarah owned. Conversation with Janet Bishop and Carrie Pilito, Davis, California, July 16, 2009.

2. Likely the work by Matisse listed as "Pastel," \$1,000, in the 1937 inventory of Michael and Sarah Stein's collection. +7

3. San Francisco 1952, no. 26 (as lent by Mr. and Mrs. Tevis Jacobs). +28

4. Sales catalogue, Sotheby's, New York, November 9, 2000 (Part I), lot no. 51.

5. An undated photograph of the work exists with the reference on the verso: 1434. PMG Archives, MA 5020, box 133.20.

**169. *Woman Leaning on Her Elbow*, 1906-7**

Ink on paper  
10<sup>1</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> in. (26 x 21 cm)  
San Francisco Museum of Modern Art, bequest of  
Elise S. Haas  
Plate 147

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto; Mr. and Mrs. Walter A. Haas,<sup>1</sup> San Francisco (by at least 1952<sup>2</sup> until 1979; thereafter Elise S. Haas until 1990); San Francisco Museum of Modern Art (bequest of Elise S. Haas, 1991)

**Notes**

1. The work is inscribed "To Elise from Sarah with love." SFMOMA Permanent Collection Object File: 91.162.

2. San Francisco 1952, no. 33 (as lent by Mr. and Mrs. Walter A. Haas, San Francisco). +28

**170. *Studies of Allan Stein*, 1907**

Brush and ink on paper  
21<sup>1</sup>/<sub>2</sub> x 17<sup>1</sup>/<sub>2</sub> in. (54.6 x 44.5 cm)  
Current location unknown

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (in or after May 1907,<sup>1</sup> and probably owned jointly until 1938; thereafter, probably Sarah Stein, Palo Alto and San Francisco); Allan Stein, Paris (likely by gift or descent, and owned until 1951; thereafter, Roubina Stein<sup>2</sup>)

**Notes**

1. Likely the drawing inscribed: "A Allan Stein en souvenir de les onze ans affectueusement mai 1907 Henri Matisse." Potter 1970, 161.

2. Appears in an undated Sotheby's inventory of Roubina Stein's collection. AMP, Information communicated to Carrie Pilito, February 2008.

**171. *Sketch for Ceramic Design*, ca. 1907**

Graphite on paper  
8<sup>3</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>8</sub> in. (22.5 x 17.5 cm)  
San Francisco Museum of Modern Art, gift of Charles  
Lindstrom

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, until April 1941<sup>1</sup>); Charles Lindstrom (acquired 1941,<sup>1</sup> until 1962); San Francisco Museum of Modern Art (gift of Charles Lindstrom, 1962)

**Notes**

1. Given to Charles Lindstrom by Sarah Stein in 1941 accompanied by a letter dated April 4. SFMOMA Permanent Collection Object File: 62.429.

**172. *Pig*, ca. 1908**

Pencil on paper  
8 x 12 in. (20 x 31 cm), estimated size  
Current location unknown



**Provenance**

Michael and Sarah Stein, Paris<sup>1</sup>; Allan Stein (until 1951; thereafter, Roubina Stein until at least 1970<sup>1,2</sup>)

**Notes**

1. Potter 1970, 162.
2. Appears in an undated Sotheby's inventory of Roubina Stein's collection. AMP, information communicated to Carrie Pilto, February 2008.

**173. Postcard with a sketch of *The Painter's Family*, 1911**

Pen and brown ink on paper

3<sup>1</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>2</sub> in. (9 x 14 cm)

National Gallery of Art, Washington, D.C., Collection of Mr. and Mrs. Paul Mellon

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly until 1938; thereafter, Sarah Stein, Palo Alto); John W. Dodds, Stanford, California (by 1976<sup>1</sup>); Mr. and Mrs. Paul Mellon, Upperville, Virginia; National Gallery of Art, Washington, D.C. (1995)

**Notes**

1. Sale, Sotheby Parke-Bernet, New York, October 21, 1976, lot no. 162, bought in.

**174. Untitled, 1913**

Ink on paper, signed, dated, with a dedication to Sarah Stein

11 x 8 in. (27.9 x 20.3 cm)

Current location unknown

Dauberville (1995) 140 (Bernheim-Jeune photo. no. 1425<sup>1</sup>, October 1916)

**Provenance**

[Michael and] Sarah Stein, Paris (1913<sup>1</sup> until 1938; thereafter, Sarah Stein, Palo Alto); Dr. Alvin C. Eurich, New York (by 1962<sup>2</sup> until at least 1970<sup>3</sup>)<sup>4</sup>

**Notes**

1. The work bears an inscription: "à MMe M. Stein / Cordialement/Henri Matisse/1913."
2. San Francisco 1962. +28
3. Potter 1970, 163.
4. An undated photograph of the work exists with the reference on the verso: 1425. PMG Archives, MA 5020, box 133.26.

**175. Study of Sarah Stein, 1916**

Graphite on paper, signed and dated, with a dedication to Sarah Stein

19<sup>3</sup>/<sub>8</sub> x 12<sup>5</sup>/<sub>16</sub> in. (48.6 x 32.1 cm)

San Francisco Museum of Modern Art, gift of Mr. and Mrs. Walter A. Haas  
Dauberville (1995) 182 (Bernheim-Jeune photo. no. 1530, November 1916)  
Plate 164

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (1916<sup>1</sup> and owned jointly until 1938; thereafter Sarah Stein, Palo Alto, until probably September 1953<sup>2</sup>); Mr. and Mrs. Walter Haas, San Francisco (until 1962<sup>3</sup>); San Francisco Museum of Modern Art (gift of Mr. and Mrs. Walter A. Haas, 1962)<sup>4</sup>

**Notes**

1. The work bears the inscription: "a Mad.e Michel Stein/hommage respectueux/Henri Matisse 1916."
2. In a December 1951 letter, Fiske Kimball writes about sales from the collection of Sarah Stein: "She has left only two Matisse oils, the portraits of Mike and of herself, which I published in our Bulletin (both now taken to the bank for safekeeping), and a big drawing of herself by Matisse, with dedication, 1906 [sic], beside a few lithographs." Fiske Kimball to R. Sturgis Ingersoll, December 11, 1951, PMA Kimball Papers. The only remaining Matisse drawing to fit the above description is the 1916 portrait of Sarah Stein; the erroneous date is apparently a typographical error.
3. A "Pencil Sketch of Sarah Stein" was in the collection of Sarah Stein in 1952. Dr. Grace Morley to Wells Fargo Bank and Union Trust Co., September 9, 1952, SFMOMA Archives, Collector and Donor Correspondence, Office of the Director Records 1935-1958.
4. George D. Culler, director of SFMA from 1961 to 1965, to Pierre Matisse, July 19, 1962, PMG Archives, MA 5020, box 77, folder 16.

**176. Untitled portrait of woman; verso, subject unknown, ca. 1918**

Ink on paper [on recto and verso]

14<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>4</sub> in. (36.8 x 26 cm)

Current location unknown

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly until 1938; thereafter, Sarah Stein, Palo Alto); Mrs. Rose Rabow, San Francisco (at least by 1962<sup>1</sup>)

**Notes**

1. San Francisco 1962. +28

**177. Mrs. Allan Stein (Yvonne Daunt), 1924**

Current location unknown

**Provenance**

Yvonne Daunt (Mrs. Allan Stein, later Mrs. Carleton Graves), Paris and San Francisco (1924<sup>1</sup>); George Block, San Francisco (probably until at least November 1976<sup>2</sup>); Mr. and Mrs. Lionel Steinberg (Mrs. Katrina Heinrich-Steinberg), Palm Springs (until 1999<sup>3</sup>)

**Notes**

1. The work is inscribed: "A Made Yv. Daunt-Stein / respectueusement/Henri-Matisse 1924." Carrie Pilto, e-mail message to author, March 3, 2011.
2. "Mrs. [Walter A.] Haas called to report that Mr. George Bloc[k] [husband of Jacqueline Colaco-Osorio] ... showed her a Matisse charcoal sketch Portrait of Yvonne [Daunt Stein] for possible purchase." Mike [McCone] to Henry [Hopkins], November 18, 1976, Elise S. Haas Papers, SFMOMA Archives.
3. Reported to have disappeared or been stolen at the time of Lionel Steinberg's death in 1999. Katrina Heinrich-Steinberg, e-mail message to Carrie Pilto, April 15, 2010.

**178. Mrs. Allan Stein (Yvonne Daunt), 1924**

Charcoal on paper

25 x 19 in. (63.5 x 48.3 cm)

Trina and Billy Steinberg, Los Angeles

Plate 163

**Provenance**

[Allan Stein and] Yvonne Daunt Stein (later Mrs. Carleton Graves), Paris and San Francisco (1924<sup>1</sup>); Daniel Michael Stein (by inheritance from the above in 1963<sup>2</sup>); Mr. and Mrs. Lionel Steinberg, Palm Springs (by 1970<sup>3</sup>); Trina and Billy Steinberg, Los Angeles

**Notes**

1. The work bears the following inscription: "aux epoux Allan Stein Daunt/souvenir amical/Henri Matisse 24."
2. Estate of Yvonne I. R. Graves, San Francisco. Distributee's receipt per terms of decree, March 19, 1963.
3. Potter 1970, 163.

**179. Pensive Nude in Folding Chair, 1906**

Lithograph

17<sup>1</sup>/<sub>16</sub> x 11 in. (45 x 28 cm)

The Museum of Modern Art, New York, given anonymously in memory of Leo and Nina Stein  
Plate 349

**Provenance**

Leo and Gertrude Stein, Paris (before April 1908 [pl. 349] and probably owned jointly until 1913/1914); Museum of Modern Art, New York (acquired by gift, 1950)

**180. Harbor at Collioure, 1907**

Lithograph

7<sup>7</sup>/<sub>8</sub> x 10<sup>9</sup>/<sub>16</sub> in. (20 x 26.8 cm)

The Museum of Modern Art, New York, given in memory of Leo and Nina Stein

**Provenance**

[Leo and] Gertrude Stein, Paris<sup>1</sup> (in or after 1907 and probably owned until at least 1913/1914); Museum of Modern Art, New York (acquired by gift, 1950<sup>2</sup>)

**Notes**

1. Inscribed "hommage à Mademoiselle Stein/Henri-Matisse." Potter 1970, 160.
2. Ibid.

**181. Black Eyes, 1913**

Transfer lithograph

19<sup>3</sup>/<sub>16</sub> x 12<sup>5</sup>/<sub>16</sub> in. (50 x 32.9 cm)

The Museum of Modern Art, New York, gift of Mrs. Saidie A. May

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto<sup>1</sup>; Museum of Modern Art (gift of Mrs. Saidie A. May, 1932)

**Notes**

1. Potter 1970, 163.

**182. *Head of a Girl*, 1913**

Lithograph, signed lower right: Henri Matisse  
19<sup>3</sup>/<sub>16</sub> x 13 in. (50.3 x 33 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at  
Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 413

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto, until 1953); Iris & B. Gerald Cantor Center for  
Visual Arts at Stanford University (gift of Mrs. Michael  
Stein, 1953)<sup>1</sup>

**Notes**

1. +29

**183. *Irène Vignier*, 1914**

Monotype  
6<sup>7</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>4</sub> in. (15.6 x 5.7 cm)  
Trina and Billy Steinberg, Los Angeles  
Duthuit-Matisse and Duthuit 335

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto<sup>1</sup>; Mr. and  
Mrs. Lionel Steinberg, Palm Springs (by 1970<sup>2</sup>); Trina  
and Billy Steinberg, Los Angeles

**Notes**

1. Potter 1970, 163.  
2. Ibid.

**184. *The Yellow Dress with the Black Ribbon*, 1922**

Lithograph  
21<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>8</sub> in. (55.2 x 35.9 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at  
Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 424

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto, until 1953); Iris & B. Gerald Cantor Center for  
Visual Arts at Stanford University (gift of Mrs. Michael  
Stein, 1953)<sup>1</sup>

**Notes**

1. +29

**185. *Girl Seated at a Table with Vase of Flowers*, 1923**

Lithograph  
11<sup>1</sup>/<sub>16</sub> x 14<sup>1</sup>/<sub>4</sub> in. (29.4 x 36.2 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at  
Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 439  
Plate 167

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto, until 1953); Iris & B. Gerald Cantor Center for  
Visual Arts at Stanford University (gift of Mrs. Michael  
Stein, 1953)<sup>1</sup>

**Notes**

1. +29

**186. *Girl with an Organdy Collar, No. 2*, 1923**

Lithograph  
13<sup>3</sup>/<sub>4</sub> x 10<sup>7</sup>/<sub>8</sub> in. (34.3 x 25.7 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at  
Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 429  
Plate 168

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto until 1953); Iris & B. Gerald Cantor Center for  
Visual Arts at Stanford University (gift of Mrs. Michael  
Stein, 1953)<sup>1</sup>

**Notes**

1. +29

**187. *Little Aurore*, 1923**

Lithograph  
10<sup>1</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>4</sub> in. (26 x 31.1 cm)  
Stanley Steinberg, San Francisco  
Plate 172

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto, until mid-1940s); Stanley Steinberg (mid-1940s)<sup>1</sup>

**Notes**

1. Stanley Steinberg (2010) recalls that he and Sarah  
Stein first met in summer 1942, and that their visits  
continued for five years. +29

**188. *Woman Reading*, 1923**

Lithograph  
25<sup>1</sup>/<sub>4</sub> x 19<sup>3</sup>/<sub>4</sub> in. (64.1 x 50.2 cm)  
Mills College Art Museum, gift of Mrs. Michael Stein,  
1945  
Duthuit-Matisse and Duthuit 437  
Plate 169

**Provenance**

Michael and Sarah Stein,<sup>1,2</sup> Paris and Palo Alto  
(probably owned jointly until 1938; thereafter, Sarah  
Stein, Palo Alto, until 1945); Mills College Art Museum  
(gift of Mrs. Michael Stein, 1945)<sup>3</sup>

**Notes**

1. Inscribed in Matisse's hand on recto (under sig.  
lower right): "à Madame Michael Stein." Stacie Daniels,  
e-mail message to Amanda Glesmann, March 3, 2011.  
2. Probably one of six lithographs listed among the  
dozen works noted as being lent by Mr. and Mrs.  
Michael Stein to *Modern Art: Eighty-Fifth Anniversary  
Exhibition* at Mills College (Oakland 1937); the present  
work is likely no. 49 ("Girl reading, 1922-1923,  
Lithograph, 21 x 15<sup>1</sup>/<sub>2</sub> inches, Collection Mr. and Mrs.  
Michael Stein").  
3. +29

**189. *Nude with Blue Cushion*, 1924**

Lithograph  
29<sup>1</sup>/<sub>4</sub> x 21<sup>7</sup>/<sub>8</sub> in. (74.3 x 55.5 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at  
Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 442  
Plate 175

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto, until 1953); Iris & B. Gerald Cantor Center for  
Visual Arts at Stanford University (gift of Mrs. Michael  
Stein, 1953)<sup>1</sup>

**Notes**

1. +29

**190. *Odalisque in Striped Pantaloons*, 1925**

Lithograph  
24<sup>3</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> in. (62.9 x 50.2 cm)  
Mills College Art Museum, gift of Mrs. Michael Stein,  
1945  
Duthuit-Matisse and Duthuit 455  
Plate 173

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein,  
Palo Alto, until 1945); Mills College Art Museum (gift  
of Mrs. Michael Stein, 1945)<sup>1</sup>

**Notes**

1. +29

**191. *Reclining Odalisque (with Red Satin Culottes)*, 1925**

Lithograph  
11<sup>1</sup>/<sub>16</sub> x 13<sup>3</sup>/<sub>16</sub> in. (28.1 x 35.8 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at  
Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 456  
Plate 171

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably  
owned jointly until 1938; thereafter, Sarah Stein, Palo  
Alto, until 1953); Iris & B. Gerald Cantor Center for  
Visual Arts at Stanford University (gift of Mrs. Michael  
Stein, 1953)<sup>1</sup>

**Notes**

1. +29



**192. Seated Nude with Tulle Jacket, 1925**

Lithograph  
19<sup>7</sup>/<sub>16</sub> x 14<sup>7</sup>/<sub>16</sub> in. (48.1 x 37.4 cm)  
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, gift of Mrs. Michael Stein, 1953  
Duthuit-Matisse and Duthuit 465  
Plate 174

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (probably owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, until 1953); Iris & B. Gerald Cantor Center for Visual Arts at Stanford University (gift of Mrs. Michael Stein, 1953)<sup>1</sup>

**Notes**

1. +29

**193. Woman Leaning on Her Elbow, 1925**

Etching  
10<sup>3</sup>/<sub>8</sub> x 8<sup>3</sup>/<sub>4</sub> in.  
San Francisco Museum of Modern Art, gift of Mr. and Mrs. Michael Stein

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto, until 1937; San Francisco Museum of Modern Art (gift of Mrs. Michael Stein, 1937)<sup>1</sup>

**Notes**

1. One of two Matisse etchings received from Michael and Sarah Stein, December 13, 1937, per San Francisco Museum of Art receipt, SFMOMA Permanent Collection Object File.

**194. Illustrations for Stéphane Mallarmé's Poésies, 1932**

Illustrated book with twenty-nine etchings, signed and dedicated (numbered V)  
Current location unknown

**Provenance**

Michael and Sarah Stein, Paris (acquired February 1933,<sup>1</sup> until at least February 1947<sup>2</sup>)

**Notes**

1. Sarah Stein to Henri Matisse, February 8, 1933, in which Sarah thanks Matisse for the "ensemble of illustrations for Mallarmé's poems," AMP.  
2. Following a 1947 visit with Sarah Stein, Fiske Kimball wrote, "She has...the volume of Mallarmé illustrated by apposite drawings already existing, which he [Matisse] asked her to select with him, & which is a 'collaborator's copy,' # V, signed and dedicated." +9

**195. Fairy in a Luminous Hat, Souvenir of Mallarmé, 1933**

Etching  
22<sup>3</sup>/<sub>16</sub> x 15<sup>3</sup>/<sub>4</sub> in. (58 x 40 cm), signed lower right, inscribed lower left<sup>1</sup>  
San Francisco Museum of Modern Art, bequest of Elise S. Haas  
Duthuit-Matisse and Duthuit 234

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly until 1938; thereafter, Sarah Stein, Palo Alto); Mr. and Mrs. Walter A. Haas, San Francisco (by at least 1952<sup>2</sup> until 1979; thereafter, Elise S. Haas until 1991); San Francisco Museum of Modern Art (bequest of Elise S. Haas, 1991)

**Notes**

1. Inscription in Matisse's hand, lower left, recto: "à Sarah & Michel [Michael] Stein / affectueusement"; signed lower right: "Henri Matisse / Etat."  
2. San Francisco 1952, no. 62 (as "Lent by Mr. and Mrs. Walter A. Haas, San Francisco"). +28

**196. Jazz, 1947**

Twenty hand-printed colored stencils with text on paper  
16<sup>7</sup>/<sub>8</sub> x 25<sup>3</sup>/<sub>8</sub> in. (42.2 x 65.1 cm)  
Department of Special Collections, Stanford University Libraries

**Provenance**

Sarah Stein, Palo Alto and San Francisco (gift of the artist, 1948<sup>3</sup>); Department of Special Collections, Stanford University Libraries<sup>2</sup>

**Notes**

1. Inscribed on half-title "a Madame Sarah Stein, hommage respectueusement affectueux, Henri Matisse, Fev. 48."  
2. Acquired for Stanford University Libraries, date unknown.

**SCULPTURE****197A and 197B. Madeleine I, 1901 (cast ca. 1925)**

Bronze  
21<sup>1</sup>/<sub>2</sub> x 7<sup>3</sup>/<sub>8</sub> in. (54.6 x 17.2 cm)  
Dr. Stanley Steinberg, San Francisco  
Duthuit and de Guébriant 8  
197A: Plaster version: plates 365, 369, 372  
197B: Bronze version: plates 124, 381  
[See pl. 134 for an example not owned by the Steins]

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (bronze acquired in or after 1925<sup>1,2</sup> and owned jointly until at least 1937<sup>3</sup>; thereafter, Sarah Stein, Palo Alto); Dr. Stanley Steinberg, San Francisco<sup>4</sup>

**Notes**

1. Duthuit and de Guébriant 1997, no. 8: "Epreuve no. 1. Fonte Valsuani, vers 1925. Patine brune. Signée et numérotée Henri Matisse 1/10 sur le devant de la terrasse, à droite. Cachet *Cire—C. Valsuani—perdue*."  
2. Michael and Sarah Stein owned a plaster [pls. 365, 369, 372] and a bronze [pls. 124, 381] version of this statue. The plaster version was acquired in or after 1907.  
3. Surely the work by Matisse listed as "Madeleine" and valued at \$2,000 in the 1937 inventory of Michael and Sarah Stein's collection. +7

**198. The Serf, 1900–1903 (cast ca. 1908<sup>4</sup>)**

Bronze  
36 x 12 x 13<sup>1</sup>/<sub>2</sub> in. (91.5 x 30.5 x 34.3 cm)  
The Art Institute of Chicago, Edward E. Ayer  
Endowment in memory of Charles L. Hutchinson, 1949.202  
Duthuit and de Guébriant 6  
Plates 370, 371, 373–77  
[See pl. 58 for an example not owned by the Steins]

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (in or after 1908 and owned jointly [pls. 370–71, 373–77] until 1938; thereafter, Sarah Stein, Palo Alto, until at least February 1947<sup>1</sup>); Stendahl Gallery, Los Angeles<sup>2</sup>; Art Institute of Chicago (acquired 1949<sup>3</sup>)<sup>4</sup>

**Notes**

1. Following a 1947 visit with Sarah Stein, Fiske Kimball wrote: "There is very much sculpture, the full length *Slave*, somewhat smaller than life—the first cast." +9  
2. According to Stendahl Galleries records, the work was purchased from Michael Stein for \$1,500. April Dammann, e-mail message to Carrie Pilto, May 10, 2010.  
3. "Chicago will buy the *Slave* (1st bronze) for \$2500—a price which Stendahl already regrets quoting them." Kimball to Ingersoll, +23  
4. Duthuit and de Guébriant 1997, no. 6: "Epreuve no. 1. Fonte Bingen et Costenoble, vers 1908. Patine brune. Inscription *Le Serf à l'avant, dans l'épaisseur de la terrasse. Signée et numérotée Henri Matisse 1/10 sur la terrasse, derrière le pied gauche. Cachet A. Bingen & Costenoble fondeurs, Paris à l'arrière droit, dans l'épaisseur de la terrasse.*"

**199. The Serf, 1900–1903 (cast 1908<sup>5</sup>)**

Bronze  
36<sup>3</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>16</sub> in. (91.8 x 28.6 x 33.2 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel and Miss Etta Cone of Baltimore, Maryland  
Duthuit and de Guébriant 6  
[See pl. 58 for an example not owned by the Steins]

**Provenance**

Leo Stein, Paris (purchased from the artist September 30, 1908,<sup>1</sup> and owned until 1931); Etta Cone,<sup>2</sup> Baltimore (acquired 1931); Baltimore Museum of Art<sup>1</sup>

**Notes**

1. Duthuit and de Guébriant 1997, no. 6: "Epreuve no. 2. Fonte Bingen et Costenoble, 1908. Patine brune. Inscription *Le Serf à l'avant, dans l'épaisseur de la terrasse. Signée et numérotée Henri Matisse 2/10 sur la terrasse, derrière le pied gauche. Pas de cachet de fondeur.*" The sculpture is depicted in a photograph of the atelier rue de Fleurus dated between March 1912 and March 1914, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.  
2. Before the present work was acquired by Etta Cone, her sister Claribel had seen another version in the Parisian gallery of Paul Guillaume. In a notebook entry dated June 29, 1925, Claribel notes: "I saw one example of Matisse's *Serf* for which they asked \$1750." BMA Cone Papers.

**200. Head of a Child (Pierre Matisse), 1904–5**

Bronze  
6<sup>7</sup>/<sub>16</sub> x 4<sup>3</sup>/<sub>16</sub> x 4<sup>3</sup>/<sub>8</sub> in. (16.4 x 11 x 11.8 cm)  
Current location unknown  
Duthuit and de Guébriant 16<sup>3</sup>  
Plates 375, 376, 378

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly [pls. 375, 376, 378] until 1938; thereafter, Sarah Stein, Palo Alto, until<sup>1</sup> at least 1952<sup>2</sup>); current location unknown

**Notes**

1. In Fiske Kimball's remarks about the Matisse sculptures that he saw in the collection of Sarah Stein during a 1947 visit, he mentions "several heads, including one of Pierre Matisse as a boy," the present example. +9





2. A "small bronze of Pierre Matisse" was in the collection of Sarah Stein in 1952. Dr. Grace Morley to Wells Fargo Bank and Union Trust Co., September 9, 1952, Collector and Donor Correspondence, Office of the Director Records 1935-1958, SFMOMA Archives. The cast is not identified in the Matisse sculpture catalogue raisonné (Duthuit and de Guébriant 1997).

3. Etta and Claribel Cone owned two versions of this sculpture (épreuve no. 5, Fonte Costenoble, Patinebrun foncé, ca. 1912; épreuve no. 6, Fonte Godard, 1922). It has been suggested that the sisters purchased the two sculptures using the "Steins" as intermediaries (Duthuit and de Guébriant 1997, no. 16). John Richardson (1992, 173, 182) posits that the Cones bought both works from the artist, one in summer 1922 and another in perhaps autumn 1929.

**201. Woman Leaning on Her Hands**, 1905 (cast ca. 1908<sup>3</sup>)

Bronze  
4<sup>7</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>8</sub> in. (12.4 x 23.8 x 16.2 cm)  
The Norton Simon Museum of Art, Los Angeles  
Duthuit and de Guébriant 17  
Plates 124, 378

#### Provenance

Michael and Sarah Stein, Paris and Palo Alto (acquired in 1908<sup>3</sup> and owned jointly until at least 1928 [pls. 124, 378]); M. Knoedler & Co., New York; Mr. and Mrs. Norton Simon, Los Angeles (from 1955); Norton Simon Museum of Art<sup>2</sup>

#### Notes

1. A version of this sculpture, perhaps the same, appears in the rue de Fleurus atelier of Leo and Gertrude in an archival photograph dated ca. 1909-14, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.

2. Duthuit and de Guébriant 1997, no. 17: "Épreuve no. 0. Fonte Bingen et Costenoble, vers 1908. Signée HM sur la cuisse gauche, non numérotée. Pas de cachet de fondeur."

**202. Head of a Young Girl (Marguerite)**, 1906 (cast 1929<sup>3</sup>)

Bronze  
6<sup>1</sup>/<sub>4</sub> in. (15.88 cm) high  
Duthuit and de Guébriant 25  
Private collection

#### Provenance

Miss Etta Cone, Baltimore (purchased in October 1929<sup>3</sup>); Michael and Sarah Stein, Paris and Palo Alto (received after October 1929<sup>3-3</sup> and owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, probably until at least February 1947<sup>4</sup>); Mr. and Mrs. Tevis Jacobs, San Francisco<sup>3</sup>; private collection

#### Notes

1. Duthuit and de Guébriant 1997, no. 25, 62-65: "Épreuve no. 6. Fonte Valsuani, 1929. Patine brune. Signée H. Matisse et numérotée 8 en bas à gauche, dans la chevelure. Cachet Cire-C. Valsuani—perdue à l'arrière, sur omoplate gauche."

2. Etta Cone purchased two versions of this sculpture in October 1929: épreuve no. 5 (Fonte Valsuani, 1929. Patine foncée) and épreuve no. 6 (Fonte Valsuani, 1929. Patine brune); she sent épreuve no. 6 to Sarah Stein as a gift. J. Richardson 1992, 182.

3. The version of *Head of a Young Girl (Marguerite)* exhibited in New York 1970 was épreuve no. 5 (now in the Baltimore Museum of Art, The Cone Collection), and therefore does not have a Stein provenance. See Potter 1970, 160.

4. In Fiske Kimball's remarks about the Matisse sculptures that he saw in the collection of Sarah Stein during a 1947 visit, he mentions "several heads," one of which is probably the present work. +9

**203. Small Head with Upswept Hair**, 1906-7 (cast ca. 1930<sup>2</sup>)

Bronze  
3<sup>3</sup>/<sub>8</sub> in. (9.8 cm) high  
Current location unknown  
Duthuit and de Guébriant 28

#### Provenance

Michael and Sarah Stein, Paris and Palo Alto (owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, probably until at least February 1947<sup>4</sup>); Dr. and Mrs. Harry Bakwin, New York (ca. 1970); Ruth Bakwin, New York; private collection<sup>2</sup>

#### Notes

1. In Fiske Kimball's remarks about the Matisse sculptures that he saw in the collection of Sarah Stein during a 1947 visit, he mentions "several heads," one of which is probably the present work. +9

2. Duthuit and de Guébriant 1997, no. 28: "Fonte Valsuani, vers 1930. Signée et numérotée HM 5/10. Pas de cachet de fondeur."

**204A and 204B. Reclining Nude I (Aurora)**,<sup>4</sup> 1907 (cast ca. 1908<sup>3</sup>)

Bronze  
13<sup>3</sup>/<sub>16</sub> x 19<sup>5</sup>/<sub>8</sub> x 11 in. (34.4 x 49.9 x 27.9 cm)  
Current location unknown  
Duthuit and de Guébriant 30  
204A: Plaster version: plate 368  
204B: Bronze version: plates 123, 370, 371, 373  
[See pl. 150 for a bronze example not owned by the Steins]

#### Provenance

Michael and Sarah Stein, Paris and Palo Alto (owned jointly<sup>1</sup> [pls. 123, 370, 371, 373] until 1938; thereafter, Sarah Stein, Palo Alto, until sold December 1951<sup>2</sup>); Ruth Haas Lilienthal, California; Mr. and Mrs. Philip N. Lilienthal, Atherton, California<sup>3</sup>

#### Notes

1. Michael and Sarah's cast (épreuve no. 2), last known in the Lilienthal collection. Thought to be "Aurora, bronze, 5525" among the loans by Michael and Sarah Stein to San Francisco 1936. Sarah Stein to Henri Matisse, January 7, 1936, AMP and SFMOMA Archives (see +28).

2. In a December 1951 letter, Fiske Kimball writes about sales from the collection of Sarah Stein: "I talked to...the executor, Tevis Jacobs, a nice guy whom I was able to help with some advice...a friend of his had just been offered Mrs. Stein's bronze (of course the first cast) of Matisse's reclining nude, more than half life size, for \$3900. I said, 'Grab it... so he did.'" Kimball to R. Sturgis Ingersoll, December 11, 1951, PMA Kimball Papers. Although the present work is not the first cast, it is the only remaining Matisse sculpture in her collection matching this description.

3. Duthuit and de Guébriant 1997, no. 30: "Épreuve no. 2. Fonte Bingen-Costenoble, vers 1908. Patine brune (traces d'oxydation). Signée et numérotée Henri Matisse 2/10, à l'arrière sur la terrasse. Cachet Bingen & Costenoble Fondateurs, Paris à l'arrière dans l'épaisseur de la terrasse."

4. A plaster or terracotta example (Duthuit and de Guébriant 1997, no. 29) appears at rue Madame in an archival photograph that dates after November 1907 and before May 1908 (pl. 367). The present location of this version is unknown.

**205. Small Head with Comb**, 1907 (cast ca. 1907<sup>3</sup>)

Bronze  
3<sup>1</sup>/<sub>4</sub> in. (8.3 cm) high  
Current location unknown  
Duthuit and de Guébriant 33<sup>4</sup>  
Plates 124, 367

#### Provenance

Michael and Sarah Stein, Paris and Palo Alto (by winter 1908 [pl. 367], and owned jointly [pl. 124] until 1938; thereafter, Sarah Stein, Palo Alto and San Francisco,<sup>1</sup> until probably 1953<sup>2</sup>); Walter Stein, Port Washington, New York (probably acquired after 1953<sup>3</sup>)

#### Notes

1. In Fiske Kimball's remarks about the Matisse sculptures that he saw in the collection of Sarah Stein during a 1947 visit, he mentions "several heads," one of which is probably the present work. +9

2. Likely one of the works that Walter Stein purchased from the estate of Sarah Stein. Walter Stein to Pierre Matisse Gallery, June 1, 1970, PMG Archives, MA 5020, box 120, folder 25.

3. Duthuit and de Guébriant 1997, no. 33: "Épreuve no. 2. Fonte Bingen et Costenoble, vers 1907. Patine dorée. Pas de cachet de fondeur."

4. The Cone sisters owned two versions ("Épreuve no. 6. Fonte Godard, 1922. Patine brun foncé; Épreuve no. 7. Fonte Godard, 1922. Patine brun très foncé") of this sculpture, at least one purchased in summer 1922 (J. Richardson 1992, 173). Michael and Sarah Stein's friend Madame de Monzie owned an example that she acquired in 1926 ("Épreuve no. 8. Fonte Godard, 1922. Patine foncée").

**206. Small Crouching Nude without an Arm**, 1908 (cast ca. 1908<sup>3</sup>)

Bronze  
4<sup>3</sup>/<sub>4</sub> in. (12 cm) high  
Private collection  
Duthuit and de Guébriant 38<sup>5</sup>  
Plate 367



#### Provenance

Michael and Sarah Stein, Paris<sup>1</sup> and Palo Alto (by winter 1908 [pl. 367], and owned jointly<sup>3</sup> until 1938; thereafter, Sarah Stein, Palo Alto, until 1953); Daniel Stein, Palo Alto (by descent); Mr. and Mrs. Lionel Steinberg, Palm Springs, and by descent (until November 1986)<sup>4</sup>; Waddington Galleries, London; private collection<sup>2</sup>



**Notes**

1. Margaret Potter (1970, 163 [ill.]) cites a story told by Sarah Stein in which the plaster for the present object suffered losses.
2. Duthuit and de Guébriant 1997, no. 38, *épreuve* no. 1. A bronze version of the sculpture appears in a photograph of rue Madame (pl. 367), securely dated to winter 1907–8.
3. A version of this sculpture, perhaps the same cast, appears in the rue de Fleurus atelier of Leo and Gertrude in a vintage photograph dated ca. 1909–14, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.
4. Sold, Sotheby's, New York, November 19, 1986, lot no. 123.
5. Etta and Claribel Cone purchased two versions ("Epreuve no. 6, Fonte Godard, 1922; Epreuve no. 7, Fonte Godard") of this sculpture from the artist, at least one in summer 1922. J. Richardson 1992, 173.

**207. Study of a Foot**, ca. 1909

Painted plaster<sup>1</sup>  
13½ in. (34.3 cm) high  
Dr. and Mrs. Maurice Galanté  
Duthuit and de Guébriant 43<sup>1</sup>  
Plate 149

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (likely a gift from the artist,<sup>1</sup> and owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, until 1948); Maurice Galanté (acquired 1948)<sup>2</sup>

**Notes**

1. Previously unknown plaster cast, associated with Duthuit and de Guébriant 1997, no. 43, probably painted to resemble bronze. Wanda de Guébriant, e-mail message to Carrie Pilto, August 26, 2010.
2. Provenance and acquisition date based on information provided by current owner to Carrie Pilto.

**208. Figure with Cushion**, 1918 (cast ca. 1925<sup>1</sup>)

Bronze  
5½ in. (13 cm) high  
Rosenbach Museum and Library, Philadelphia  
Duthuit and de Guébriant 62<sup>2</sup>

**Provenance**

Michael and Sarah Stein, Paris (owned jointly until 1928); Philip H. Rosenbach, Philadelphia (acquired in 1928); Rosenbach Museum & Library<sup>1</sup>

**Notes**

1. Duthuit and de Guébriant 1997, no. 62: "Epreuve no. 3. Fonte Valsuani, vers 1925. Signée et numérotée Henri Matisse 3/10 à l'extérieur du polochon, vers l'arrière. Cachet Cire—C. Valsuani—perdue sur le polochon."<sup>2</sup>
2. The Cone sisters owned two versions ("Epreuve no. 1. Fonte Valsuani, vers 1925. Patine claire; Epreuve no. 2. Fonte Valsuani, vers 1925. Patine claire") of this sculpture, the latter purchased from the artist in 1925. Ibid.

**OTHER****209. Painted ceramic tile (Dancing Faun or Dancing Nude)**, 1907

Glazed earthenware tile, signed lower left: "HM"  
5 x 3¼ (12.7 x 9.5 cm)<sup>3</sup>  
Current location unknown  
Neff 1974, fig. 29

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (after spring 1907<sup>1</sup> until 1938; thereafter, Sarah Stein, Palo Alto, until early 1940s); John W. Dodds, Stanford, California (gift of Sarah Stein, early 1940s,<sup>2</sup> and owned until 1979<sup>3</sup>)

**Notes**

1. John Hallmark Neff (1974, 46) dates the earliest Matisse ceramics to spring 1907 but concerning the present work states: "The freedom of this tile belies its early provenance, particularly when compared to... the tentative hatchings here identified with Matisse's earliest efforts in applying glaze."
2. Neff 1974, 220–21.
3. Presented at Sotheby's, New York, October 22, 1976, lot no. 320, and sold at Sotheby Parke-Bernet, New York, January 19, 1979, lot no. 36. According to both sales catalogues, the work was noted as a gift to the seller from Sarah Stein, who died in 1953, and as having been exhibited in San Francisco 1962.

**210. Painted ceramic plate (with three nudes)**, ca. 1907

Current location unknown  
Plates 368, 375, 381

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (after spring 1907<sup>1</sup> and by 1908 [pl. 368], and owned jointly [pl. 375] until 1938; thereafter, Sarah Stein, Palo Alto [pl. 381], probably until at least 1947<sup>2</sup>); perhaps Stendahl Gallery, Los Angeles (if so, before February 1949<sup>3</sup>)

**Notes**

1. John Hallmark Neff (1974, 46) dates the earliest Matisse ceramics to spring 1907.
2. Following a 1947 visit with Sarah Stein, Fiske Kimball wrote: "She has also his ceramics, about 5 pieces, all, or almost all he ever made, fired for her" (+9). In fact, Neff (1974, appendix A) demonstrates the existence of many additional Matisse ceramics that had been previously unknown.
3. Perhaps one of the five ceramic pieces by Matisse that Earl Stendahl acquired from Sarah Stein and had sold by February 1949. +23

**211. Painted ceramic vase**, ca. 1907

Signed bottom perimeter: Henri Matisse, "M" in a circle, and "cE"  
9⅞ x 7⅞ in. (24 x 20 cm)  
Trina and Billy Steinberg, Los Angeles  
Plates 160, 379

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly [pl. 379] until 1938; thereafter, Sarah Stein, Palo Alto, until 1949); Mr. and Mrs. Lionel Steinberg, Palm Springs (acquired in April 1949,<sup>1,2</sup> and owned jointly until 1999; thereafter, Trina and Billy Steinberg [by descent])

**Notes**

1. Provenance information established by Potter 1970, ill. plate 11, 161.
2. Presented as a wedding gift to Lionel and Louise Steinberg in 1949. The Steinbergs were married on April 10, 1949, and their wedding gift book lists entry no. 25: "Mrs. Sarah Stein, 433 Kingsley Rd., Palo Alto, Calif., Matisse-Vase." Photocopy of the above provided to author, June 2010.

**212. Painted ceramic plate**, ca. 1908

Signed on verso: Henri Matisse with "M" in circle  
9¼ in. (23.5 cm) diameter  
Philadelphia Museum of Art: purchased with Museum funds, 1949  
Plate 159

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (owned jointly until 1938; thereafter, Sarah Stein, Palo Alto, probably until at least 1947<sup>1</sup>); Stendahl Gallery, Los Angeles (acquired before February 1949); Philadelphia Museum of Art (acquired by February 1949)<sup>2</sup>

**Notes**

1. Following a 1947 visit with Sarah Stein, Fiske Kimball wrote: "She has also his ceramics, about 5 pieces, all, or almost all he ever made, fired for her" (+9). In fact, Neff (1974, appendix A) demonstrates the existence of many additional Matisse ceramics that had been previously unknown.
2. One of the ceramic pieces by Matisse that Earl Stendahl acquired from Sarah Stein and had sold by February 1949. +23

**CHARLES MERYON**

French, born 1821, Paris; died 1868, Charenton-le-Pont, France

**213. The Morgue, Paris**, 1854

Etching and drypoint; state three of seven  
8¾ x 7⅞ in. (22.2 x 19.8 cm)  
Current location unknown  
Plate 349

**Provenance**

Leo and Gertrude Stein, Paris (by April 1908 [pl. 349])

**ELIE NADELMAN**

American, born 1882, Warsaw; died 1946, New York

**WORKS ON PAPER****214. Head of a Woman**, ca. 1906

Pen and ink on paper, signed lower right, "E. Nadelman"  
11¼ x 7½ in. (29.9 x 19.1 cm)  
Private collection, courtesy James Reinish & Associates, Inc.  
Plates 63, 352

**Provenance**

Leo [and Gertrude] Stein, Paris (likely acquired April–May 1909,<sup>1,2</sup> until at least 1910<sup>3</sup> [pl. 352]); Gerard Boulad, Montreal (ca. 1978); Sotheby's, New York, September 23, 1981, lot no. 195; Forum Gallery, New York; Hirsch & Adler Galleries, New York; private collection, Massachusetts<sup>4</sup>



**Notes**

1. Paris 1909 (Galerie Druet) exhibition catalogue; also visible in archival photographs of the exhibition. Lincoln Kirstein Papers, \*MGZEB 99 1221, Nadelman 2 folder, reprinted in Haskell 2003, 31.
2. Likely one of the Nadelman drawings exhibited in Paris 1909 that Leo Stein purchased. +30
3. Possibly one of the Nadelman drawings that Leo lent or returned to the artist in 1910 for possible reproduction in the 1914 portfolio *Vers l'unité plastique* (owners not cited). +30
4. Provenance subsequent to Stein ownership provided by Parrish & Reinish, Inc., e-mail message to Carrie Piltó, July 7, 2009.

## SCULPTURE

**215. Standing Female Figure**, ca. 1907

Plaster<sup>5</sup>  
 Approx. 30 in. (76 cm) high  
 Current location unknown  
 Plate 351  
 [For related bronze, see plate 64]

**Provenance**

Leo [and Gertrude] Stein, Paris (acquired 1907 or later<sup>1,2</sup> and perhaps owned jointly [pl. 351] until 1913/1914); thereafter, Gertrude Stein, Paris (1913/1914<sup>3</sup> until ca. 1927<sup>4</sup>)

**Notes**

1. Fernande Olivier to Alice Toklas, June 27, 1909, transcribed in Olivier 2001, 238. For quotation, see caption for plate 64 in this volume.
2. A larger plaster variation of the same standing nude was exhibited in Paris 1909 and appears in photographs of the exhibition; information about its provenance is unknown. Lincoln Kirstein Papers.
3. Haskell 2003, 42–43.
4. Gertrude Stein provided Nadelman with the plaster sculpture from which to make bronze casts. Beinecke YCAL, MSS 76, series II, box 117, folder 2500. The plaster version is thought to be lost (Spear 1973–74, 42n20).
5. Several bronze casts are known (Kirstein 1973, 294). The example at the Whitney (pl. 64) was a gift of the Elie Nadelman estate; the version at the Weatherspoon Art Museum was given by Anne and Benjamin Cone, 1972. It is not known whether any of the bronzes has a Stein provenance.

**216. Woman Raising Her Arms**, 1908–9

Plaster<sup>4</sup>  
 Approx. 56 in. (142.2 cm) high  
 Current location unknown

**Provenance**

Leo Stein, Paris (by April 1909<sup>1,2</sup> until at least March/April 1912<sup>3</sup>)

**Notes**

1. Of the twenty-nine Nadelman plaster sculptures exhibited in Paris 1909, two were listed as being owned by Leo Stein, including the present work, no. 5 (as “Femme levant les bras”).
2. An undated photograph by Druet of a plaster version may represent the Stein sculpture. Kirstein 1970, 18 (ill. k, as “Suppliant Woman, plaster for bronze; Photo Druet, Bronze, Coll. Nadelman Estate”).
3. The work appears behind Michael Stein in a photograph of the rue de Fleurus atelier taken ca. 1912 (pl. 25).

4. A bronze cast (measuring 56½ x 18¾ x 31½ in. [143.5 x 47.6 x 80 cm]) from the Nadelman estate is illustrated in Haskell 2003, 32.

**217. Head**, before April 1909  
 Plaster

**Provenance**

Leo Stein, Paris (by April 1909<sup>1</sup>)

**Notes**

1. One of two plaster sculptures exhibited in Paris 1909 that were listed as being owned by Leo Stein; the present work is no. 2 (“Tête”). The work appears with two other heads in the installation photograph of Paris 1909 (Haskell 2003, 31, fig. 18).

## FRANCIS PICABIA

French, born 1879, Paris; died 1953, Paris

## PAINTING

**218. Ida**, 1932

Oil on canvas  
 25⅞ x 21⅞ in. (65 x 54.2 cm)  
 Nahmad Collection

**Provenance**

Gertrude Stein, Paris (until 1946; thereafter, her estate until at least 1949<sup>1,2</sup>); [anonymous sale, Maître Laurin, Paris, 1957; Christie’s, London, June 25, 2008, lot no. 542<sup>3</sup>]; Nahmad Collection

**Notes**

1. Paris 1949, no. 63 (one of two works [with no. 64: *Pa*] noted as “Gertrude Stein Collection”).
2. One of six works by Picabia noted in a June 1951 account of the estate of Gertrude Stein. +31
3. Sales catalogue, Christie’s, London, June 25, 2008, lot no. 542, cites only the 1957 sale; no other provenance information given.

**219. Pa**, 1932

Oil on canvas  
 25⅞ x 21¼ in. (65 x 54 cm)  
 Mike Kelley, Los Angeles  
 Plates 249, 361

**Provenance**

Gertrude Stein, Paris (by March 1934 [pl. 361], until 1946; thereafter, her estate<sup>1,2</sup>); Gabrielle Stein Tyler, Pittsburgh; Concept Art Gallery, Pittsburgh; Michael Werner Gallery, New York and Cologne (2002<sup>3</sup>); Patrick Painter Inc., Los Angeles (2008); Mike Kelley, Los Angeles

**Notes**

1. Paris 1949, no. 64 (one of two works [with no. 63: *Ida*] noted as “Gertrude Stein Collection”).
2. The present work is perhaps *Two Heads*, one of six works by Picabia noted in a June 1951 account of the estate of Gertrude Stein. +31
3. Ownership information after 1946 provided by Justine Birbil, e-mail message to Carrie Piltó, March 23, 2011.

**220. Gertrude Stein**, 1933

Oil on canvas, signed lower right  
 45¾ x 23¾ in. (116.2 x 60.3 cm)  
 Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University,  
 New Haven  
 Borràs 612  
 Plates 250, 361

**Provenance**

Gertrude Stein and Alice Toklas, Paris (by March 1934 [pl. 361], and probably owned jointly<sup>1</sup> until 1946<sup>2</sup>); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University<sup>2</sup>

**Notes**

1. The artwork appears in prewar and postwar photographs by Cecil Beaton of Gertrude Stein standing in the hallway, or “gallery,” of the apartment at 5 rue Christine. The Cecil Beaton Studio Archive at Sotheby’s, London, and Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.
2. Gift of Alice B. Toklas, Beinecke YCAL records.

**221. Gertrude Stein**, 1937 or later

Oil on canvas  
 29½ x 24 in. (74.9 x 61 cm)  
 Private collection, courtesy Concept Art Gallery,  
 Pittsburgh  
 Borràs 669<sup>1</sup>  
 Plate 252

**Provenance**

Gertrude Stein, Paris (until 1946; thereafter, her estate); private collection, Paris (by 1970<sup>2</sup>); current owner (by descent<sup>2</sup>)

**Notes**

1. Borràs 1985, no. 669, fig. 852.
2. Potter 1970, 164. The work remained in the Stein family, according to archival records (Margaret Potter to Donald Gallup, November 2, 1970, MoMA Archives, Margaret Potter Papers, 2).

## WORKS ON PAPER

**222. Church in Lucey (France)**

Pastel and charcoal on paper, signed lower right  
 12¼ x 9⅞ in. (31.1 x 23.8 cm)  
 Current location unknown

**Provenance**

Gertrude Stein, Paris (probably until 1946<sup>1</sup>); private collection (until May 1960); Mrs. Gerdy DuBoisky, New York (acquired May 1960<sup>2</sup>; by descent in 1989, until September 2004<sup>3</sup>)

**Notes**

1. The work depicts the church in Lucey, France, that was the subject of Gertrude’s book *Lucy Church Amiably*, published in 1930. The pastel may have been a



gift by the artist during or after a visit to the country house that Gertrude and Alice Toklas rented in nearby Bilignin. The church is depicted from a similar vantage point in an undated photograph with Gertrude in the foreground. Beinecke YCAL, MSS 76, box 148, folder 3474.

2. Anonymous sale, Sotheby Parke-Bernet Galleries, New York, May 18, 1960, lot no. 24.
3. Entire provenance as established by Christie's, New York, September 29, 2004, lot no. 76 (ill.).

**223. *Louis XIV*, 1936**

Charcoal on paper; titled, signed, and dated  
Current location unknown  
Borràs 663<sup>1</sup>

**Provenance**

Gertrude Stein, Paris (until 1946; thereafter, her estate<sup>2</sup>)

**Notes**

1. Borràs 1985, no. 663, fig. 846.
2. One of six works by Picasso noted in a June 1951 account of the estate of Gertrude Stein. +31

**PABLO PICASSO**

Spanish, born 1881, Málaga, Spain; died 1973, Mougins, France

**PAINTING**

**224. *Café Scene*, 1900**

Oil on panel  
16¼ x 19¼ in. (41 x 49 cm)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven  
Zervos I 33  
Plate 355



**Provenance**

Gertrude Stein and Alice Toklas, Paris (in or after 1908<sup>1,2</sup>); thereafter<sup>3</sup> [pl. 355], Alice Toklas, Paris (until 1951<sup>2,3</sup>); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University (by 1951<sup>3</sup>)

**Notes**

1. G. Stein 1990, 10.
2. Alice Toklas wrote to Samuel Steward on May 27, 1949: "A Swiss editor came to see what he would choose for his book *Picasso before Picasso*(!). There's a little café scene he did in '02 or '03 that a friend gave me in '08—one of the rare ones under the influence of Toulouse-Lautrec—which I produced with considerable pride." Toklas 1973, 165.
3. On March 23, 1948, Alice Toklas proposed a gift to Yale in her letter to Donald G. Gallup: "Now, I have a small gift for Yale. Do you remember the little early Picasso—the *Café Scene*—under the influence of

Toulouse-Lautrec—that is in the dining room—you may remember that it is mine (Pierre Loeb—knowing this—said to me once—You know whenever you are ready to sell your collection I am ready to buy it)" (Toklas 1973, 108–9). The Picasso painting was gifted by Toklas to the Gertrude Stein and Alice B. Toklas Papers in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, by 1951.

**225. *Woman with Bangs*, 1902**

Oil on canvas  
24¼ x 20¼ in. (61.3 x 51.4 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Zervos I 118  
Plates 65, 350, 352, 356

**Provenance**

Leo and Gertrude Stein, Paris (in or after April 1908 [pl. 350], and owned jointly [pl. 352] until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 356] 1929–30<sup>1,2</sup>); Etta Cone, Baltimore (1929–30<sup>1,2</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. Brenda Richardson (1985, 183) notes that the work was acquired from Gertrude Stein in Paris ca. 1929–30(?); neither the exact date nor the amount of the transaction are recorded. However, by May 1930 the work was published in an exhibition catalogue *The Cone Collection of Modern Paintings and Sculpture* (Baltimore 1930), 2, no. 43 (ill., as "Portrait-Picasso").
2. In 1950 the work entered the Cone Collection at the Baltimore Museum of Art, according to BMA records (BMA 1950.268).

**226A. *Crouching Woman*, 1902 (recto); 1905 (verso)<sup>A</sup>**

Oil on canvas  
35⅞ x 27⅝ in. (90 x 71 cm)  
Staatsgalerie Stuttgart  
Zervos I 119; verso, Zervos I 296  
Plates 350, 351, 354



**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906<sup>1</sup>, but at least by April 1908 [pl. 350], and owned jointly [pls. 351, 354] until 1913/1914); [Gertrude Stein, Paris; Galerie Gaspari, Munich; Dr. Fritz Nathan, Zurich (by 1955)<sup>2</sup>]

A. The present work is the recto of *Mother and Child (Acrobats)* (1905; cat. 226 B).

**Notes**

1. Daix and Boudaille 1966 (VII 2).
2. Munich 1955, no. 8 (ill., noted as "Mädchen an der Mauer, Dr. Nathan, Zürich").

**226B. *Mother and Child (Acrobats)*, 1905 (verso);**

1902 (recto)<sup>A</sup>  
Gouache on canvas  
35⅞ x 27⅝ in. (90 x 71 cm)  
Staatsgalerie Stuttgart  
Zervos I 296; recto, Zervos I 119



**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906<sup>1</sup>, but at least by April 1908, and owned jointly until 1913/1914); [Gertrude Stein, Paris; Galerie Gaspari, Munich; Dr. Fritz Nathan, Zurich (by 1955)<sup>2</sup>]

A. The present work is the verso of *Crouching Woman* (1902; cat. 226 A), which appears in several photographs. This side has never been on view.

**Notes**

1. Daix and Boudaille 1966 (VII 2).
2. Munich 1955, no. 8 (ill., noted as "Mädchen an der Mauer, Dr. Nathan, Zürich").

**227. *Dozing Drinker*, 1902**

Oil on canvas  
31½ x 24⅞ in. (80 x 60.5 cm)  
Kunstmuseum Bern, Stiftung Othmar Huber, Bern,  
Inv. Nr. G 79.048  
Zervos I 120  
Plates 350, 351



**Provenance**

Gertrude Stein, Paris (in or after 1906<sup>1</sup> until [pl. 350] at least 1910 [pl. 351]); Dr. Tropelwitz, Hamburg; Kunsthalle, Hamburg, confiscated by the Nazi regime in 1937 and sold in 1939<sup>2</sup>; Othmar Huber, Glarus (1953<sup>3</sup>)

**Notes**

1. Daix and Boudaille 1966 (VII 3) establishes early provenance and acquisition date.
2. Sales catalogue, Galerie Fischer, Lucerne, June 30, 1939, no. 116 (ill.).
3. Milan 1953, no. 2 (ill., as "La bevitrice" from "Collezione Othmar Huber, Glarus").

**228. *Soup*, 1902**

Oil on canvas  
15⅞ x 18⅞ in. (38.4 x 46 cm)  
Art Gallery of Ontario, gift of Margaret Dunlap Crang, 1983  
Zervos I 131  
Plates 177, 364

**Provenance**

Michael and Sarah Stein, Paris [pl. 364] (and possibly owned by Leo and Gertrude Stein<sup>1</sup> at some point); Karl/Klaus Sternheim, Paris (by 1932<sup>2</sup>)

**Notes**

1. Daix and Boudaille 1966 (VII 11) indicates ownership by Gertrude Stein and is apparently one of few sources to do so for this painting.
2. Zervos 1932 (I 131), published in June, notes the owner as Karl Sternheim. The credit line under the reproduction of this work in *Cahiers d'Art* VII (June 1932), 162, gives Klaus Sternheim as the owner.

**229. Two Women Seated at a Bar, 1902**

Oil on canvas  
31½ x 36 in. (80 x 91.4 cm)  
Hiroshima Museum of Art  
Zervos I 132  
Plates 66, 350, 352, 354–56

**Provenance**

Leo and Gertrude Stein, Paris (at least by April 1908 [pl. 350], and owned jointly [pl. 352] until 1913/1914); Gertrude Stein [pls. 355, 356], Paris (1913/1914 until 1935<sup>3</sup>); Walter P. Chrysler Jr. (by May 1938<sup>3-5</sup>)

**Notes**

1. Portland 1956, no. 88 (ill., provenance notes “Gertrude Stein, Paris, France, 1935”).
2. Lerch 1938, 44 (ill.).
3. In an interview, Walter P. Chrysler Jr. recalls a conversation with Gertrude Stein and the acquisition of this painting: “I forget now what picture she chose from my collection but I remember very well the picture I chose from her collection—Picasso’s *Two Women at the Bar*. I bought it...for \$450.00.” Hemphill 1978, 38.

**230. The Blue House, 1902**

Oil on canvas  
20¾ x 16¾ in. (51.7 x 41.6 cm)  
Current location unknown  
Zervos XXI 280  
Plate 355, 356

**Provenance**

Galerie Berthe Weill, Paris (at least by November 1902,<sup>1</sup> until 1906); André Level for La Peau de l’Ours (1906 until March 2, 1914<sup>2</sup>); Gertrude Stein, Paris (acquired after 1914 [pls. 355, 356], until 1946; thereafter, her estate<sup>3-4</sup>); André Meyer, New York (December 14, 1968<sup>4</sup> until October 1980<sup>5-6</sup>)

**Notes**

1. Exhibited in Berthe Weill’s first show of works by Picasso, November 15–December 15, 1902, as no. 17, and believed to have been purchased in 1906 by Clovis Sagot, acting as agent for Level and his collectors. Fitzgerald 1995, 274n32.
2. Included in the infamous Peau de l’Ours sale in 1914, this work was sold for 550 francs. Sales catalogue, Hôtel Drouot, Paris, *Collection de la Peau de l’Ours*, March 2, 1914, lot no. 66 (as “Les maisons espagnoles” for “550”). Annotated version of catalogue, MMA-Watson.
3. On May 6, 1949, Alice Toklas writes to Allison Delarue: “If they do not interest you as painting you will enjoy them as souvenirs of Gertrude—the nude was the first Picasso she bought (1905) and the blue landscape is one of the very few landscapes of that period—if not the only one.” Toklas 1973, 160–61. The

works have been identified by Edward Burns as Picasso’s *Girl with a Basket of Flowers* (1905; pl. 9, cat. 232) and *The Blue House*.

4. Purchased through the Museum of Modern Art Syndicate, 1968.
5. His sale, Sotheby Parke Bernet, Inc., New York, October 22, 1980, no. 40 (ill.).
6. The work was later offered for sale and exhibited as follows: sales catalogue, Drouot-Montaigne, April 16, 1989, lot no. 15 (ill.), and Paris 1989b (ill.).

**231. Melancholy Woman, 1902**

Oil on canvas  
39¾ x 27¼ in. (100 x 69.2 cm)  
Detroit Institute of Arts, bequest of Robert H. Tannahill  
Zervos I 133  
Plates 176, 363

**Provenance**

Michael and Sarah Stein, Paris (by November 1906<sup>1-2</sup> [pl. 363]); [Galerie Kahnweiler, Paris]<sup>2</sup>; Paul Guillaume (1929<sup>3</sup>); Valentine Dudensing, New York<sup>4</sup>; Robert H. Tannahill, Grosse Pointe Farms, Michigan (1934 until 1970<sup>4</sup>); Detroit Institute of Arts (bequest of Robert H. Tannahill, 1970)<sup>4</sup>

**Notes**

1. Possibly acquired through Leo and Gertrude Stein, Paris, although no records confirm their ownership.
2. Raynal 1921, no. 10 (ill.) does not indicate the owner. The photograph was provided by Galerie Simon.
3. New York 1936, no. 13 (as “Woman seated with fichu (La Mélancolie)...Lent Anonymously.” No provenance listing appears, only a bibliographic reference to George Waldemar, *La grande peinture contemporaine à la Collection Paul Guillaume*, Paris, 1929, 117.
4. Information provided by the online collection database Detroit Institute of Arts [dia.org], accessed June 3, 2010.

**232. Girl with a Basket of Flowers, 1905**

Oil on canvas  
61 x 26 in. (154.9 x 66 cm)  
Fractional gift to the Museum of Modern Art, New York, by a private collector  
Zervos I 256  
Plates 9, 346, 349, 352–54, 358, 361

**Provenance**

Clovis Sagot, Paris; Leo and Gertrude Stein, Paris (acquired in 1905,<sup>1,2,3</sup> and owned jointly [pls. 349, 352–54] until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 358, 361] 1946; thereafter, her estate); David and Peggy Rockefeller, New York (December 14, 1968<sup>4</sup>); Museum of Modern Art, New York (fractional gift of a private collector)

**Notes**

1. Purchased for 150 francs. G. Stein 1990, 43.
2. Barcelona 1992, 162–63, dates the acquisition to between October 18 and November 2, 1905.
3. Likely one of the two Picasso works, with *The Acrobat Family* (1905; cat. 291), that Leo mentions in a letter dated November 29, 1905, to Mabel Foote Weeks. Beinecke YCAL, MSS 78, box 1, folder 51–69.
4. Acquired by David Rockefeller from the estate of Gertrude Stein through the Museum of Modern Art Syndicate in 1968. +19

**233. Seated Nude, 1905**

Oil on cardboard mounted on panel, signed lower right 41¾ x 30 in. (106 x 76 cm)  
Musée National d’Art Moderne, Centre Georges Pompidou, on loan to Musée National Picasso, Paris  
Zervos I 257  
Plates 71, 353, 358, 361

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until [pl. 353] 1913/1914); Gertrude Stein, Paris (in 1913/1914 until later [pls. 358, 361]); Pierre Matisse Gallery, New York (1932 until at least November 1937<sup>1</sup>); Walter P. Chrysler Jr., New York (by 1941<sup>2</sup>–1950<sup>3</sup>)

**Notes**

1. Zervos 1932 (I 257) and New York 1937, no. 18. Pierre Matisse sent the Picasso painting to the Wadsworth Atheneum in February 1937 (Pierre Matisse to Mr. A. Everett Austin, director of the Wadsworth Atheneum, February 4, 1937) and by November 1937 offered to sell the work, in which he had partial ownership: “I own the picture with a friend of mine in Paris who wants the picture disposed of as quickly as possible” (Pierre Matisse to Austin, November 12, 1937). PMG Archives, MA 5020, box 77.28. It is unclear whether Gertrude Stein was still a partial owner or whether Pierre Matisse was owner with a third, unnamed party.
2. Richmond 1941, no. 153 (as “Nude in Grey... Collection: Gertrude Stein, Paris; Pierre Matisse Gallery, New York”).
3. Sales catalogue, Parke-Bernet Galleries, Inc., New York, *Modern Paintings, Drawings, Sculptures from the Collection of Walter P. Chrysler, Jr.*, pt. 2, February 16, 1950, Picasso, lot no. 64 (ill., as “Nu gris, tempera on cradled board: 42 x 29½ in., Collection of Gertrude Stein; from the Pierre Matisse Gallery, New York.” Annotated copy, Chrysler Museum of Art, Jean Outland Chrysler Library, Norfolk. Annotation: 4,500 [US dollars] with an indecipherable name starting with an “M” and ending in “et.”

**234. Young Acrobat on a Ball, 1905**

Oil on canvas  
57¾ x 37¾ in. (146.4 x 94.9 cm)  
Pushkin State Museum of Fine Arts, Moscow  
Zervos I 290  
Plates 70, 350, 352, 354

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906 [pl. 350], and owned jointly [pls. 352, 354] until October 1913/January 1914); Galerie Kahnweiler (October 1913/January 1914<sup>1a,b</sup>); Ivan Morosov, Moscow (1913<sup>2</sup> until 1918); State Museum of Modern Western Art, Moscow (1918 until 1948); Pushkin State Museum of Fine Arts (1948)<sup>3</sup>

**Notes**

- 1a. One of three works that Daniel-Henry Kahnweiler purchased through the exchange of money and Picasso’s *Man with a Guitar* (1913; cat. 264). +35
- 1b. Label on verso of painting: “Galerie Kahnweiler no. 1491.”
2. Daix and Boudaille 1966 (XII.19) indicates the purchase price in 1913 as 16,000 francs.
3. Information provided by the online collection database Pushkin State Museum of Fine Arts [museum.ru], accessed June 3, 2010.



**235. *Lady with a Fan*, 1905**

Oil on canvas  
39½ x 31⅞ in. (100.3 x 81 cm)  
National Gallery of Art, Washington, D.C., gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman  
Zervos I 308  
Plates 68, 353–56

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly [pls. 353, 354] until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 356] June 1931<sup>1</sup>); Marie and W. Averell Harriman, New York (by June 1931<sup>2,3</sup> until 1972); National Gallery of Art, Washington, D.C. (gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman, 1972)<sup>4</sup>

**Notes**

1. Barcelona 1992, 262, dates the sale to 1931 and cites Alice Toklas, who wrote that the painting was sold in 1931 to pay for the publication of Gertrude's book *Lucy Church Amicably* (1930).
2. Purchased in June 1931 through Paul Rosenberg, according to NGA records.
3. Paris 1932, no. 36 (as "La Femme à l'Éventail, Collection Marie Harriman, New-York").
4. Information provided by the online collection database National Gallery of Art [nga.gov], accessed June 3, 2010.

**236. *Boy Leading a Horse*, 1905–6**

Oil on canvas  
86⅞ x 57⅞ in. (220.7 x 131.1 cm)  
The Museum of Modern Art, New York, The William S. Paley Collection, 1964  
Zervos I 264  
Plates 20, 350

**Provenance**

Ambroise Vollard, Paris; Leo and Gertrude Stein, Paris (by 1907 [pl. 350], and owned jointly until 1913/1914<sup>1</sup>); [Galerie Simon, Paris?]; Paul von Mendelssohn-Bartholdy, Berlin (acquired by 1934/1935 and sold August 31, 1935); Justin K. Thannhauser, Berlin (August 31, 1935, until August 28, 1936<sup>2</sup>); William S. Paley (acquired August 28, 1936<sup>2</sup> until 1964); Museum of Modern Art, New York (The William S. Paley Collection, 1964)

**Notes**

1. As noted above, the work appears in a photograph of rue de Fleurus in which Picasso's *Three Women* (sold to the Russian collector Sergei Shchukin in October 1913; see cat. 251, note 1) still hangs on the walls of the Steins' apartment. No photographic evidence is known of the present work in later views of the apartment when, after 1913/1914, the collection was split and Gertrude and Alice continued to live at rue de Fleurus after Leo's departure to Italy in spring 1914. In panoramic views of the apartment dated prior to February 1915, this large-format painting of a boy leading a horse is not present among Gertrude's important collection of Picasso works (see, for example, pls. 353, 354). It is likely that the present painting was one of the works sold at the time the collection was being divided in 1913/1914 or shortly thereafter.
2. The work was sold by Justin K. Thannhauser through Seigfried Rosengart, a business partner in Lucerne, to Albert Skira in Geneva, who purchased the painting on August 28, 1936, on behalf of William S. Paley. Information provided by the online collection database Museum of Modern Art [moma.org], accessed June 3, 2010.

**237. *Nude with Joined Hands*, 1906**

Oil on canvas  
60½ x 37⅞ in. (153.7 x 94.3 cm)  
The Museum of Modern Art, New York,  
The William S. Paley Collection, 1990  
Zervos I 327  
Plates 74, 354, 356, 360, 361, 382

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until [pl. 354] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 356, 360, 361, 382] 1946; thereafter, her estate); William S. Paley, New York (December 14, 1968<sup>1</sup> until 1990); Museum of Modern Art, New York (The William S. Paley Collection, 1990)

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.

**238. *Gertrude Stein*, 1905–6**

Oil on canvas  
39⅞ x 32 in. (100 x 81.3 cm)  
The Metropolitan Museum of Art, New York, bequest of Gertrude Stein, 1946  
Zervos I 352  
Plates 183, 198, 352, 354, 356, 361, 383

**Provenance**

Gertrude Stein, Paris (gift of the artist in autumn 1906,<sup>1</sup> and owned [pls. 352, 354, 356, 361, 383] until 1946; thereafter, her estate); Metropolitan Museum of Art (bequest of Gertrude Stein, 1946)

**Notes**

1. The painting hung in the atelier at rue de Fleurus and later at rue Christine. Gertrude took the painting to Bilignin (October 1939 until November 1942) and then to Culoz, near Belley, Ain, France (November 1942 until December 1944), and then brought the work back to Paris to hang in her rue Christine apartment until her death.

**239. *Self-Portrait*, 1906**

Oil on canvas mounted on honeycomb panel  
10½ x 7¼ in. (26.7 x 19.7 cm)  
The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998  
Zervos I 371  
Plates 81, 198, 353, 355, 383

**Provenance**

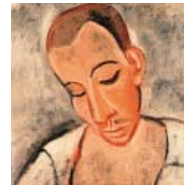
Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly [pl. 353] until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 383] 1946; thereafter, her estate); André Meyer (December 14, 1968,<sup>1</sup> until October 22, 1980<sup>2</sup>); Lynn Epstein Tescher, New York (October 22, 1980, until May 7, 1986<sup>3</sup>); Jacques and Natasha Gelman, Mexico City and New York (May 7, 1986, until 1998<sup>3</sup>); Metropolitan Museum of Art (bequest of Natasha Gelman, 1998)<sup>3</sup>

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.
2. His sale, Sotheby Parke Bernet, *Highly Important Paintings, Drawings, and Sculpture from The André Meyer Collection*, October 22, 1980, lot no. 33 (ill.) (as "Picasso, Head of a Young Man [Self-Portrait]").
3. New York 2010, no. 39.

**240. *Head of a Sailor (Study for The Sailor)*, 1906–7**

Oil on canvas  
15¼ x 16½ in. (41 x 39 cm)  
Current location unknown  
Zervos II\* 6  
Plate 358, 361

**Provenance**

Leo and Gertrude Stein, Paris (owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 358, 361] 1946; thereafter, her estate); David and Peggy Rockefeller, New York (December 14, 1968<sup>3</sup>); J. Seward Johnson (until 1981<sup>3</sup>); Stanley J. Seeger, New York (until November 1993<sup>3</sup>)

**Notes**

1. Zervos 1942 (II\* 6).
2. Acquired by David Rockefeller from the estate of Gertrude Stein through the Museum of Modern Art Syndicate, 1968. +19
3. Sales catalogue, Christie's, New York, November 3, 1981, lot no. 37.  
4. Sales catalogue, Sotheby's, New York, November 4, 1993, lot no. 415 (ill.)

**241. *Head of a Sleeping Woman (Study for Nude with Drapery)*, 1907**

Oil on canvas  
24¼ x 18¾ in. (61.4 x 47.6 cm)  
The Museum of Modern Art, New York, Estate of John Hay Whitney, 1983  
Zervos II\* 44  
Plates 218, 354, 357

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until [pl. 354] 1913/1914); Gertrude Stein, Paris (1913/1914, and owned until [pl. 357] 1946; thereafter, her estate); Mr. and Mrs. John Hay Whitney, New York (December 14, 1968,<sup>2</sup> until 1983); Museum of Modern Art, New York (Estate of John Hay Whitney, 1983)

**Notes**

1. G. Stein 1938, between 72–75 (ill.), listed as "Coll. Miss Gertrude Stein."
2. Purchased through the Museum of Modern Art Syndicate, 1968.

**242. *Nude with a Towel*, 1907**

Oil on canvas  
45⅞ x 35 in. (116 x 89 cm)  
Private collection  
Zervos II\* 48  
Plate 184

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, until October 1913); Galerie Kahnweiler (October 1913<sup>1a,b</sup> until June 1921); Oscar Miestchaninoff (June 1921<sup>1</sup>); Galerie Jeanne Bucher, Paris (before 1928<sup>3</sup>); vicomte and vicomtesse Charles de Noailles, Paris (1928<sup>3</sup> until at least 1960/61<sup>4</sup>); private collection



**Notes**

1a. One of three works that Daniel-Henry Kahnweiler purchased through the exchange of money and Picasso's *Man with a Guitar* (1913; cat. 264). +35

1b. Label on verso of painting: "Galerie Kahnweiler no. 1492."

2. Sales catalogue, Hôtel Drouot, Paris, June 13-14, 1921, lot no. 87 (ill.). Annotated catalogue, Thomas J. Watson Library, the Metropolitan Museum of Art, New York; Private Archives, Inventory records of the collection de Noailles. The work was bought at the auction by Mr. Oscar Mie[s]tchaninoff for 1,500/1,450 francs. See Gee 1981, Appendices, 46, no. 162.

3. Purchased by exchange of one painting and two drawings by Picasso and one painting by Juan Gris valued at 120,000 francs. Private Archives, Inventory records of the collection de Noailles.

4. Paris 1960, no. 553 (owner listed as "Paris, Mme la Vicomtesse de Noailles").

**243. Bust of a Man, 1908**

Oil on canvas

24½ x 17½ in. (62.2 x 43.5 cm)

The Metropolitan Museum of Art, New York, bequest of Florene M. Schoenborn, 1995

Zervos II\*\* 76

Plates 222, 352

**Provenance**

Leo and Gertrude Stein, Paris (acquired from the artist ca. 1908, until [pl. 352] 1913/1914); Galerie Kahnweiler, Paris (stock no. 1888; by 1914, until November, 18, 1921); Henri-Pierre Roché, Paris (1921 until January 4, 1926); Galerie Pierre [Pierre Loeb], Paris (by 1926, until at least 1932); Walter P. Chrysler Jr., New York and Warrenton, Virginia (by 1936,<sup>4</sup> until at least 1942)<sup>5</sup>

**Notes**

1. Although the painting appears in photographs of the Stein atelier at 27 rue de Fleurus, the work is not listed as belonging to Gertrude Stein in Paris 1932, no. 44 (as "Tête d'homme, Ancienne collection H.-P. Roché, Paris") and Zurich 1932, no. 37 (as "Negerkopf verkäuflich"). Additionally, her name does not appear in the provenance for this work in New York 1937, no. 6 (ill., as "Tête Nègre, 1907-1908" and having been lent by "Walter P. Chrysler, Jr., New York"), although her name is noted as owner of several other exhibited works. The date and details of Gertrude's acquisition of this work are not presently known.

2. Sales catalogue, Hôtel Drouot, Paris, *Vente de biens allemands ayant fait l'objet d'une mesure de Séquestre de Guerre: Collection Henry Kahnweiler, Tableaux modernes, deuxième vente*, November 18, 1921, lot no. 197, purchased by Léonce Rosenberg for Henri-Pierre Roché. See Gee 1981, appendices, 42, no. 116.

3. Henri-Pierre Roché notes on January 4, 1926, that his Picasso sold for 17,500 francs. Henri-Pierre Roché Archives, Ransom Center. Based on the few possible Picasso works that would bring such a price in Roché's collection, it is thought to be the present work.

4. New York 1936, no. 29 (as lent by Walter P. Chrysler Jr.).

5. Provenance as noted, and for subsequent owners, see New York 2010, no. 46.

**244. Landscape with Two Figures, 1908**

Oil on canvas

23½ x 28¾ in. (60 x 73 cm)

Musée National Picasso, Paris

Zervos II\* 79

Plates 185, 351, 355, 360

**Provenance**

Gertrude Stein, Paris (at least before February 1914 [pl. 351], until later [pls. 355, 360]); Pablo Picasso, Paris (at least by 1939,<sup>1,2</sup> until 1973; thereafter, his estate)

**Notes**

1. Raynal 1921, no. 35 (ill.), does not indicate the owner. The photograph was provided by Galerie Simon.

2. New York 1939, no. 80 (ill.), 66 (as "Landscape with Figures... Lent by the artist").

**245. La Rue-des-Bois, 1908**

Oil on canvas

28¾ x 23¾ in. (73 x 60 cm)

Private collection

Zervos II\* 82

Plates 226, 352, 355, 382

**Provenance**

Leo and Gertrude Stein, Paris (acquired from the artist in autumn 1908,<sup>1</sup> and owned jointly until [pl. 352] 1913/1914); Gertrude Stein, Paris (1913/1914 until<sup>2</sup> [pls. 355, 382] 1946; thereafter, her estate); André Meyer, New York (December 14, 1968<sup>3</sup> - October 1980<sup>4</sup>)

**Notes**

1. Potter 1984, 263, and G. Stein and Picasso 2008, 60n2.

2. Zervos 1942 (II\* 82).

3. Purchased through the Museum of Modern Art Syndicate, 1968.

4. His sale, Sotheby's, New York, *Highly Important Paintings, Drawings, and Sculpture from the André Meyer Collection*, October 22, 1980, no. 41 (ill.).

**246. Landscape (La Rue-des-Bois or Paris), 1908**

Oil on canvas

39¾ x 32 in. (100.8 x 81.3 cm)

The Museum of Modern Art, New York, gift of

Mr. and Mrs. David Rockefeller

Zervos II\* 83

Plates 352, 353, 356

**Provenance**

Leo and Gertrude Stein, Paris (acquired in autumn 1908,<sup>1</sup> and owned jointly until [pls. 353, 353] 1913/1914); Gertrude Stein, Paris (1913/1914 until<sup>2</sup> [pl. 356] 1946; thereafter, her estate); David and Peggy Rockefeller, New York (December 14, 1968,<sup>3</sup> until 1974); Museum of Modern Art, New York (gift of Mr. and Mrs. David Rockefeller, 1974)

**Notes**

1. Potter 1984, 263, and G. Stein and Picasso 2008, 60n2.

2. Zervos 1942 (II\* 83).

3. Acquired by David Rockefeller from the estate of Gertrude Stein through the Museum of Modern Art Syndicate, 1968. +19

**247. La Rue-des-Bois, 1908**

Oil on canvas

28¾ x 23¾ in. (72.5 x 59.5 cm)

Museo del Novecento e Case Museo, Milan

Zervos II\* 86

Plate 355

**Provenance**

Leo and Gertrude Stein, Paris (acquired in autumn 1908,<sup>1</sup> and owned jointly until 1913); Gertrude Stein, Paris (1913 until [pl. 355] 1946<sup>2</sup>; thereafter, her estate); Riccardo Jucker, Milan (after October 1955<sup>3</sup>)

**Notes**

1. Potter 1984, 263, and G. Stein and Picasso 2008, 60n2.

2. Zervos 1942 (II\* 86).

3. Probably purchased after Paris 1955. There are two versions of the catalogue for this exhibition, with different catalogue numbers. In the definitive exhibition catalogue, this work (Zervos II\* 86) was illustrated and listed as no. 16, "Paysage," but was misidentified as Zervos II\* 82. The work was sold in 1957 to Riccardo Jucker, Milan, with Galerie Louise Leiris, Paris, acting as agent. Edward Burns, e-mail message to Cécile Debray, June 10, 2010.

**248. Green Bowl and Black Bottle, 1908**

Oil on canvas

24 x 19½ in. (61 x 50.5 cm)

The State Hermitage Museum, Saint Petersburg

Zervos II\* 89

Plate 223

**Provenance**

Leo [and Gertrude] Stein, Paris (in or after 1908, until 1912<sup>3</sup>); Sergei Shchukin, Moscow (1912 until 1918<sup>2,3</sup>); State Museum of New Western Art, Moscow (1918 until 1948); State Hermitage Museum, Saint Petersburg (1948)<sup>4</sup>

**Notes**

1. London 1912, no. 60 (ill., as "Nature Morte, Lent by M. Leo Stein").

2. Appears in the Picasso Room of Sergei Shchukin's house in Moscow, 1913. Költzsch 1993, 73.

3. Daix and Rosselet 1979, no. 173.

4. Information provided by the online collection database State Hermitage Museum [hermitagemuseum.org], accessed June 3, 2010.

**249. Glasses and Fruit, 1908**

Oil on cradled panel

10½ x 8¾ in. (27 x 21 cm)

Museum Ludwig, Cologne

Zervos II\* 97

Plates 224, 351, 353-56, 382

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1908, and owned jointly until [pls. 351, 353] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 356, 382] at least 1942<sup>1</sup>); private collection, New York<sup>2</sup>; André Stassart, Liège, Belgium<sup>2</sup> (by 1978<sup>3</sup>); private collection, Liège<sup>2</sup>

**Notes**

1. Zervos 1942 (II\* 97), published in September, lists this work as "Coll. Mlle Gertrude Stein."

2. Daix and Rosselet 1979, no. 207, lists the provenance as referenced.

3. Paris 1978, no. 44 (ill.; caption reads: "Picasso: Verre et Fruit [1908] Galerie Stassart").

**250. Glasses and Fruit, 1908**

Oil on panel

10½ x 8¾ in. (27 x 21.6 cm)

Museo Thyssen-Bornemisza, Madrid

Zervos II\* 98

Plates 225, 352, 357, 358, 382



**Provenance**

Leo and Gertrude Stein, Paris (in or after 1908, and owned jointly until [pl. 352] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 357, 358, 382] 1946; thereafter, her estate); Nelson A. Rockefeller, New York (December 14, 1968<sup>2</sup>)

**Notes**

1. Zervos 1942 (II\* 98).
2. Purchased through the Museum of Modern Art Syndicate, 1968.

**251. *Three Women*, 1908**

Oil on canvas  
78 $\frac{3}{4}$  x 70 $\frac{1}{8}$  in. (200 x 178 cm)  
The State Hermitage Museum, Saint Petersburg  
Zervos II\* 108  
Plate 186

**Provenance**

Leo and Gertrude Stein, Paris (acquired early 1909,<sup>1</sup> and probably owned jointly until 1913<sup>2a,b</sup>); Galerie Kahnweiler, Paris (1913<sup>2a,b</sup>); Sergei Shchukin, Moscow (1913<sup>1</sup> until 1918); State Museum of New Western Art, Moscow (1918 until 1948); State Hermitage Museum, Saint Petersburg (1948)<sup>3</sup>

**Notes**

1. Purchased from the artist. It seems that around 1911 Leo tried to sell the painting to Sergei Shchukin; as the latter wrote: "Cher Monsieur, j'ai reçu votre lettre du 26 novembre et je vous remercie beaucoup pour votre proposition de me céder le grand tableau de Picasso 'Les trois femmes.' Mais je trouve aussi le tableau trop encombrant, la plan chez moi est déjà trop prise et je ne pense pas acheter des grands tableaux." Sergei Shchukin (Moscow) to Leo Stein, November 17/30, 1912, Beinecke YCAL, MSS 76, box 128, folder 2786. On May 29, 1913, the painting was sent to Daniel-Henry Kahnweiler, who sold the work to Shchukin soon thereafter. G. Stein and Picasso 2008, 55n1.
- 2a. Gertrude accepts the sale of this work in October 1913 as one of three works that Daniel-Henry Kahnweiler purchased through the exchange of money and Picasso's *Man with a Guitar* (1913; cat. 264). +35
- 2b. Label on verso of painting: "Galerie Kahnweiler no. 1490."
3. Information provided by the online collection database State Hermitage Museum [hermitagemuseum.org], accessed June 3, 2010.

**252. Study for *The Dryad (Nude in a Forest)*, 1908**

Gouache, ink, and graphite on card laid on cradled panel  
24 $\frac{3}{8}$  x 14 $\frac{1}{2}$  in. (62.5 x 37 cm)  
Private collection  
Zervos II\* 112  
Plates 219, 355

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1908, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 and later [pl. 355]); Galerie Simon,<sup>1</sup> Paris (inv. no. 6454, photo no. 415); Galerie Flechtheim,<sup>1</sup> Paris (inv. no. 4610, photo no. 721) (acquired by 1922<sup>1</sup>); René Gaffé, Brussels (by 1963)

**Notes**

1. Sales catalogue, Christie's, New York, *The Collection of René Gaffé, Property from the Estate of Madame René Gaffé*, November 6, 2001, sale no. 9854, lot no. 5.

**253. *Still Life with Fruit and Glass*, 1908**

Tempera on wood  
10 $\frac{5}{8}$  x 8 $\frac{3}{8}$  in. (27 x 21.1 cm)  
The Museum of Modern Art, New York, Estate of John Hay Whitney  
Zervos II\* 123  
Plates 352, 354, 357, 358, 382

**Provenance**

Leo and Gertrude Stein, Paris (acquired from the artist and owned jointly until [pls. 352, 354] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 357, 358, 382] 1946; thereafter, her estate); Mr. and Mrs. John Hay Whitney, New York (December 14, 1968<sup>1</sup> until 1983); Museum of Modern Art, New York (Estate of John Hay Whitney in 1983<sup>2</sup>)

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.
2. Washington, D.C. 1983, no. 56.

**254. *Vase, Gourd, and Fruit on a Table*, 1908**

Oil on canvas  
28 $\frac{3}{4}$  x 23 $\frac{3}{8}$  in. (73 x 60 cm)  
Yale University Art Gallery, New Haven, John Hay Whitney, B.A. 1926, M.A. (Hon.) 1956, Collection Zervos II\* 126  
Plates 227, 356, 382

**Provenance**

Leo [and Gertrude] Stein, Paris (in or after 1908, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 356, 382] 1946; thereafter, her estate); John Hay Whitney, New York (December 14, 1968,<sup>2</sup> until 1982); Yale University Art Gallery (1982<sup>3</sup>)

**Notes**

1. New York 1913, no. 345 (as "Nature morte No. 1") or 346 (as "Nature morte No. 2"), both "lent by Leo Stein."
2. Purchased through the Museum of Modern Art Syndicate, 1968.
3. Information provided by the online collection database Yale University Art Gallery [ecatalogue.art.yale.edu], accessed June 3, 2010.

**255. *Homage to Gertrude Stein*, 1909**

Tempera on panel  
8 $\frac{1}{4}$  x 10 $\frac{1}{4}$  in. (21 x 27.3 cm)  
Charles E. Young Research Library, UCLA Special Collections  
Online Picasso Project 09.180  
Plate 192

**Provenance**

Gertrude Stein, Paris (1909<sup>1</sup> until 1946; thereafter, her estate [and Alice Toklas?]); private collection, New York (by 1970<sup>2</sup>); Gilbert Harrison; UCLA Special Collections (1998<sup>3</sup>)

**Notes**

1. "The figuration of the women and the angels allows the date of this little panel to be given fairly certainly as spring 1909. It is quite likely that this tribute was painted for St. Gertrude's Day, 17 March." Daix and Rosselet 1979, no. 248.
2. Potter 170.
3. UCLA object record, provided to Janet Bishop, September 26, 2008.

**256. *The Reservoir, Horta de Ebro*, 1909**

Oil on canvas  
24 $\frac{1}{8}$  x 20 $\frac{1}{8}$  in. (61.5 x 51.1 cm)  
Promised gift of Mr. and Mrs. David Rockefeller to the Museum of Modern Art, New York  
Zervos II\* 157  
Plates 229, 353, 356, 361

**Provenance**

Leo and Gertrude Stein, Paris (purchased from the artist in autumn 1909,<sup>1</sup> and owned jointly until [pl. 353] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 356, 361] 1946; thereafter, her estate); David and Peggy Rockefeller, New York (December 14, 1968,<sup>2</sup> until 1991); Museum of Modern Art, New York (promised gift of Mr. and Mrs. David Rockefeller, 1991)

**Notes**

1. Daix and Rosselet, no. 280, and J. Richardson 1996, 142 (cf. 454n11).
2. Illustrated in *Transition* 1928, "by Courtesy of Miss Gertrude Stein." Cécile Debray, e-mail message to the author, June 10, 2010.
3. Purchased through the Museum of Modern Art Syndicate, 1968.

**257. *Houses on a Hill, Horta de Ebro*, 1909**

Oil on canvas  
25 $\frac{3}{8}$  x 31 $\frac{1}{8}$  in. (65 x 81 cm)  
Nationalgalerie, Museum Berggruen, Staatliche Museen, Berlin  
Zervos II\* 161  
Plates 230, 353, 356, 361

**Provenance**

Leo and Gertrude Stein, Paris (purchased from the artist in autumn 1909,<sup>1</sup> and owned jointly until [pl. 353] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 356, 361] 1946; thereafter, her estate); Nelson A. Rockefeller, New York (December 14, 1968<sup>2</sup>)

**Notes**

1. Daix and Rosselet 1979, no. 280, and J. Richardson 1996, 142 (cf. 454n11).
2. Illustrated in *Transition*, no. 11, 1928, "by Courtesy of Miss Gertrude Stein."
3. Purchased through the Museum of Modern Art Syndicate, 1968.

**258. *Head of a Woman (Fernande)*, 1909**

Oil on canvas  
23 $\frac{7}{8}$  x 20 $\frac{1}{4}$  in. (60.6 x 51.3 cm)  
The Art Institute of Chicago, Joseph Winterbotham Collection  
Zervos II\* 167  
Plates 228, 357

**Provenance**

Leo and Gertrude Stein, Paris (acquired from the artist in 1909,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 357] later); Dr. Gottlieb Friedrich von Reber, Lausanne (by 1926,<sup>2</sup> until at least 1932); René Gaffé, Brussels (by 1937); Valentine Dudensing Gallery, New York (in 1940); Art Institute of Chicago (1940)

**Notes**

1. Daix and Rosselet 1979, no. 287, and J. Richardson 1996, 142 (cf. 454n11) and 134 (ill.).
2. Einstein 1926, no. 266 (as "Bildnis einer Frau, 1909, Lugano, Sammlung Reber").



**259. *Le Journal*, 1912**

Oil on canvas  
18 x 14¾ in. (45.7 x 37.5 cm)  
Current location unknown  
Zervos II\* 316  
Plates 353, 358, 360

**Provenance**

[Leo and] Gertrude Stein, Paris (May 1912,<sup>1,2</sup> and owned jointly until [pl. 353] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 358, 360] 1946; thereafter, her estate); Mr. and Mrs. John Hay Whitney (December 14, 1968, until 1999<sup>3,4</sup>)

**Notes**

1. Purchased from the artist: "Two days later, on May 3 [1912], Picasso confirmed an appointment with her [Gertrude] for the following Monday [May 6, 1912]. Gertrude bought two smallish but extremely fine still lifes: *The Little Glass* [1912; cat. 261] and *Still Life with Newspaper* [the present work]." J. Richardson 1996, 223. It is now believed that Gertrude and Leo began to divide their collection in October 1913. Although they both made individual purchases before this date, it is believed they were sharing financial resources and it is nearly impossible to distinguish the actual owner until after the collection is split.
2. See letters from Picasso to Gertrude Stein dated May 1, 3, and 8, 1912. G. Stein and Picasso 2008, 115-17.
3. Purchased through the Museum of Modern Art Syndicate, 1968.
4. Their sale, Sotheby's, New York, May 10, 1999, lot no. 32 (ill.).

**260. *The Architect's Table*, 1912**

Oil on canvas mounted on panel  
28½ x 23½ in. (72.7 x 59.7 cm)  
The Museum of Modern Art, New York,  
The William S. Paley Collection, 1971  
Zervos II\* 321  
Plates 197, 358, 359

**Provenance**

Galerie Kahnweiler, Paris; Gertrude Stein, Paris (March/April 1912<sup>1,2</sup> until [pls. 358, 359] 1946; thereafter, her estate); Mr. and Mrs. William S. Paley, New York (December 14, 1968<sup>3</sup> until 1971); Museum of Modern Art, New York (The William S. Paley Collection, 1971)

**Notes**

1. In a letter dated March 28, 1912, Daniel-Henry Kahnweiler agrees to sell to Gertrude Stein one painting by Picasso—*The Architect's Table*—for 1,200 francs ("payable half now, half after your return to Paris in the fall"). He agreed to deliver the painting on Saturday, March 30, 1912, at six o'clock in the evening.
2. In a letter of April 1, 1912, Kahnweiler acknowledges a letter from Gertrude Stein, received the day before, containing a check for 600 francs in accordance with the sale agreement as noted above. Kahnweiler to Gertrude Stein, March 28 and April 1, 1912, Beinecke YCAL, MSS 76, series II, box 112, folder 2310.

2. According to Brenda Wineapple (1996, 346), this was Gertrude's "first independent purchase."
3. Purchased through the Museum of Modern Art Syndicate, 1968.

**261. *The Small Glass*, 1912**

Oil on canvas  
18¼ x 15⅝ in. (46 x 38 cm)<sup>1</sup>  
Current location unknown  
Zervos II\* 323  
Plates 354, 357, 360

**Provenance**

[Leo and] Gertrude Stein, Paris (May 1912,<sup>2,3</sup> and owned jointly until [pl. 354] 1913/1914); Gertrude Stein, Paris (1913/1914<sup>3</sup> until [pls. 357, 360] probably 1946; thereafter, her estate)

**Notes**

1. Zervos reproduced the work as noted here; as seen in the plates cited above, it hangs in the Stein apartment window.
2. Purchased from the artist: "Two days later, on May 3 [1912], Picasso confirmed an appointment with her [Gertrude] for the following Monday [May 6, 1912]. Gertrude bought two smallish but extremely fine still lifes: *The Little Glass* [the present work] and *Still Life with Newspaper* [1912; cat. 259]." J. Richardson 1996, 223.
3. See letters from Picasso to Gertrude Stein dated May 1, 3, and 8, 1912. G. Stein and Picasso 2008, 115-17.

**262. *Violin*, 1912**

Oil, sand, and charcoal on canvas  
21½ x 17 in. (54.6 x 43.2 cm)  
Private collection  
Zervos II\*\* 368<sup>A</sup>  
Plates 231, 354, 357, 361

**Provenance**

[Leo and] Gertrude Stein, Paris (in or after 1912 [pl. 354], and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 357, 361] 1946; thereafter, her estate); André Meyer, New York (December 14, 1968,<sup>2</sup> until October 1980<sup>3</sup>); private collection

A. A similar drawing of a violin from this period is in the Philadelphia Museum of Art from the Louise and Walter Arensberg Collection, 1950 (1950.134.167).

**Notes**

1. Zervos 1942 (II\*\* 368).
2. Purchased through the Museum of Modern Art Syndicate, 1968.
3. His sale, Sotheby Parke-Bernet, Inc., New York, October 22, 1980, lot no. 34 (ill.).

**263. *Guitar on a Table*, 1912**

Oil, sand, and charcoal on canvas  
20⅞ x 24¼ in. (51.1 x 61.6 cm)  
Hood Museum of Art, Dartmouth College, Hanover,  
New Hampshire; gift of Nelson A. Rockefeller, Class  
of 1930  
Zervos II\*\* 373  
Plates 232, 357, 358, 360, 361

**Provenance**

[Leo and] Gertrude Stein, Paris (gift of the artist to Gertrude in 1913, until [pls. 357, 358, 360, 361] 1946; thereafter, her estate); Marlborough Gallery, London (1968 until 1970); Nelson A. Rockefeller, New York (by 1970 to 1975<sup>2</sup>); Hood Museum of Art, Dartmouth College, Hanover, New Hampshire (1975<sup>2</sup>)

**Notes**

1. Zervos 1942 (II\*\* 373).
2. Information provided by the online collection database Hood Museum of Art [hoodmuseum.dartmouth.edu], accessed June 3, 2010.

**264. *Man with a Guitar*, 1913**

Oil and encaustic on canvas  
51¼ x 35 in. (130.2 x 88.9 cm)  
Private collection  
Zervos II\*\* 436  
Plates 234, 357, 361

**Provenance**

Galerie Kahnweiler, Paris; Gertrude Stein, Paris (October 1913/January 15, 1914<sup>1</sup> until [pls. 357, 361] 1946; thereafter, her estate); André Meyer, New York (December 14, 1968,<sup>2</sup> until later)

**Notes**

1. Gertrude acquired *Man with a Guitar* from Daniel-Henry Kahnweiler through the exchange of three earlier works: *Young Acrobat on a Ball* (1905; cat. 234); *Three Women* (1908; cat. 251); and *Nude with a Towel* (1907; cat. 242). +35
2. Purchased through the Museum of Modern Art Syndicate, 1968.

**265. *Student with a Pipe*, 1914**

Gesso, sand, pasted paper, oil, and charcoal on canvas  
28¼ x 23⅝ in. (73 x 58.7 cm)  
The Museum of Modern Art, New York,  
Nelson A. Rockefeller Bequest  
Zervos II\*\* 444  
Plates 233, 357, 360, 361

**Provenance**

Gertrude Stein, Paris (in or after March 1914 [pl. 357] until [pls. 360, 361] 1946; thereafter, her estate); Nelson A. Rockefeller, New York (December 14, 1968<sup>1</sup> until 1979); Museum of Modern Art, New York (Nelson A. Rockefeller Bequest, 1979)

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.

**266. *Woman with a Guitar*, 1914**

Oil, sand, and charcoal on canvas  
45½ x 18⅞ in. (115.6 x 47.3 cm)  
The Museum of Modern Art, New York, gift of Mr.  
and Mrs. David Rockefeller, 1975  
Zervos II\*\* 448  
Plates 235, 361

**Provenance**

Galerie Kahnweiler, Paris; Gertrude Stein, Paris (in or after 1914 until [pl. 361] 1946; thereafter, her estate); David and Peggy Rockefeller, New York (December 14, 1968,<sup>1</sup> until 1975); Museum of Modern Art, New York (gift of Mr. and Mrs. David Rockefeller, 1975)

**Notes**

1. Acquired by David Rockefeller from the estate of Gertrude Stein through the Museum of Modern Art Syndicate in 1968. +19



**267. *Still Life with Fruit, Glass, and Newspaper*, 1914**

Oil and sand on canvas  
13 $\frac{3}{8}$  x 16 $\frac{1}{2}$  in. (34.5 x 42 cm)  
Kreeger Museum, Washington, D.C.  
Zervos II\*\* 530  
Plate 236

**Provenance**

Gertrude Stein, Paris (in or after 1914 until at least 1932<sup>1</sup>); G. David Thompson, Pittsburgh<sup>2</sup>; Knoedler and Company, New York (by 1962<sup>3</sup>)

**Notes**

1. Zurich 1932, no. 87 (as "Stilleben mit Zeitung, Mlle Gertrud Stein, Paris").
2. Daix and Rosselet 1979, no. 781.
3. New York 1962, no. 22 (as "Still Life with Grapes, Pear and Newspaper on a Table, M. Knoedler and Co., Inc., New York").

**268. *Still Life with Bottle of Rum*, 1914**

Oil and charcoal on canvas  
15 x 18 $\frac{1}{2}$  in. (38.1 x 46 cm)  
Nancy and Robert Blank, New York  
Zervos II\*\* 535; Daix and Rosselet 780  
Plate 237

**Provenance**

Gertrude Stein, Paris (in or after 1914 until 1946; thereafter, her estate); Mr. and Mrs. John Hay Whitney (December 14, 1968<sup>1</sup>–99<sup>2</sup>); Nancy and Robert Blank, New York (May 1999)

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.
2. Their sale, Sotheby's, New York, May 10, 1999, lot no. 29 (as "Nature morte à la bouteille de rhum").

**269. *Still Life*, 1922**

Oil on canvas  
32 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in. (81.6 x 100.3 cm)  
The Art Institute of Chicago, Ada Turnbull Hertle Endowment  
Zervos XXX 286

**Provenance**

Gertrude Stein, Paris (acquired possibly in exchange for an earlier work by the artist, late winter 1923,<sup>1</sup> until 1946; thereafter, her estate, until at least 1948<sup>2</sup>); Knoedler and Company, New York (July 1949<sup>3,4</sup> until 1953); Art Institute of Chicago (1953)<sup>5</sup>

**Notes**

1. Likely the "new Picasso" that Gertrude Stein refers to in a letter of perhaps April 1923 to Henry McBride: "I have a new Picasso I traded for an old and two new Masson's." +22 Laurence Madeline suggests that the acquisition was a gift, based on correspondence from February 15, 1923. G. Stein and Picasso 2008, 272.

2. Alice Toklas proposes the sale of several works to Donald G. Gallup in a letter of March 23, 1948: "Now I have his [Allan Stein's] consent to sell a picture and if your museum is prepared—as I think you once said they might be—will you please tell me what is the next step for me to take. I want to sell the latest Picasso here—the brightly colored cubist in the little salon. Picasso told me that it was worth 10,000. When I wanted to sell it last summer I had an offer for it for that price in francs—but then I wanted dollars for Carl's publishing. There will be a way of getting the picture over. It is eighty-one centimetres by one metre." Toklas 1973, 108.

3. Letter dating the purchase of the work to July 1949 and its resale to the Art Institute of Chicago in 1953 from Richard Finnegan at Knoedler, September 1975, AIC, curatorial records.
4. Knoedler photo no. A 4217.
5. Art Institute of Chicago online collection database [artic.edu], accessed July 2009.

**WORKS ON PAPER****270. *Head of a Bearded Man*, 1902–3**

Charcoal on paper, signed upper right  
12 x 8 $\frac{1}{2}$  in. (30.5 x 21.6 cm)  
Current location unknown<sup>3</sup>  
Zervos XXII 34

**Provenance**

Leo and Gertrude Stein, Paris<sup>1,2</sup> (probably owned jointly until 1913/1914); Gertrude Stein, Paris (probably 1913/1914, until later); Leon Anthony Arkus, Pittsburgh (by 1970)

**Notes**

1. The only record of Stein provenance is the inclusion in Potter 1970, 164.
2. Neither Zervos nor Palau i Fabre 1981 nor OPP have provenance information that might corroborate ownership by the Stein family.
3. An undated letter from Sam Salz, Inc., New York, indicates that the present work had at some point been in a private collection in England and in the collection of Gerald Corcoran without further indications or information. MoMA Archives, Margaret Potter Papers, Potter, 9d.

**271. *Crouching Nude with Green Stocking*, 1902<sup>A</sup>**

Graphite and watercolor on paper, signed lower left<sup>3</sup>  
10 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (27.7 x 20 cm)  
Current location unknown  
Daix and Boudaille VII 16<sup>A</sup>

**Provenance**

Gertrude Stein, Paris; André Schoeller, Paris; Mme L., Paris<sup>1</sup>; private collection<sup>2</sup>; Stanley J. Seeger, New York (probably 1988<sup>3</sup> until November 1993<sup>4</sup>)

A. This work relates closely to Zervos XXII 340 in the collection of Museu Picasso, Barcelona (MPB110.036).

**Notes**

1. Daix and Boudaille 1966 (VII 16) cites early provenance.
2. Sales catalogue, Ader, Picard, Tajan, Paris, June 22, 1988, lot no. 20, indicates previous owners as: "Collection particulière, Collection d'un grand amateur."

3. Sales catalogue, Christie's, London, November 29, 1988, lot no. 355, as former collection "Gertrude Stein, Paris; André Schoeller, Paris." The 1993 Sotheby's, New York, sale indicates that the 1988 Christie's, London, sale precedes the Seeger ownership of this work.
4. His sale, Sotheby's, New York, November 4, 1993, lot no. 403 (ill.)

**272. *Nude with Crossed Legs*,<sup>A</sup> 1903**

Pastel on paper mounted on canvas  
22 $\frac{7}{16}$  x 16 $\frac{3}{16}$  in. (57 x 43 cm)  
Collection Louis and Evelyn Franck, on deposit with Fondation Socindec  
Zervos I 181

**Provenance**

Leo and Gertrude and/or Michael and Sarah Stein, Paris; Galerie Beyeler, Basel<sup>1</sup>

A. This work appears in a photograph of an unknown location in an album of photographs owned by Annette Rosenshine. Annette Rosenshine papers, BANC PIC 1964.049-.050—ALB, The Bancroft Library, University of California, Berkeley.

**Notes**

1. Online Picasso Project 03:063 lists the work formerly in the inventory of Galerie Beyeler, Basel.

**273. *Family at Supper*, 1903**

Pen and ink with watercolor on paper  
12 $\frac{3}{8}$  x 17 $\frac{1}{2}$  in. (32.1 x 44.5 cm)  
Collection Albright-Knox Art Gallery, Buffalo, Room of Contemporary Art Fund, 1941  
Zervos VI 563

**Provenance**

Gertrude Stein, Paris; Galerie Kate Pens, Paris; Peter Watson, London; French Art Galleries, New York; Albright-Knox Gallery, Buffalo (by 1941)<sup>1</sup>

**Notes**

1. Provenance based on Daix and Boudaille 1966 (IX 13).

**274. *Nude Woman Standing in Profile*, 1903**

Signed and dated lower left  
9 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. (24.5 x 16.5 cm)  
Current location unknown  
Zervos VI 564

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946<sup>1</sup>); thereafter, her estate and Alice Toklas until 1954<sup>2</sup>); Ragnar Moltzau, Oslo (by 1956)<sup>3</sup>

**Notes**

1. G. Stein 1938, 3 (ill.).
2. Paris 1954, no. 1 (ill.).
3. Oslo 1956, no. 3 (as "Femme nue debout, de profil," lent by "Ragnar Moltzau, Oslo").

**275. *The Beggar's Meal*, 1903-4**

Watercolor  
9 $\frac{5}{8}$  x 13 $\frac{3}{8}$  in. (24.5 x 34.5 cm)  
Current location unknown  
Zervos VI 684

**Provenance**

Probably Leo and Gertrude Stein, Paris (in or after 1905, until 1913/1914); Gertrude Stein, Paris (1913/1914 until at least 1938<sup>1</sup>); Jacques Seligmann, New York (1954)<sup>2</sup>

**Notes**

1. G. Stein 1938, between 38-43 (ill.), listed as "Coll. Miss Gertrude Stein." All other works listed as such remained in the Gertrude Stein collection until 1946 and were part of her estate.
2. Zervos 1954 (VI 684).

**276. *The Acrobat*, 1904**

Ink on paper, signed lower left  
9 $\frac{1}{4}$  x 6 $\frac{1}{8}$  in. (23.5 x 15.5 cm)  
Current location unknown  
Zervos VI 602

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954)<sup>2</sup>

**Notes**

1. Paris 1954, no. 7 (ill.).
2. Zervos 1954 (VI 602).

**277. *Study for Young Acrobat on a Ball*, 1904**

Ink on paper, signed upper left  
10 x 6 $\frac{1}{8}$  in. (25.5 x 15.5 cm)  
Current location unknown  
Zervos VI 603

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Sainenberg Gallery, New York<sup>3</sup>; Sidney E. Cohn (until 1992)<sup>3</sup>

**Notes**

1. Paris 1954, no. 9 (ill.).
2. Zervos 1954 (VI 603).

3. Cohn estate sale, Sotheby's, New York, *Modern Paintings, Drawings and Sculpture from the Estate of Sidney E. Cohn*, May 13-14, 1992, lot no. 8, as having been purchased through Sainenberg Gallery, New York.

**278. *Study for Young Acrobat on a Ball*, 1904**

Ink on paper, signed lower right  
10 $\frac{1}{4}$  x 6 $\frac{1}{8}$  in. (26 x 16 cm)  
Current location unknown  
Zervos VI 604

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954)<sup>2</sup>

**Notes**

1. Paris 1954, no. 8 (ill.).
2. Zervos 1954 (VI 604).

**279. *The Promenade*, 1904**

Ink on paper  
15 $\frac{3}{4}$  x 12 in. (40 x 30.5 cm)  
Current location unknown  
Zervos VI 618

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954)<sup>2</sup>

**Notes**

1. Paris 1954, no. 3.
2. Zervos 1954 (VI 618).

**280. *Danse barbare*, 1904**

Pen and India ink on paper laid on card  
9 $\frac{1}{4}$  x 12 in. (23.5 x 30.5 cm)  
Current location unknown  
Zervos VI 619

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954)<sup>2</sup>

**Notes**

1. Paris 1954, no. 6.
2. Zervos 1954 (VI 619).

**281. *Une très belle danse barbare*, 1904 (letter ca. 1905)**

Ink on paper  
11 $\frac{1}{4}$  x 15 $\frac{7}{8}$  in. (28.6 x 40.3 cm)  
Private collection  
Zervos VI 621  
Plate 79

**Provenance**

Leo Stein, Paris; Curt Valentin, New York (by 1949,<sup>1</sup> until at least 1954<sup>2</sup>); Perry T. Rathbone (1954 until 2000); private collection

**Notes**

1. Princeton 1949, no. 10 (ill., as "Caricature, Letter to Leo Stein [signed in 1948]" and "Collection of Curt Valentin").
2. Zervos 1954 (VI 621).
3. According to private sources, the work was bequeathed to Perry T. Rathbone by Curt Valentin.

**282. *Cuckold*, 1904**

Ink on paper  
8 $\frac{1}{4}$  x 8 $\frac{1}{8}$  in. (21 x 22 cm)  
Current location unknown  
Zervos VI 622

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954)<sup>2</sup>

**Notes**

1. Paris 1954, no. 5.
2. Zervos 1954 (VI 622).

**283. *The Concierge*, 1904**

Ink on paper  
11 $\frac{1}{16}$  x 15 $\frac{3}{8}$  (29 x 39 cm)  
Current location unknown  
Zervos VI 624

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954)<sup>2</sup>

**Notes**

1. Paris 1954, no. 4.
2. Zervos 1954 (VI 624).

**284. *La Belle qui passe*, 1904**

Ink on paper  
11 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in. (29.2 x 40 cm)  
The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Sainenberg  
Zervos VI 625

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Curt Valentin Gallery, New York (acquired 1954<sup>3</sup>); Mr. and Mrs. Daniel Sainenberg, New York (by 1970<sup>3</sup> until 1977); Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Sainenberg, 1977

**Notes**

1. G. Stein 1938, 169 (ill.).
2. Paris 1954, no. 2.
3. Zervos 1954 (VI 625).
4. *La Belle qui passe* is listed as no. 52463, 20 x 40 cm, 1904, \$250 on a page titled "Dessins de Picasso," probably from 1954, in the business records of Curt Valentin. MoMA Archives, Curt Valentin Papers, Series VII, "Business Records," Subseries A.1, "Kahnweiler bills (1952-54)."
5. Potter 1970, 164.



**285. *The Couple*, 1904**

Charcoal on paper, signed lower left  
13<sup>3</sup>/<sub>16</sub> x 10<sup>1</sup>/<sub>16</sub> in. (34.5 x 25.5 cm)  
Current location unknown  
Zervos VI 661

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 10 (ill.).
2. Zervos 1954 (VI 661).

**286. *Mother and Child*, 1904**

Sepia wash on paper, signed and dated lower right  
14<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>4</sub> in. (36.2 x 26 cm)  
Current location unknown

**Provenance**

Leo Stein, Paris; Mr. and Mrs. Cornelius J. Sullivan, New York (possibly by 1933,<sup>1</sup> until 1937<sup>2</sup>)

**Notes**

1. Mrs. Cornelius J. Sullivan owned at least eight Picasso works on paper that had formerly belonged to Leo Stein, at least four of which were exhibited in Springfield 1933: nos. 123, 124, 176, 177.
2. His estate and her property sale, American Art Association, New York, April 29 - May 1, 1937, lot no. 201 (ill.) (as "Mother and Child," formerly "Collection of Leo Stein").

**287. *Study for The Actor*, 1904-5**

Graphite on paper  
19 x 12<sup>1</sup>/<sub>2</sub> in. (48.3 x 31.8 cm)  
Private collection  
Zervos VI 681  
Plate 69

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris<sup>2</sup>; Curt Valentin, New York; Nelson A. Rockefeller, New York (by 1957<sup>3</sup>); Harold Diamond, New York; Sidney Cohn, New York (until May 1992); Stanley J. Seeger (until November 1993)

**Notes**

1. Paris 1954, no. 19 (ill.).
2. Zervos 1954 (VI 681).
3. Oslo 1956, no. 12 (ill., as "Étude pour 'L'Acteur' et deux portraits de Fernande," 1905, 38.5 x 32.5 [cm], Z.VI 681, "Private collection, New York"); and New York 1957, no. 24 (ill., as "Study for 'The Actor' with profiles of Fernande," lent by "Nelson A. Rockefeller, New York").

**288. *Profile of a Young Boy*, 1905**

Ink and gouache on cardboard  
17<sup>1</sup>/<sub>2</sub> x 14<sup>3</sup>/<sub>8</sub> in. (44.5 x 36.5 cm)  
Current location unknown  
Zervos I 216  
Plates 346, 353, 354, 358, 359

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905 [pl. 346], and owned jointly until [pls. 353, 354] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 358, 359] later<sup>1</sup>); Pablo Picasso, Paris (probably before 1932<sup>1</sup> and until 1973; thereafter, his estate<sup>2</sup>)

**Notes**

1. Zervos 1932 (I 216) does not indicate the current owner.
2. Picasso Succession no. 12060.

**289. *The Milk Bottle*, 1905**

Gouache on cardboard  
24<sup>3</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> in. (62.5 x 45.1 cm)  
The Museum of Fine Arts, Houston, gift of Oveta Culp Hobby  
Zervos I 227  
Plates 67, 347, 352, 354

**Provenance**

Leo and Gertrude Stein, Paris (acquired by late 1906 or early 1907<sup>1</sup> [pl. 347], and owned jointly until [pl. 352] 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 355] later); Pierre Matisse Gallery, New York (until 1945<sup>2</sup>); Mrs. Oveta Culp Hobby, Houston (by 1970,<sup>2</sup> until 1984<sup>3</sup>); Museum of Fine Arts, Houston (by 1984<sup>3</sup>)

**Notes**

1. Wineapple 1996, 207-8.
2. Potter 1970, 164.
3. Information provided by Rebecca A. Dunham, Museum of Fine Arts, Houston.

**290. *Strolling Player and Child*,<sup>A</sup> 1905**

Gouache and pastel on cardboard  
27<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>2</sub> in. (70.5 x 52 cm)  
The National Museum of Art, Osaka  
Zervos I 295  
Plate 178

**Provenance**

Michael and Sarah Stein, Paris (by 1907<sup>A</sup>); Stephen C. Clark, New York (1931/32<sup>1,2</sup> until 1960<sup>3,4</sup>); thereafter, Mrs. Stephen C. Clark<sup>5</sup>; Mrs. Robert P. Hutchins, Manchester, Vermont (1970<sup>6</sup>); Susan Clark Lefferts, Middleburg, Virginia (until 1976<sup>7</sup>); Gallery Knoedler, New York, and Nichido Gallery, Japan (1976); The National Museum of Art, Osaka (1978)

A. This work appears in a photograph of an unknown location in an album of photographs owned by Annette Rosenshine. Annette Rosenshine papers, BANC PIC 1964.049-.050—ALB, The Bancroft Library, University of California, Berkeley.

**Notes**

1. New York 1931, no. 19 (ill., as "Deux Harlequins, Lent anonymously").
2. Zervos 1932 (I 295) notes the owner as "Collection Clark, New York."
3. New Haven 1960, no. 192 (ill.; "Lent by Stephen C. Clark").
4. Stephen Carlton Clark (August 29, 1882 - September 17, 1960).
5. New York 1966, no. 126 ("Lent by Mrs. Stephen C. Clark").

6. Potter 1970, 166.

7. Sales catalogue, Sotheby's, New York, October 20, 1976, lot no. 10 (ill.), as "Property of Susan Clark Lefferts, Middleburg, Virginia."

**291. *The Acrobat Family*, 1905**

Watercolor, gouache, and ink on paper  
41 x 29<sup>1</sup>/<sub>2</sub> in. (104 x 75 cm)  
Gothenburg Museum of Art, Sweden  
Zervos I 299  
Plates 22, 363, 365

**Provenance**

Clovis Sagot, Paris; Leo and Gertrude Stein, Paris (owned jointly in 1905,<sup>1-4</sup> and possibly owned later by Michael and Sarah Stein, Paris [pls. 363, 365]); Conrad Pineus, Gothenburg, Sweden (until 1922)

**Notes**

1. L. Stein 1996, 169, describes the present work and notes that it was acquired from Clovis Sagot in 1905.
2. Cowling et al. 2002, 363, dates the acquisition of this work to spring 1905 at the moment when "Leo Stein discovers the work of Picasso at the Galeries Serrurier (February 25 - March 6, 1905) and buys *Acrobat's Family with a Monkey* from Clovis Sagot."
3. Barcelona 1992, 162-63, dates the acquisition to between October 18 and November 2, 1905, and claims this to be "the first work to be purchased by Leo and Gertrude Stein."
4. The present work clearly appears to have been acquired by November 1905, and is likely one of the two Picasso works, with *Girl with a Basket of Flowers* (1905; pl. 9, cat. 232), that Leo mentions in a letter dated November 29, 1905, to Mabel Weeks. Beinecke YCAL, MSS 78, box 1, folder 51-69.

**292. *Monkey*, 1905**

Pen and black ink and brush and black wash on paper  
7<sup>5</sup>/<sub>16</sub> x 7<sup>7</sup>/<sub>8</sub> in. (20.1 x 18.8 cm)  
The Baltimore Museum of Art, Baltimore, Maryland, bequest of Dr. Grace McCann Morley, New Delhi, India, in Memory of Sarah Stein

**Provenance**

Michael and Sarah Stein, Paris (probably until 1938; thereafter, Sarah Stein, Palo Alto)<sup>1,2</sup>; Grace McCann Morley<sup>2</sup>

**Notes**

1. The Steins owned the gouache of this subject: *The Acrobat's Family* (1905; cat. 291), which was purchased by Leo and Gertrude and later hung in the rue Madame apartment of Michael and Sarah. This sketch, thought to have belonged to Michael and Sarah, is one of three sections of a single sheet from 1905, which on both sides reveals preliminary studies for the gouache. This larger sheet of drawings was divided in three parts at an unknown date but has been reassembled by the Baltimore Museum and is now exhibited in a single frame. In its reconstituted form, one side displays





several studies of a monkey, including the present example, as well as two framed sketches for the acrobat's family. The other depicts two preparatory sketches from 1905: *Mother Kissing Child with Standing Woman* and *Circus Family with Violinist* (both Baltimore Museum of Art).

2. The present ink drawing is the only one of these three parts with a known Stein provenance (it was later gifted to Grace McCann Morley). However, it was exhibited in the New York 1970 exhibition as having been part of the collection of Michael and Sarah Stein alongside *Mother Kissing Child with Standing Woman* and *Circus Family with Violinist*. Potter 1970, 165.

### 293. *The Jester's Family*, 1905

Ink, colored pencil, and wash on paper  
6½ x 4⅞ in. (16.5 x 12.4 cm)  
Current location unknown  
Zervos XXII 158

#### Provenance

Fernande Olivier, Paris (acquired from the artist<sup>1</sup>); Sarah Stein, Paris (1911<sup>2</sup> until at least February 1947<sup>3</sup> and before December 1951<sup>4</sup>); Mrs. Robert Woods Bliss, Washington, D.C.

#### Notes

- The work is inscribed at top right: "Pour Fernande, Pablo."
- J. Richardson 1991, 343.
- Following a 1947 visit to Sarah Stein in Palo Alto, Fiske Kimball described her collection: "I recall... beautiful Picasso drawings and prints of the *Saltimbanques* & Harlequin period, especially one of Fernande with the baby they never had—marvelously drawn, as only Raphael could draw a child & Madonna (I am sure consciously)—with Harlequin-Picasso playing a guitar [*sic*] in the background. This drawn by Picasso for Fernande after a quarrel, & later given by Fernande to Sarah Stein." +9
- Fiske Kimball discusses the recent sales from the collection of Sarah Stein in a letter dated December 11, 1951, to Sturgis Ingersoll: "The beautiful Raphael-like drawing by Picasso (blue period), with himself as a harlequin and Fernande with the baby they never had, went by the board to rescue Danny." PMA Kimball Papers.

### 294. *Head of a Boy*, 1905

Opaque matte paint on composition board  
9⅞ x 7⅞ in. (24.6 x 18.6 cm)  
The Cleveland Museum of Art, bequest of Leonard C. Hanna, Jr.  
Zervos I 303  
Plates 72, 351, 355

#### Provenance

Leo and Gertrude Stein, Paris (acquired from the artist, and owned jointly until [pl. 351] 1913/1914); Gertrude Stein, Paris (1913/1914 and probably until [pl. 355] at least November 1937<sup>1-3</sup>); Horst Bohrmann, Berlin<sup>3</sup>

#### Notes

- George 1931 illustrates six Picasso drawings between 58 and 59, of which two are owned by Gertrude. For the present work, the caption information is printed in French ("Tête d'homme") and English ("A Man's Head. [Photo Gal. Simon]").
- New York 1937, no. 4 (ill., as "Tete de Garçon, 1905; Collection Gertrude Stein").
- Daix and Boudaille 1966 (XV 7).

### 295. *Equitation*, 1905

Pen on paper  
12½ x 16 in. (31.8 x 40.7 cm)  
Current location unknown  
Zervos XXII 261

#### Provenance

Gertrude Stein and Alice Toklas, Paris (until 1946<sup>1</sup>; thereafter, Alice Toklas<sup>2</sup>); Galerie Rosengart, Lucerne<sup>3</sup>; J. Westheimer, Cincinnati<sup>3</sup>

#### Notes

- A similar work (Zervos XXII 263), possibly from the collection of Gertrude Stein, was later sold to Galerie Rosengart. Both works relate to the series of four drawings of horses and riders (Zervos XXII 258, 259, 260, and 262) in the Cone collection.
- On March 23, 1948, Alice Toklas wrote to Donald Gallup: "[T]here are two lovely drawings that belong to me—a nude on a horse—and two nudes—one with a fan—do you remember them. Well I want Yale to have them and if I can get them over the sooner the better." Toklas 1973, 109. The two drawings are identified here for the first time as Zervos XXII 261 (the present work) and Zervos VI 875 (*Two Standing Nudes* [1906; cat. 342]).
- Daix and Boudaille 1966 (XII 12) establishes the provenance of the work's first three owners.

### 296. *Equestrienne*, 1905

Pen on paper, signed lower left  
9¼ x 12 in. (23.5 x 30.5 cm)  
Current location unknown  
Zervos XXII 263

#### Provenance

Possibly Gertrude Stein, Paris<sup>1</sup>; Galerie Rosengart, Lucerne; private collection, Switzerland<sup>2</sup>

#### Notes

- A similar work (Zervos XXII 261) from the collection of Gertrude Stein was later sold to Galerie Rosengart; although unproven to date, Stein ownership is possible. Both works relate to the series of four drawings of horses and riders (Zervos XXII 258, 259, 260, and 262) in the Cone Collection.
- Daix and Boudaille 1966 (XII 13) cites Galerie Rosengart as the earliest known provenance.

### 297. *Two Men Posing*, 1905

Ink on paper  
9⅞ x 12⅞ in. (24 x 32 cm)  
Current location unknown  
Zervos VI 629 [This work is the verso of *Four Nude Men*, unidentified]

#### Provenance

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Picard Collection (by 1970<sup>3</sup>)

#### Notes

- Paris 1954, no. 12 (as "Quatre hommes nus, au verso, deux hommes posant").
- Zervos 1954 (VI 629).
- Potter 1970, 166.

### 298. *Standing Nude*, 1905

Graphite on paper, signed in 1937  
24⅞ x 18⅞ in. (62.7 x 45.9 cm)  
The Museum of Art, Rhode Island School of Design, Providence, gift of Mrs. Murray S. Danforth  
Zervos VI 645



#### Provenance

Leo and Gertrude Stein, Paris (in or after 1905<sup>2</sup> until 1913/1914); Leo Stein, Settignano (1913/1914 until ca. 1937<sup>1</sup>); unknown American intermediary; Pierre Matisse, New York (ca. 1937-43<sup>1,2</sup>); Museum of Art, Rhode Island School of Design (1943<sup>3</sup>)

#### Notes

- A document for this work indicates the information as recorded here. MoMA Archives, Potter 9b.
- According to Emily Peters at RISD: "On the original intake form, there is a reference to a July 8, 1943 letter from Pierre Matisse stating that he bought the drawing through an American intermediary from Leo Stein, who had it probably since the date of execution, about 1905.... Apparently it was unsigned at the time Matisse bought the drawing from Stein; Matisse took the drawing to Picasso and asked him to sign it, which he did." Emily Peters, e-mail message to author, November 2009.
- Princeton 1949, no. 8 (ill., as "Standing Nude [signed in 1937]" lent by "Rhode Island School of Design").

### 299. *Study of Men, Woman, and Bull*, 1905

Ink on paper  
13⅞ x 10¼ in. (33.5 x 26 cm)  
Current location unknown  
Zervos VI 655

#### Provenance

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Nelson Rockefeller Collection<sup>3</sup>

#### Notes

- Paris 1954, no. 17.
- Zervos 1954 (VI 655).
- According to Margaret Potter Papers at MoMA Archives (Potter, 9d), the work was "purchased by N[elson] A. R[ockefeller] from Curt Valentin."

### 300. *Acrobats with Monkey*, 1905

Ink on paper, signed lower left  
11¼ x 7¼ in. (28.5 x 18.5 cm)  
Olivier Berggruen, New York  
Zervos VI 656

#### Provenance

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946<sup>1</sup>; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>3</sup>), the Hanover Gallery, London<sup>4</sup>; Ella Winter, London (before 1961<sup>4</sup>)



**Notes**

1. The Picasso drawing is one of two illustrations reproduced in *Formes* (George 1931, 56; see also cat. 313); captions for both read: "Gertrude Stein Collection." The illustrations accompany an article titled "Fifty Years of Picasso and the Death of the Still-Life" by Waldemar George.
2. Paris 1954, no. 24 (ill.).
3. Zervos 1954 (VI 656).
4. Sales catalogue, Sotheby's, London, June 20, 2006, lot no. 138, lists the former owner(s) as noted.

**301. Two Men, 1905**

Pen and ink on paper laid on board, signed lower left 9½ x 12½ in. (23.2 x 31.8 cm)  
Current location unknown  
Zervos VI 658; Online Picasso Project 05.357

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Galerie des Etats-Unis, Cannes (by 1961<sup>3</sup>); Dr. Paul Brody, Nice<sup>3</sup>

**Notes**

1. Paris 1954, no. 16 (ill.).
2. Zervos 1954 (VI 658).
3. Online Picasso Project 05.357 notes the former owner(s) as listed above.

**302. The Fencer, 1905**

Ink on paper  
9½ x 12½ in. (24 x 32 cm)  
Current location unknown  
Zervos VI 659 [this work is possibly the verso of *The Dance* (cat. 303)]

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 14 (as "La danse, au verso, l'escrimeur").
2. Zervos 1954 (VI 659).

**303. The Dance, 1905**

Ink on paper  
9½ x 12½ in. (24 x 32 cm)  
Current location unknown  
Zervos VI 724 [this work is possibly the recto of *The Fencer* (cat. 302)]

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 14 (as "La danse, au verso, l'escrimeur").
2. Zervos 1954 (VI 724).

**304. Three Nude Men, 1905**

Ink on paper  
9¼ x 12½ in. (23.5 x 31.5 cm)  
Current location unknown  
Zervos VI 664

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas until 1954<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 22.
2. Zervos 1954 (VI 664).

**305. Self-Portrait and Nudes, 1905**

Ink on paper  
9½ x 12½ in. (24 x 32 cm)  
Current location unknown  
Zervos VI 666 [verso was once *Three Men Posing* (cat. 306)]

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); H. Arnold Steinberg, Montreal (by 1970<sup>3</sup>)

**Notes**

1. Paris 1954, no. 13 (sheet now divided: recto, "Portrait de Picasso et nus" [the present work]; verso, "Trois hommes posant" [1905; cat. 306]).
2. Zervos 1954 (VI 666).
3. Potter 1970, 166.

**306. Three Men Posing, 1905**

9½ x 12½ in. (24 x 32 cm)  
Ink on paper  
Current location unknown  
Zervos VI 671 [recto was once *Self-Portrait and Nudes* (cat. 305)]

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas until 1954<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 13 (sheet now divided: recto, "Portrait de Picasso et nus" [1905; cat. 305]; verso, "Trois hommes posant" [the present work]).
2. Zervos 1954 (VI 671).

**307. Three Men Running, 1905**

Ink on paper  
9 x 12½ in. (23 x 31 cm)<sup>2</sup>  
Current location unknown  
Zervos VI 668

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas, at least until 1954<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Peter Simonsen, Oslo (by 1956<sup>3</sup>)

**Notes**

1. Paris 1954, no. 21.
2. Zervos 1954 (VI 668).
3. Oslo 1956, no. 11 (ill., as "Trois hommes," 1905, lent by "Peter Simonsen, Oslo").

**308. Leo Stein, 1905**

Ink on tracing paper, signed upper right  
6¼ x 4½ in. (15.9 x 11.4 cm)  
Philadelphia Museum of Art: The Louis E. Stern Collection, 1963  
Zervos VI 673  
Plate 80

**Provenance**

Leo [and Gertrude] Stein, Paris (probably owned jointly until 1913/1914; thereafter, Leo Stein<sup>1</sup>); Curt Valentin, New York; Louis E. Stern,<sup>2</sup> New York (by 1952)<sup>3</sup>

**Notes**

1. One of five Picasso portraits of Leo Stein (drawings on paper) noted in an undated inventory of his collection. Beinecke YCAL, MSS 78, box 13, folder 347.
2. Louis E. Stern (1886-1962).
3. Philadelphia 1964, no. 120 (as former "Collections Leo Stein; Curt Valentin, New York [sold February-March, 1952]").

**309. Leo Stein, ca. 1905-6**

Ink on paper, signed upper right  
6¼ x 4¼ in. (17.15 x 10.8 cm)  
Current location unknown  
Zervos VI 674

**Provenance**

Leo [and Gertrude] Stein, Paris (probably owned jointly until 1913/1914; thereafter, Leo Stein<sup>1</sup>); Curt Valentin, New York (1954<sup>2</sup>); Mrs. Jerome B. Rocherolle, Stamford (by 1970<sup>3</sup>)

**Notes**

1. One of five Picasso portraits of Leo Stein (drawings on paper) noted in an undated inventory of his collection. Beinecke YCAL, MSS 78, box 13, folder 347.
2. Zervos 1954 (VI 674) lists the owner as "Coll. Curt Valentin." One of the three portraits of Leo Stein, works on paper, that were still owned by Curt Valentin in 1954.
3. Potter 1970, 28 (ill.), "Collection Mrs. Jerome B. Rocherolle, Stamford, Connecticut," and 167.

**310. Leo Stein, 1905**

Ink on paper, signed upper right  
12½ x 9½ in. (31.8 x 23.8 cm)  
Castellani Art Museum of Niagara University Collection, gift of Dr. and Mrs. Armand J. Castellani, 1998  
Zervos VI 675  
Plate 78

**Provenance**

Leo [and Gertrude] Stein, Paris (probably owned jointly until 1913/1914; thereafter, Leo Stein<sup>1,2</sup>); Buchholz Gallery, New York (1949<sup>3</sup>)/Curt Valentin, New York (1954<sup>4</sup>); Justin K. Thannhauser, New York (until September 26, 1961<sup>3</sup>); David Douglas Duncan (by September 26, 1961<sup>3</sup>)

**Notes**

1. One of five Picasso portraits of Leo Stein (drawings on paper) noted in an undated inventory of his collection. Beinecke YCAL, MSS 78, box 13, folder 347.





2. Sales catalogue, Sotheby's, London, June 3, 1982, lot no. 117, lists provenance as: "Michael and Sarah Stein, San Francisco; Curt Valentin, New York; J. K. Thannhauser, New York; Mr. David Douglas Duncan." The provenance listed in this sales catalogue appears to be an error because, as noted above, this work appears in an inventory of Leo Stein's collection.

3. Princeton 1949, no. 11 (ill., as "Leo Stein, 1905 [signed in 1948]...Collection of the Buchholz Gallery").

4. Zervos 1954 (VI 675) lists the owner as "Coll. Curt Valentin." One of the three portraits of Leo Stein, works on paper, that were still owned by Curt Valentin in 1954.

5. Sales catalogue, Christie's, London, June 27, 1989, lot no. 149A, provenance listed as: "Curt Valentin, New York; Justin K. Thannhauser, New York (40296), by whom given to David Douglas Duncan on 26 September 1961." The work was acquired by Dr. and Mrs. Armand J. Castellani at this sale. Kathleen Fraas, Castellani Art Museum, conversation with Carrie Piltz, April 4, 2011.

**311. Leo Stein (*Sitting and Smoking*), ca. 1905**

Ink on paper  
Current location unknown  
Zervos VI 678

**Provenance**

Leo [and Gertrude] Stein, Paris (probably owned jointly until 1913/1914; thereafter, Leo Stein<sup>1</sup>); Curt Valentin, New York (1954<sup>2</sup>)

**Notes**

1. One of five Picasso portraits of Leo Stein (drawings on paper) noted in an undated inventory of his collection. Beinecke YCAL, MSS 78, box 13, folder 347.  
2. Zervos 1954 (VI 678) lists the owner as "Coll. Curt Valentin." One of the three portraits of Leo Stein, works on paper, that were still owned by Curt Valentin in 1954.

**312. Leo Stein, 1905**

Ink on paper laid on card  
6¼ x 5¼ in. (16 x 14.5 cm)  
Current location unknown  
Zervos VI 680

**Provenance**

Leo [and Gertrude] Stein, Paris (probably owned jointly until 1913/1914; thereafter, Leo Stein<sup>1</sup>); [Buchholz Gallery, New York/Curt Valentin, New York; Saldenberg, New York<sup>2</sup>]; Mrs. Alma Morgenthau, New York (1954<sup>3</sup>); Anne Wertheim Werner, New York (until 1996<sup>4</sup>)

**Notes**

1. One of five Picasso portraits of Leo Stein (drawings on paper) noted in an undated inventory of his collection. Beinecke YCAL, MSS 78, box 13, folder 347.  
2. Zervos 1954 (VI 680).  
3. Sales catalogue, Christie's, New York, November 11, 1996, lot no. 261, as "Property from the Estate of Anne Wertheim Werner."  
4. Zervos 1954 (VI 680).

**313. Family of Harlequins, 1905**

Ink on paper  
7 x 8⅞ in. (17.8 x 22.5 cm)  
Private collection, Los Angeles  
Zervos VI 690

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946<sup>1</sup>); thereafter, her estate and Alice Toklas<sup>2</sup>); Georges E. Seligmann [and Edna H. Seligmann], New York (1947 until 1982<sup>3</sup>); private collection, London; private collection, Los Angeles

**Notes**

1. The Picasso drawing is one of two illustrations reproduced in *Formes* (George 1931, 56; see also cat. 300); captions for both read: "Gertrude Stein Collection." The illustrations accompany an article titled "Fifty Years of Picasso and the Death of the Still-Life" by Waldemar George.  
2. Sales catalogue, Sotheby's, New York, November 4, 1982, "Drawings and Paintings Collected by Georges E. Seligmann: Property from the Estate of Mrs. Edna H. Seligmann," lot no. 12. See +32

**314. Sheet of Studies, 1905**

Ink on paper  
6½ x 4½ in. (16.5 x 11.5 cm)  
Current location unknown  
Zervos VI 695

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas until 1954<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 11.  
2. Zervos 1954 (VI 695).

**315. Six Circus Horses with Riders, 1905**

Pen and black ink on paper laid on cardboard  
9¾ x 12⅞ in. (24.7 x 32.7 cm)  
The National Gallery of Art, Washington, D.C., gift of Walter H. and Leonore Annenberg, in Honor of the 50th Anniversary of the National Gallery of Art  
Zervos VI 716<sup>A</sup>



**Provenance**

Leo Stein, Paris<sup>1,2</sup>; Henry Kleeman (1949)<sup>2,3</sup>; Buchholz Gallery, New York/Curt Valentin,<sup>2,3</sup> New York; Curtis O. Baer<sup>4</sup>; by descent to Dr. and Mrs. George Baer<sup>2</sup>; National Gallery of Art, Washington, D.C. (gift of Walter H. and Leonore Annenberg, in Honor of the 50th Anniversary of the National Gallery of Art, 1990)<sup>5</sup>

A. A similar study of horses (cat. 316) remained in the collection of Gertrude Stein and was exhibited in Paris 1954 (no. 18).

**Notes**

1. One of at least nineteen drawings by Picasso noted in an undated inventory of Leo Stein's collection. Beinecke YCAL, MSS 78, box 13, folder 347.  
2. Cambridge 1958, no. 53 (as "Sketches of Six Circus Horses, Some with Riders," former "Collections: Leo Stein; Henry Kleeman; acquired through Curt Valentin").

3. Princeton 1949, no. 4 (as "Horsemen," lent by "Collection of Henry Kleemann"); and Iowa City 1951, no. 212 (as "Studies of Horses. Lent by Buchholz Gallery, Inc., New York").

4. Atlanta 1985, no. 90.

5. Information provided by the online collection database National Gallery of Art [nga.gov], accessed June 3, 2010.

**316. Study of Horses, 1905**

Ink on paper  
11½ x 16⅞ in. (29.5 x 41 cm)  
Current location unknown  
Zervos VI 717<sup>A</sup>

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>), Galerie Louise Leiris, Paris (1954<sup>2</sup>)

A. A similar study of horses (cat. 315) was formerly in the collection of Leo Stein.

**Notes**

1. Paris 1954, no. 18.  
2. Zervos 1954 (VI 717).

**317. Nude Woman Arranging Her Hair, 1905**

Ink on paper, signed lower left  
9½ x 6⅞ in. (24 x 15.5 cm)  
Current location unknown  
Zervos VI 737

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Ragnar Moltzau, Oslo (by 1956<sup>3</sup>)

**Notes**

1. Paris 1954, no. 20 (ill.).  
2. Zervos 1954 (VI 737).  
3. Oslo 1956, no. 8 (ill., as "Femme nue, se coiffant," 1905, lent by "Ragnar Moltzau, Oslo").

**318. Woman with Arms Raised, 1905**

Ink on paper, signed lower left  
15⅞ x 10⅞ in. (39.7 x 27.6 cm)  
Current location unknown  
Zervos VI 739

**Provenance**

Gertrude Stein, Paris; Perls Galleries, New York; Walter P. Chrysler Jr., New York (probably until at least 1954<sup>1</sup>); Hugo Gallery, New York<sup>2</sup>; Gustav Zumsteg, Zurich (at least by March 1959<sup>4</sup> until later, perhaps 1988<sup>3</sup>); Christie's, London, June 22, 1993, lot no. 151; Christie's, London, July 2, 1998, lot no. 249

**Notes**

1. Zervos 1954 (VI 739).  
2. Entire provenance established by Richmond 1941, no. 210 (as "Nu aux bras levés...Collection: Gertrude Stein, Paris; Perls Galleries, New York").  
3. Earlier provenance corroborated and additional provenance as indicated, sales catalogue, Christie's, London, July 2, 1998, lot no. 249.





4. Paris 1959, no. 182 (as "Femme nue debout, Dessin à la plume, H. 0,60; L. 0,43; Signé en bas, à gauche: Picasso. Collection Gustav Zumsteg, Zurich"). The work is illustrated and noted as "Collection Gustav Zumsteg, Zurich" in Daix, Boudaille, and Rosselet 1988, 90.

**319. Two Studies of Female Nudes**, ca. 1905–6

Pen and black ink on paper  
11 x 15<sup>5</sup>/<sub>16</sub> in. (28 x 40.5 cm)  
Princeton University Art Museum. Museum purchase,  
Laura P. Hall Memorial Fund  
Zervos VI 740



**Provenance**

Leo and Gertrude Stein, Paris; Klooman Galleries;  
Dan Fellows Platt<sup>1,2</sup> (before 1938); Princeton University  
Art Museum (before 1949<sup>3</sup>)

**Notes**

1. Princeton 1972, no. 69, establishes the provenance as noted: "Gertrude Stein, Leo Stein; Klooman Galleries; Dan Fellows Platt (Lugt 750a)."
2. Dan Fellows Platt (1873–1938).
3. Princeton 1949, no. 6 (ill., as "Le Bain," lent by "Princeton University").

**320. Two Giants**, 1905

India ink on paper  
12<sup>5</sup>/<sub>8</sub> x 8<sup>5</sup>/<sub>8</sub> in. (32 x 21.9 cm)  
Current location unknown  
Zervos VI 797

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1905, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Jan Krugier, Geneva (by 1970<sup>3</sup>)

**Notes**

1. Paris 1954, no. 23.
2. Zervos 1954 (VI 797).
3. Potter 1970, 166 (as "Collection Jan Krugier, Geneva").

**321. Guillaume Apollinaire**, 1905

India ink on paper  
12<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub> in. (31.1 x 24.1 cm)  
Private collection, Paris  
Zervos XX 286

**Provenance**

Gertrude Stein, Paris; Lionel Prejger, Paris<sup>1</sup>

**Notes**

1. Daix and Boudaille 1966 (XII 24) establishes early provenance.

**322. Head of a Woman in Profile**, 1905

Pen and black ink, brush and gray wash on paper  
7<sup>3</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>2</sub> in. (18.2 x 13.9 cm)  
The Baltimore Museum of Art: The Cone Collection,  
formed by Dr. Claribel Cone and Miss Etta Cone of  
Baltimore, Maryland  
Zervos XXII 126



**Provenance**

Perhaps Michael and Sarah Stein, Paris<sup>1</sup>; Leo and Gertrude Stein, Paris (probably owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until probably 1931<sup>2</sup>); Etta Cone, Baltimore (by 1934<sup>3</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. Potter 1970, 165.
2. *Formes* (George 1931) illustrated six Picasso drawings between pages 58 and 59, of which two were owned by Gertrude. The caption information for the present work is printed in French ("Femme. Dessin. [Col. Gertrude Stein]") and English ("Woman. Drawing. [Gertrude Stein. Collection]"). For this reason, the work is probably not one of the fourteen unidentified Picasso drawings acquired by Etta Cone in 1930.
- See +33
3. Published as part of the Cone collection by Cone 1934.

**323. Nude with Hair Pulled Back**, 1905

Gouache on cardboard, signed lower right  
21<sup>3</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>16</sub> in. (55 x 50 cm)  
Current location unknown  
Zervos I 259

**Provenance**

Leo and Gertrude Stein, Paris (until before 1932<sup>1,2</sup>); Galerie Vildrac, Paris (before 1982<sup>3</sup>); private collection<sup>4</sup> (until 1993<sup>5</sup>)

**Notes**

1. Raynal 1921, no. 26 (ill.), does not indicate the owner. The photograph was provided by Galerie Simon.
2. Zervos 1932 (I 259) lists provenance as "Anc. coll. Stein. Paris."
3. Sales catalogue, Christie's, New York, November 9, 1999, lot no. 515 (ill.), notes provenance as: "Gertrude Stein, Paris; Galerie Vildrac, Paris; Anon sale, Sotheby's, New York, 20 May 1982, lot 214; acquired at the sale by the present owner."
4. Daix 2003, fig. nos. 40, 49, 166 (as "Nu à la chevelure tirée, collection particulière").
- 5.

**324. Allan Stein**, 1906

Gouache on cardboard  
29<sup>1</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>2</sub> in. (74 x 59.7 cm)  
The Baltimore Museum of Art: The Cone Collection,  
formed by Dr. Claribel Cone and Miss Etta Cone of  
Baltimore, Maryland  
Zervos I 35  
Plates 179, 363

**Provenance**

Michael and Sarah Stein, Paris (probably acquired after November 1906, and owned jointly until [pl. 363] 1938; thereafter, Sarah Stein, Palo Alto, until at least February 1947<sup>1</sup>); Allan Stein, Palo Alto (until August 1949<sup>2</sup>); Etta Cone, Baltimore (August 1949<sup>3</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. The work is thought to have been commissioned as a July 1906 birthday gift to Sarah (Sarah Samuels Stein was born July 26, 1870). As the Steins were absent from Paris between May and November 1906, the acquisition was likely after this date. Potter 1970, 168.
2. In a letter dated February 25, 1947, Fiske Kimball describes his visit with Sarah Stein: "The Picasso's fewer [than the number of Matisse works], but wonderful—above all the half length of Mrs. Stein's son Allen [*sic*] (Gertrude's executor)—even finer than Eddie Warburg's somewhat similar portrait of a boy, blue period—very spiritual and strong at the same time." PMA Kimball Papers.
3. Purchased in August 1949 and by 1950, the Cone Collection at the Baltimore Museum of Art. Carlson 1976, 56–57.

**325. Leo Stein**, 1906

Opaque watercolor on cardboard  
9<sup>3</sup>/<sub>4</sub> x 6<sup>3</sup>/<sub>4</sub> in. (24.8 x 17.2 cm)  
The Baltimore Museum of Art: The Cone Collection,  
formed by Dr. Claribel Cone and Miss Etta Cone of  
Baltimore, Maryland  
Zervos I 250  
Plates 33, 355

**Provenance**

Leo [and Gertrude] Stein, Paris (acquired as a gift from the artist to Leo after 1906,<sup>1</sup> until 1913/1914<sup>2</sup>); Gertrude Stein, Paris (1913/1914 until [pl. 355] September 14, 1932<sup>3</sup>); Etta Cone, Baltimore (acquired September 14, 1932,<sup>1,3</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. Purchased in September 1932 and by 1950 in the Cone Collection at the Baltimore Museum of Art. Carlson 1976, 58–59.
2. On February 13, 1955, Alice Toklas wrote to Donald Gallup: "Leo's portrait was a gift from Picasso to Leo. At the division he [Leo] didn't want it (he was bitter even about that) so it remained at the rue de Fleurus until Gertrude sold it to the Cones." Toklas 1973, 315–16.
3. Brenda Richardson (1985, 186) notes the exact date of acquisition: September 14, 1932.

**326. Study for Boy Leading a Horse**, 1905–6

Watercolor on paper, signed lower right  
19<sup>3</sup>/<sub>4</sub> x 12<sup>5</sup>/<sub>16</sub> in. (50.1 x 32.8 cm)  
The Baltimore Museum of Art: The Cone Collection,  
formed by Dr. Claribel Cone and Miss Etta Cone of  
Baltimore, Maryland  
Zervos XXII 270



**Provenance**

Michael and Sarah Stein, Paris (in or after 1906 until 1925); Etta Cone, Baltimore (possibly in 1925<sup>1</sup> and before 1934;<sup>2</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. Possibly exhibited in Baltimore 1925 as no. 88 ("Horse and Boy [wash drawing]"), as cited in Carlson 1976, 44-45.
2. Cone 1934, plate 109(b); by 1950, the Cone Collection at the Baltimore Museum of Art, according to BMA records.

**327. Study for *The Watering Place*, 1906**

Charcoal on paper  
11½ x 18 in. (29.5 x 45.7 cm)  
Current location unknown  
Zervos XXII 266<sup>A</sup>

**Provenance**

Leo Stein, Paris; J. B. Neumann, New York<sup>1</sup>; Adolph and Sam A. Lewisohn, New York (until May 1939<sup>2</sup>); Walter P. Chrysler Jr., New York (acquired in May 1939<sup>3</sup>); Roland, Browse and Delbanco, London (1970<sup>3</sup>); Philippe Altenloh, Brussels (before 1981<sup>4</sup>); Stanley J. Seeger (1981<sup>4</sup> until 1993<sup>5</sup>)

A. This work relates to Picasso's *The Watering Place* (Zervos I 265), which was acquired for the Dial collection in 1923 and is now in the Metropolitan Museum of Art. Two related studies (Zervos VI 269 and VI 270) are in the Cone Collection, Baltimore Museum of Art.

**Notes**

1. In a letter dated February 23, 1930, Leo Stein (42 avenue du Parc Montsouris, Paris) writes to Mabel Weeks: "I don't know any of the NY dealers except for J. B. Neumann who sold some Picassos for me." Beinecke YCAL, MSS 78, box 3, folders 51-59.
2. Their sale, Parke-Bernet Galleries, New York, May 16, 1939, *From the collection of the late Adolph Lewisohn and from the collection of Sam A. Lewisohn*, lot no. 214 (ill.), accompanied "With a MS. authentication stating 'Ce dessin est bien de moi,' signed by Picasso and dated 'Paris, 28 Mars '38,' which will be given to the purchaser."
3. Zervos 1970 (XXII 266).
4. Sales catalogue, Sotheby's, London, April 1, 1981, lot no. 171.
5. His sale, Sotheby's, New York, November 4, 1993, lot. no. 412 (ill.), establishes the earlier provenance as noted here.

**328. Seated Female Nude, 1906**

Pen and ink on paper  
16 x 11½ in. (40.6 x 29.3 cm)  
Current location unknown  
Zervos VI 460<sup>A</sup>

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Mr. and Mrs. Georges E. Seligmann (possibly in 1947<sup>1</sup> until probably 1998<sup>2</sup>); Leon Mandell III<sup>3</sup> and/or the Leon Mandell III Trust until 2005<sup>4</sup>

A. Composition in reverse of a similar drawing (also in the Stein collection) of a seated male nude, Study for *Two Youths* (1906; cat. 329), a preparatory work for the painting *Two Youths* (1900; National Gallery of Art, Washington, D.C.).

**Notes**

1. Sales catalogue, Sotheby's, New York, November 3, 2005, lot no. 242 (ill.), indicates that the work is accompanied by a letter from Alice Toklas. It is not known whether this work was among the other works Mr. and Mrs. Georges E. Seligmann acquired from Alice Toklas in 1947 (cf. Sotheby's, New York, November 4, 1982; see +32). The present work is not one of the six works in the 1982 Seligmann sale.
2. Georges E. Seligmann (1896-1998).
3. Leon Mandell III (1928-2002) was Mrs. Edna H. Seligmann's son from a previous marriage.

**329. Study for *Two Youths*,<sup>1</sup> ca. 1906**

Crayon on paper  
10½ x 6½ in. (25.7 x 17.5 cm)  
Current location unknown

**Provenance**

[Leo and] Gertrude Stein, Paris (perhaps owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate); Nelson A. Rockefeller, New York (1970<sup>2</sup>)

A. Composition in reverse of similar drawing also in the Stein collection, *Seated Female Nude* (1906, cat. 328).

**Notes**

1. *Two Youths* (1906; National Gallery of Art, Washington, D.C.).
2. Potter 1970, 168.

**330. Study for *Woman with Loaves*,<sup>1</sup> 1906**

Graphite on paper, signed lower right  
23¼ x 15¼ in. (60.3 x 40 cm)  
Current location unknown

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, until 1908<sup>2</sup>); Mrs. Moses H. Cone (acquired in 1908<sup>2</sup>); Dr. and Mrs. Allan Roos (as noted in 1951<sup>3</sup>)

**Notes**

1. *Woman with Loaves* (1906; Philadelphia Museum of Art).
2. New Haven and Baltimore 1951, no. 28 (as "Lent by Dr. and Mrs. Allan Roos"). However, this information is disclaimed in a note in the Margaret Potter Papers written in the preparation for the exhibition *Four Americans in Paris* (New York 1970). MoMA Archives, Margaret Potter Papers, Potter 9b.

**331. Study for *Woman Combing Her Hair*, 1906**

Graphite and charcoal on paper  
11½ x 8½ in. (30.2 x 21.9 cm)  
Hegewisch Collection at the Hamburger Kunsthalle, Hamburg, Germany  
Zervos VI 751  
Plate 76

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Georges E. Seligmann [and Edna H. Seligmann], New York (1947 until 1982<sup>2</sup>); Klaus-Bernt Hegewisch, Hamburg

**Notes**

1. Sales catalogue, Sotheby's, New York, *Drawings and Paintings Collected by Georges E. Seligmann: Property from the Estate of Mrs. Edna H. Seligmann*, November 4, 1982, lot no. 9. See +32

**332. Head of *Fernande*,<sup>A</sup> 1905-6**

Gouache and watercolor on paper  
23½ x 16 in. (59.8 x 40.5 cm)  
Current location unknown

**Provenance**

Leo and Gertrude Stein, Paris; Mme Robert Grange, Paris; Galerie Rosengart, Lucerne<sup>1</sup>

A. This work on paper closely relates to two works owned by Leo and Gertrude Stein: Picasso's *Nude with Joined Hands* (1906; cat. 237) and *Standing Nude* (1905; cat. 298).

**Notes**

1. Barcelona 1992. Entire provenance established by this exhibition catalogue.

**333. Standing Nude, Hands Clasped, 1906**

Conté crayon on paper, signed lower left  
24½ x 18½ in. (62.2 x 47.3 cm)  
Current location unknown  
Zervos VI 779  
Plate 359

**Provenance**

Gertrude Stein, Paris [pl. 359]; Perls Galleries, New York; Walter P. Chrysler Jr. (by 1941,<sup>1</sup> and until before 1956<sup>2</sup>); Mr. and Mrs. Leigh B. Block, Chicago (at least by 1962<sup>3</sup>)

**Notes**

1. Richmond 1941, no. 211 (as "Nu aux mains jointes, Collection: Gertrude Stein, Paris; Perls Galleries, New York").
2. Paris 1956 (ill., noted as "Autrefois collection Walter P. Chrysler Jr.").
3. New York 1962, no. 6 (as "Standing Nude...Mr. and Mrs. Leigh B. Block, Chicago").

**334. Head of a Woman, 1906**

Ink on paper  
12 x 9¼ in. (30.5 x 23.5 cm)  
Current location unknown  
Zervos VI 788



**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Georges E. Seligmann [and Edna H. Seligmann], New York (1947 until 1982<sup>1,2</sup>)

**Notes**

1. New York 1962, no. 7 (as "Head of a Woman...Mr. and Mrs. Georges E. Seligmann, New York").
2. Sales catalogue, Sotheby's, New York, *Drawings and Paintings Collected by Georges E. Seligmann: Property from the Estate of Mrs. Edna H. Seligmann*, November 4, 1982, lot no. 13. See + 32

**335. Nude Woman Standing, 1906**

India ink and watercolor on paper, signed upper right  
8¼ x 5½ in. (21 x 13 cm)  
Current location unknown  
Zervos VI 836

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Justin K. Thannhauser, New York<sup>3</sup>

**Notes**

1. Paris 1954, no. 25 (ill.).
2. Zervos 1954 (VI 836).
3. Sales catalogue, Christie's, New York, November 10, 1994, part II, lot no. 186, lists former owner as noted here.

**336. Three Nudes with Arms Raised, 1906**

Ink on paper, signed lower left  
11⅝ x 15⅝ in. (29.5 x 40.5 cm)  
Current location unknown  
Zervos VI 845

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 37 (ill.).
2. Zervos 1954 (VI 845).

**337. Mother and Child, 1906**

Ink on paper, signed lower right  
11⅝ x 14⅞ in. (30 x 37 cm)  
Current location unknown  
Zervos VI 846

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (by 1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 32 (ill.).
2. Zervos 1954 (VI 846).

**338. Flower, 1906**

Pencil on paper  
12¼ x 9⅞ in. (31 x 24 cm)  
Current location unknown  
Zervos VI 862

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 30.
2. Zervos 1954 (VI 862).

**339. Study of Hands, 1906**

Pencil on paper  
7⅞ x 4⅝ in. (20 x 12.5 cm)  
Current location unknown  
Zervos VI 863

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 26.
2. Zervos 1954 (VI 863).

**340. Boy on Horseback, 1906**

Ink on paper  
16 x 12¾ in. (41.5 x 30 cm)<sup>2</sup>  
Current location unknown  
Zervos VI 864

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Curt Valentin, New York, or Nelson A. Rockefeller, New York (by 1956)<sup>3</sup>

**Notes**

1. Paris 1954, no. 34.
2. Zervos 1954 (VI 864).
3. Oslo 1956, no. 32 (as "Garçon à cheval," 1906 [42 x 33 (cm), Zervos VI 864], lent by "Private collection, New York").

**341. Pigs, 1906**

Pencil and India ink  
8⅞ x 10⅜ in. (21.5 x 27.5 cm)  
Current location unknown  
Zervos VI 873

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (by 1954<sup>2</sup>)

**Notes**

1. "She [Gertrude Stein] was always fond of pigs, and because of this Picasso made and gave her some charming drawings of the prodigal son among the pigs." G. Stein 1990, 89.

2. Paris 1954, no. 29.

3. Zervos 1954 (VI 873).

**342. Two Standing Nudes, 1906**

Graphite on paper, signed lower right  
25⅝ x 18½ in. (64 x 47 cm)  
Current location unknown  
Zervos VI 875  
Plate 359

**Provenance**

Gertrude Stein and Alice Toklas, Paris (possibly acquired in 1908,<sup>1</sup> and owned until [pl. 359] 1946; thereafter, Alice Toklas, Paris,<sup>2</sup> perhaps until 1954<sup>3,4</sup>); Galerie Berggruen/Galerie Louise Leiris,<sup>3</sup> Paris; César de Hauke, Paris (by May 1954<sup>4,5</sup>); Jacques Sarlie, New York (before 1960<sup>6</sup>)

**Notes**

1. Acquisition date suggested by Edward Burns, who believes the present drawing was perhaps acquired at the same time as Picasso's *Café Scene* (1900; cat. 224), which Alice says was given to her in 1908. Edward Burns, e-mail message to author, May 26, 2010, and Toklas 1973, 164–67.
2. On March 23, 1948, Alice Toklas wrote to Donald Gallup: "[T]here are two lovely drawings that belong to me—a nude on a horse—and two nudes—one with a fan—do you remember them. Well I want Yale to have them and if I can get them over the sooner the better." Toklas 1973, 107–9. The two drawings are identified here for the first time as Zervos XXII 261 (*Equitation* [cat. 295]) and Zervos VI 875 (the present work).
3. Zervos 1954 (VI 875).
4. Paris 1954, no. 41 (ill., as collection "Collection César de Hauke").
5. Arles 1957, no. 13 (as "Deux nus debout [1906], mine de plomb sur papier, 63 x 46 cm [Z.VI 875]"). Although no lender is attributed, César de Hauke owned the work by 1954. Alice Toklas is among the noted lenders, however, and may have lent three works (nos. 19, 20, and 25) that were once owned by Gertrude and remained in her estate after 1946.
6. His sale, Sotheby's, London, October 12, 1960, lot no. 7 (ill.), for 3,800 British pounds to "Patch," based on published auction results. Provenance noted as former "Collection of Gertrude Stein; César de Hauke, Paris."

**343. The Swineherd, 1906**

Charcoal and ink on paper, signed upper right  
8⅞ x 7¾ in. (21.3 x 19.7 cm)  
The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg  
Zervos VI 876

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Curt Valentin Gallery, New York (acquired 1954<sup>3</sup>); Mr. and Mrs. Daniel Saidenberg, New York (by 1970<sup>3</sup> until 1977); Museum of Modern Art, New York (gift of Mr. and Mrs. Daniel Saidenberg, 1977)

**Notes**

1. "She [Gertrude Stein] was always fond of pigs, and because of this Picasso made and gave her some charming drawings of the prodigal son among the pigs." G. Stein 1990, 89.
2. Paris 1954, no. 28 (ill.).
3. Zervos 1954 (VI 876).





4. *The Swineherd* is listed as no. 52445, 21 x 20 [cm], 1906, \$1,000 on a page entitled "Dessins de Picasso," probably from 1954 in the business records of Curt Valentin. MoMA Archives, Curt Valentin Papers, Series VII, "Business Records," Subseries A.1, "Kahnweiler bills (1952-54)."

5. Potter 1970, 168, pl. 34, and noted as "Collection Mr. and Mrs. Daniel Saidenberg, New York."

**344. Seated Nude, Seen from Back, 1906**

Ink on paper, signed lower left  
16 $\frac{3}{8}$  x 11 $\frac{3}{8}$  in. (41 x 30 cm)  
Current location unknown  
Zervos VI 878

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Mrs. Richard K. Weil, St. Louis (by May 1954<sup>1</sup>)

**Notes**

1. Paris 1954, no. 36 (ill.).
2. Zervos 1954 (VI 878).

**345. Woman with Legs Raised, 1906**

Ink on paper  
15 $\frac{3}{4}$  x 11 $\frac{7}{16}$  in. (40 x 29 cm)  
Current location unknown  
Zervos VI 879

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 33.
2. Zervos 1954 (VI 879).

**346. Woman with Bare Torso, 1906**

Ink on paper, signed lower right  
15 $\frac{3}{8}$  x 11 $\frac{7}{16}$  in. (39.5 x 29 cm)  
Current location unknown  
Zervos VI 880

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 35 (ill.).
2. Zervos 1954 (VI 880).

**347. Reclining Nude, 1906**

Pen and ink on paper, signed lower right  
12 x 16 in. (30.5 x 40.6 cm)  
Current location unknown  
Zervos VI 881



**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Hilmar Reksten, Bergen, Norway (by 1956<sup>3</sup> until probably 1962<sup>4</sup>)

**Notes**

1. Paris 1954, no. 39 (ill.).
2. Zervos 1954 (VI 881).
3. Oslo 1956, no. 28 (ill., as "Nu étendu, 1906 [31 x 41 (cm), Zervos VI 881] Hilmar Reksten, Bergen").
4. Sales catalogue, Sotheby's, London, *Impressionist and Modern Paintings, Drawings, and Sculpture*, July 4-5, 1962, lot no. 27, as formerly from "the Collections of Gertrude Stein and Alice B. Toklas. From Galerie Louise Leiris. Sold with a certificate from Daniel-Henry Kahnweiler, dated 24th May 1960." Owner not indicated.

**348. Three Nudes, 1906**

Ink on paper  
12 $\frac{3}{16}$  x 9 $\frac{3}{8}$  in. (31 x 41 cm)  
Current location unknown  
Zervos VI 882

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>)

**Notes**

1. Paris 1954, no. 38.
2. Zervos 1954 (VI 882).

**349. Portrait of a Man, 1906**

Ink on paper  
12 $\frac{5}{8}$  x 9 $\frac{3}{8}$  in. (32 x 24.5 cm)  
Current location unknown  
Zervos VI 884

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); John S. Thatcher<sup>3</sup>; John K. Havemeyer (before 1995<sup>3</sup>)

**Notes**

1. Paris 1954, no. 31 (ill.).
2. Zervos 1954 (VI 884).
3. Sales catalogue, Sotheby's, New York, November 9, 1995, lot no. 416, lists John S. Thatcher as the first private collector to acquire this work, after Gertrude Stein and Alice Toklas ownership.

**350. Standing Nude and Head in Profile, 1906**

Graphite on paper  
12 $\frac{1}{4}$  x 9 $\frac{3}{8}$  in. (31.5 x 23.5 cm)  
Richard and Mary L. Gray, Chicago  
Zervos VI 886  
Plate 75

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Mr. and Mrs. Georges E. Seligmann (by 1947 until 1982<sup>2</sup>); Acquavella Gallery

**Notes**

1. Sales catalogue, Sotheby's, New York, *Drawings and Paintings Collected by Georges E. Seligmann: Property from the Estate of Mrs. Edna H. Seligmann*, November 4, 1982, lot no. 11. See +32

**351. Seated Woman, 1906**

Ink on paper, signed upper right  
7 $\frac{7}{8}$  x 5 $\frac{1}{2}$  in. (20 x 14 cm)  
Current location unknown  
Zervos VI 1463

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>3</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>); Richard K. Weil, St. Louis (until at least 1986<sup>3</sup>)

**Notes**

1. Paris 1954, no. 27 (ill.).
2. Zervos 1954 (VI 1463).
3. Basel 1986 no. 45 (ill., as "Femme assise, 1906, Collection Richard K. Weil, St. Louis").

**352. Profile Bust of Nude Woman, 1906**

Pen and black ink on paper  
10 $\frac{3}{16}$  x 7 $\frac{1}{16}$  in. (27.4 x 18.6 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Zervos XXII 394



**Provenance**

Michael and Sarah Stein, Paris [and possibly Leo and Gertrude Stein, Paris] (before 1930<sup>1</sup>); Etta Cone, Baltimore (probably 1930,<sup>1,2</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. Perhaps one of the fourteen unidentified Picasso drawings acquired by Etta Cone in 1930. See +33
2. Cone 1934, pl. 107(a).

**353. Two Nudes,<sup>A</sup> 1906**

Charcoal on paper  
24 $\frac{1}{2}$  x 18 in. (62.2 x 45.7 cm)  
The Museum of Fine Arts, Houston, gift of Oveta Culp Hobby  
Plate 73

A. Similar in subject to Zervos XXII 409, 411; the latter is a gouache.

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1906, and owned jointly until<sup>1</sup> 1913/1914); Gertrude Stein, Paris (1913/1914 until later); Pierre Matisse Gallery, New York<sup>3</sup>; Oveta Culp Hobby, Houston (before 1970,<sup>2</sup> until December 23, 1958<sup>3</sup>); Museum of Fine Arts, Houston (by December 23, 1958<sup>3</sup>)



**Notes**

1. The artwork appears in a photograph of the atelier at rue de Fleurus taken ca. 1910. Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.
2. Potter 1970, 168–69.
3. Information provided by Rebecca A. Dunham, Museum of Fine Arts, Houston.

**354. Study for *La Toilette*, 1906**

Watercolor, signed lower left  
10 x 6½ in. (25.5 x 16.5 cm)  
Current location unknown  
Zervos XXII 433

**Provenance**

Leo Stein, Paris; Mrs. Cornelius J. Sullivan, New York (at least by 1933,<sup>1</sup> until December 1939<sup>2</sup>); Walter P. Chrysler Jr., New York (December 1939<sup>3</sup>)

**Notes**

1. Springfield 1933, no. 124. Mrs. Cornelius J. Sullivan owned at least eight Picasso works on paper that had formerly belonged to Leo Stein, at least four of which (nos. 123, 124, 176, 177) appear in Springfield 1933.
2. Her sale, Parke-Bernet Galleries, New York, December 6–7, 1939, no. 143 (as “Study for *La Toilette*,” watercolor, 10 x 6½ in., formerly “Collection of Leo Stein, Paris”).
3. Listed in “Recent Auction Prices,” *American Art News*, December 16, 1939: “143 Pablo Picasso: Study for *La Toilette*, watercolor, Walter P. Chrysler, Jr., 1350 [US dollars].” Archival document, Jean Outland Chrysler Library, Norfolk, Chrysler Museum of Art.
4. Richmond 1941, no. 207 (as “Study for ‘*La Toilette*,’” formerly collection of “Leo Stein, Paris; Mrs. Cornelius J. Sullivan, New York”).

**355. Letter to Leo Stein with study for *The Peasants*, 1906**

Ink on paper  
7 x 8⅞ in. (18 x 22.5 cm)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University,  
New Haven  
Zervos XX 349

**Provenance**

Leo [and Gertrude] Stein, Paris (August 1906, and owned jointly until 1913/1914; thereafter, Gertrude Stein, Paris, until 1946; thereafter, her estate); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University

**356. *Reclining Nude Woman*, 1906**

Black chalk with stumping on paper  
18⅞ x 24½ in. (46.6 x 62.2 cm)  
The Baltimore Museum of Art: The Cone Collection,  
formed by Dr. Claribel Cone and Miss Etta Cone of  
Baltimore, Maryland  
Zervos XXII 463

**Provenance**

Michael and Sarah Stein, Paris [and possibly Leo and Gertrude Stein, Paris] (before 1930); Etta Cone (1930<sup>1,2</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. Purchased in 1930, according to BMA records, and published as part of the Cone collection in Cone 1934, plate 103(b).
2. Perhaps one of the fourteen unidentified Picasso drawings acquired by Etta Cone in 1930. See +33

**357. *Head and Figure Studies*, 1906**

Conté crayon on paper  
24 x 17¾ in. (61 x 45.1 cm)  
Museum of Fine Arts, Boston, Arthur Tracy Cabot Fund  
Zervos XXII 467  
Plate 77

**Provenance**

Leo Stein<sup>1</sup>, Paris; Pierre Matisse Gallery, New York (until 1963)<sup>2,3</sup>; Werner Drewes, St. Louis (until February 13, 1963<sup>3</sup>); Museum of Fine Arts, Boston (Arthur Tracy Cabot Fund, 1963)

**Notes**

1. Likely one of at least nineteen drawings by Picasso noted in an undated inventory of Leo Stein's collection. Beinecke YCAL, MSS 78, box 13, folder 347.
2. Daix and Boudaille 1966 (XVI 21) establishes first two owners.
3. Information provided by the online collection database Museum of Fine Arts, Boston [mfa.org], accessed June 3, 2010.

**358. *Landscape*, 1907**

Gouache on paper  
25⅞ x 19⅞ in. (65 x 50 cm)  
Current location unknown  
Zervos II\*\* 691  
Plate 356

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 356] later); Galerie Simon, Paris<sup>1</sup>; Dr. Gottlieb Friedrich Reber, Lausanne (before 1939)<sup>1</sup>; Pablo Picasso (by 1970<sup>2</sup>)

**Notes**

1. Galerie Simon inv. no. 8431. Sales catalogue, Christie's, London, June 29, 1981, lot no. 37 (ill.).
2. Potter 1970, unpaginated (94), photograph of “Studio of Gertrude Stein, 27 Rue de Fleurus, Paris. Winter 1914/15.” The work is noted as belonging to Picasso.

**359. *Bust of a Young Man*, 1907**

Ink on paper  
12⅞ x 9⅞ in. (31.5 x 23 cm)  
Current location unknown  
Zervos VI 854

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Galerie Louise Leiris, Paris (1954<sup>3</sup>)

**Notes**

1. G. Stein 1938, 13 (ill.).
2. Paris 1954, no. 40 (ill. cover).
3. Zervos 1954 (VI 854).

**360. *Untitled (Head in Profile)*, 1907**

Graphite on paper  
5⅞ x 7⅞ in. (13 x 18 cm)  
The Menil Collection, Houston  
Zervos VI 907  
Plate 220

**Provenance**

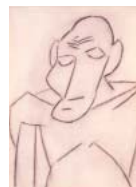
Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>1</sup>); Galerie Louise Leiris, Paris (1954<sup>2</sup>), Curt Valentin Gallery, New York; Jan Mitchell, New York (until 1974<sup>3</sup>); Menil Foundation, Inc. (1974<sup>3</sup>)

**Notes**

1. Paris 1954, no. 42.
2. Zervos 1954 (VI 907).
3. Sales catalogue, Sotheby's, New York, October 23, 1974, lot no. 127.

**361. *Sketch of André Salmon*, 1907**

Charcoal on paper  
24¾ x 18¾ in. (63 x 47.6 cm)  
The Menil Collection, Houston

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1908,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until February 1921); Galerie Kahnweiler, Paris (February 1921 until later); David Thompson, Pittsburgh; Hannover Gallery, London (by 1958); Alexander Iolas, New York; Paul Rosenberg, New York; Sidney Janis Gallery, New York; John and Dominique de Menil, Houston (1959 until 1998); Menil Collection (in 1998)<sup>2</sup>



**Notes**

- The drawing appears in the artist's atelier in the Bateau-Lavoir in a photograph dated 1908. Paris 1988, 545.
- Entire provenance established by The Menil Collection, Houston. This is the only source for the Stein provenance.

**362. Pitcher, Jar, and Lemon, 1907**

Gouache on paper  
11 $\frac{7}{8}$  x 9 $\frac{3}{8}$  in. (31.2 x 24.3 cm)  
Gecht Family Collection  
Daix and Rosselet 67<sup>A</sup>  
Plates 208, 355, 382

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 382] 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); David and Peggy Rockefeller, New York (December 14, 1968, until October 1972<sup>3</sup>); E. V. Thaw & Co., New York; Gecht Family Collection

A. One of at least fourteen works (sheet 1) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 67.
- Arles 1957, no. 20 (ill., plate no. 10, as “Broc, pot et citron,” [été 1907], gouache et encre de chine sur papier rentoilé, 31 x 24 cm”). No owner is attributed, but Alice Toklas is among the noted lenders. Of the four possible loans by Toklas to this exhibition (nos. 13, 19, 20, 25), at least three remained in the collection of Gertrude Stein until her death and went into the Gertrude Stein estate, in which Alice Toklas had a life interest.
- Exchanged for Picasso's Study for *Nude with Drapery* (1907; cat. 367). Potter 1984, vol. 1, 263.

**363. Nez quart de Brie (Study for Les Femmes d'Alger or Nude with Drapery), 1907**

Graphite on paper  
11 $\frac{7}{8}$  x 9 $\frac{3}{8}$  in. (31.2 x 24 cm)  
Hegewisch Collection at the Hamburger Kunsthalle, Hamburg, Germany  
Zervos VI 968<sup>A</sup>  
Plate 209

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Georges E. Seligmann [and Edna H. Seligmann], New York (1947 until 1982<sup>3</sup>); Klaus-Bernt Hegewisch, Hamburg

A. One of at least fourteen works (sheet 2) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Seckel 1988, 260.
- Sales catalogue, Sotheby's, New York, *Drawings and Paintings Collected by Georges E. Seligmann: Property from the Estate of Mrs. Edna H. Seligmann*, November 4, 1982, lot no. 11. See +32

**364. Head of a Woman, 1907**

Black pencil on paper  
12 x 9 $\frac{3}{4}$  in. (31 x 24 cm)  
Current location unknown<sup>A</sup>

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 and probably until 1946; thereafter, her estate and Alice Toklas); Georges E. Seligmann [and Edna H. Seligmann], New York (1947 probably until 1985<sup>2</sup>); unnamed owner(s)<sup>3,4</sup>

A. One of at least fourteen works (sheet 3) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Seckel 1988, 260.
- Sales catalogue, Sotheby's, New York, May 15, 1985, lot no. 165, as former collection of “Leo and Gertrude Stein, Paris (acquired from the artist); Alice Toklas, 1947; Georges E. Seligmann, New York.” The work closely relates to Carnet 10 drawing no. 2 (cat. 363) (Seckel 1988), another Stein collection work from this sketchbook that Georges and Edna Seligmann purchased from Alice Toklas.
- Sales catalogue, Champin-Lombrail-Gauthier, Enghien, November 19, 1988, lot 45.
- Paris 1989, no. 30 (ill., reversed).

**365. Head of a Woman in Brown and Black, 1907**

Watercolor and gouache on paper mounted on panel  
12 $\frac{1}{8}$  x 9 $\frac{3}{8}$  in. (30.8 x 23.8 cm)  
Private collection  
Zervos XXVI 268; Daix and Rosselet 86<sup>A</sup>  
Plates 210, 355, 356, 384

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 356, 384] 1946; thereafter, her estate and Alice Toklas<sup>2</sup>); Nelson A. Rockefeller (December 14, 1968<sup>3</sup>)

A. One of at least fourteen works (sheet 4) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 86.
- Arles 1957, no. 19 (as “Tête de femme (été 1907), gouache et encre de chine sur papier rentoilé, 31 x 24 cm, [Zervos XXVI 268]”). No owner is attributed, but Alice Toklas is among the noted lenders. Of the four possible loans by Toklas to this exhibition (nos. 13, 19, 20, 25), at least three remained in the collection of Gertrude Stein until her death and went into the Gertrude Stein estate, in which Alice Toklas had a life interest.
- Purchased through the Museum of Modern Art Syndicate, 1968.

**366. Study for Les Femmes d'Alger, 1907**

Tempera and watercolor on paper mounted on board  
12 $\frac{3}{16}$  x 9 $\frac{7}{16}$  in. (31 x 24 cm)  
Private collection  
Daix and Rosselet 87<sup>A</sup>  
Plates 211, 355

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 355] 1946; thereafter, her estate); Nelson A. Rockefeller, New York (December 14, 1968<sup>2</sup>); private collection, London (after 1968)

A. One of at least fourteen works (sheet 5) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 87.
- Purchased through the Museum of Modern Art Syndicate, 1968.

**367. Study for Nude with Drapery, 1907**

Oil wash on paper mounted on canvas  
12 $\frac{1}{4}$  x 9 $\frac{3}{4}$  in. (32.4 x 24.8 cm)  
Current location unknown  
Daix and Rosselet 88<sup>A</sup>  
Plates 355, 384

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 384] 1946; thereafter, her estate); E. V. Thaw & Co., New York (December 14, 1968<sup>2</sup>); David and Peggy Rockefeller, New York (by October 1972,<sup>3</sup> until later)

A. One of at least fourteen works (sheet 6) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 88.
- Purchased through the Museum of Modern Art Syndicate, 1968.
- Acquired through the exchange of Picasso's *Pitcher, Jar, and Lemon* (1907; cat. 362). Potter 1984, vol. 1, 263.

**368. Study of Head for Nude with Drapery, 1907**

Oil on paper  
12 $\frac{1}{4}$  x 9 $\frac{1}{2}$  in. (31.1 x 24.1 cm)  
Nationalgalerie, Museum Berggruen, Staatliche Museen, Berlin  
Daix and Rosselet 89<sup>A</sup>  
Plates 355, 384

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 355] at least 1938/1939 [pl. 384]); private collection, New York<sup>2</sup>; private collection, Tokyo<sup>3</sup>

A. One of at least fourteen works (sheet 7) from Picasso's Carnet 10—a sketchbook from June–July 1907 for *Les Femmes d'Alger* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

- Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 89.
- Daix and Rosselet 89. Provenance as referenced by these authors.



**369. Study for *Nude with Drapery*, 1907**

Watercolor on paper mounted on canvas, signed later, bottom left  
12 $\frac{3}{16}$  x 9 $\frac{7}{16}$  in. (31 x 24 cm)  
Current location unknown  
Daix and Rosselet 90<sup>A</sup>  
Plate 355

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired in autumn 1907,<sup>1</sup> and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until at least 1915 [pl. 355]); Jacques Kahn, Paris<sup>2</sup>; Perls Galleries, New York<sup>3</sup>; Mrs. Robert F. Windfohr [later to be Mrs. Charles D. Tandy, and known as Anne V. Burnett Tandy], Fort Worth, Texas (May 1951<sup>2</sup> until 1981<sup>3</sup>)

A. One of at least fourteen works (sheet 8) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 90.
2. Daix and Rosselet 1979, no. 90, establishes provenance and acquisition dates as referenced.
3. Sotheby's, New York, *Property from the Estate of Anne Burnett Tandy, Fort Worth, Texas*, November 6, 1981, lot no. 511. Provenance includes "Jacques Kahn, Paris" as noted.

**370. Head in Three-Quarter View, 1907**

Gouache and watercolor on paper  
11 $\frac{3}{4}$  x 9 $\frac{1}{4}$  in. (29.9 x 23.5 cm)  
San Francisco Museum of Modern Art, bequest of Elise S. Haas  
Daix and Rosselet 91<sup>A</sup>  
Plate 212

**Provenance**

Michael and Sarah Stein, Paris (acquired 1907;<sup>1</sup> thereafter, Sarah Stein, Palo Alto, from 1938 until 1949); [Mr. and Mrs. Walter Haas] Elise S. Haas, San Francisco (1949<sup>2-3</sup> until 1991); San Francisco Museum of Modern Art (bequest of Elise S. Haas, 1991)

A. One of at least fourteen works (sheet 9) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Daix and Rosselet 1979, no. 91.
2. Per handwritten note from the records of Elise S. Haas, purchased in 1949 for \$800. SFMOMA Permanent Collection Object File: 91.178.
3. Fiske Kimball discusses the recent sales from the collection of Sarah Stein in a letter dated December 11, 1951, to Sturgis Ingersoll: "They [Mr. and Mrs. Walter Haas] have...one of the small Picasso heads of about 1908, studies for his 'Demeiselles d'Avignon' of which Alice Toklas has a life interest in the others." PMA Kimball Papers.

**371. Study for *Nude with Drapery*, 1907**

Watercolor and gouache on paper  
12 $\frac{3}{16}$  x 9 $\frac{7}{16}$  in. (31 x 24.5 cm)  
Museo Thyssen-Bornemisza, Madrid  
Daix and Rosselet 92<sup>A</sup>  
Plates 213, 355, 384

**Provenance**

Leo and Gertrude Stein, Paris (probably acquired autumn 1907,<sup>1</sup> until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pls. 355, 384] 1946; thereafter, her estate); Mr. and Mrs. Lionel Steinberg, Palm Springs (1968<sup>2</sup>); Galerie Berggruen, Paris (by 1973<sup>3</sup> and probably until July 1974<sup>4</sup>)

A. One of at least fourteen works (sheet 10) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Purchased from the artist in autumn 1907. Seckel 1988, 260, and Daix and Rosselet 1979, no. 92.
2. Received through the Museum of Modern Art Syndicate, 1968, in lieu of payment, according to a conversation between SFMOMA curators and the son of Mr. and Mrs. Lionel Steinberg in April 2009.
3. Daix and Rosselet 1979, no. 92.
4. Sales catalogue, Sotheby's, London, July 3, 1974, lot no. 84 (as "Tête, former collection of Leo and Gertrude Stein; Mr. and Mrs. Lionel Steinberg, Palm Springs, California").

**372. Study for *Nude with Drapery*, 1907**

Watercolor and graphite on paper mounted on canvas, signed lower left  
12 x 9 $\frac{1}{4}$  in. (30.5 x 23.5 cm)  
Collection Morton and Linda Janklow, New York  
Zervos II\*\* 674; Daix and Rosselet 82<sup>A</sup>  
Plates 214, 355

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until at least 1915 [pl. 355]); Galerie Pierre, Paris<sup>1-3</sup>; Helena Rubinstein (until April 1966<sup>4-5</sup>)

A. One of at least fourteen works (sheet 11) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Daix and Rosselet 1979, no. 82.
2. Her sale, Sotheby's, New York, April 20, 1966, lot no. 39.
3. Of the numerous studies on paper for *Nude with Drapery* (1907; State Hermitage Museum, Saint Petersburg, Zervos II\* 47), this is one of at least two works (see also cat. 374) of identical size owned by Galerie Pierre, Paris, in 1961, when Zervos vol. II\*\* was published.
4. One of at least two Stein works in the Rubinstein collection. See cat. 374.

**373. Study for *Nude with Drapery*, 1907**

Watercolor and Conté crayon on cardboard  
12 $\frac{3}{16}$  x 9 $\frac{7}{16}$  in. (30.9 x 24.3 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Zervos II\* 45; Daix and Rosselet 83<sup>A</sup>  
Plate 215

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until 1913/1914); Paul Rosenberg, Paris<sup>1</sup>; Etta Cone, Baltimore (by 1934<sup>2</sup> until 1950); Baltimore Museum of Art (1950)

A. One of at least fourteen works (sheet 12) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Probably sold to Rosenberg at some point after 1918, when he started to work with Picasso.
2. Published as part of the Cone collection in Cone 1934, plate 64. Earlier provenance established by BMA records.

**374. Study for *Nude with Drapery*, 1907**

Gouache on paper mounted on canvas  
12 x 9 $\frac{1}{4}$  in. (30.5 x 23.5 cm)  
Private collection  
Zervos II\*\* 676; Daix and Rosselet 84<sup>A</sup>  
Plates 216, 355

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until at least 1915 [pl. 355]); Galerie Pierre, Paris (1961)<sup>1-2</sup>; Helena Rubinstein, New York (before 1966<sup>3-5</sup>)

A. One of at least fourteen works (sheet 13) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Sales catalogue, Sotheby's, New York, *Modern Paintings, Drawings and Sculpture from the Estate of Sidney E. Cohn*, May 13–14, 1992, lot no. 10 (ill.) establishes the provenance as referenced.
2. Of the numerous studies on paper for *Nude with Drapery* (1907; State Hermitage Museum, Saint Petersburg, Zervos II\* 47), this is one of at least two works (see also cat. 372) of identical size owned by Galerie Pierre, Paris, in 1961, when Zervos vol. II\*\* was published.
3. One of at least two Stein works in the Rubinstein collection. See cat. 372.

**375. Study for *Nude with Drapery*, 1907**

Oil wash on paper mounted on canvas, signed lower left  
12 $\frac{3}{4}$  x 9 $\frac{3}{4}$  in. (32.4 x 24.8 cm)  
Collection Michael and Judy Steinhardt, New York  
Zervos XXVI 265; Daix and Rosselet 85<sup>A</sup>  
Plates 217, 355

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1907, until 1913/1914); Gertrude Stein, Paris (1913/1914 until [pl. 355] later); Perls Galleries, New York<sup>1</sup>; Herbert and Nannette Rothschild, New York (1953<sup>2</sup> and until at least 1983<sup>3</sup>); Judith Rothschild, New York (until 1993<sup>3</sup>; thereafter, the Judith Rothschild Foundation until at least 1997<sup>3</sup>)

A. One of at least fourteen works (sheet 14) from Picasso's *Carnet 10*—a sketchbook from June–July 1907 for *Les Demeiselles d'Avignon* and *Nude with Drapery*—which the Steins owned. +34

**Notes**

1. Paris 1983, 72, indicates addition to provenance as noted.
2. New York 1962, no. 57 (noted as "Lent by the Collection of Herbert and Nannette Rothschild"); Providence 1966, no. 119; and Washington, D.C. 1996, no. 67 (ill.), which indicates the provenance as recorded here and notes the 1953 date of acquisition.
3. Judith Rothschild died in 1993.

**376. Head of a Woman, 1909**

Watercolor on paper  
19½ x 13 in. (50 x 33 cm)  
Current location unknown  
Zervos II\* 146

**Provenance**

Leo and Gertrude Stein, Paris (in or after 1909, and owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 and later); Roger Dutilleul, Paris (by 1942)<sup>2</sup>

**Notes**

1. Zervos 1942 (II\* 146) lists the owner as "Coll. R. Dutilleul, Paris."
2. Arles 1957, no. 25 (as "Tête de femme [1909], gouache sur papier marouflé, 50 x 33 cm, (II\* 146).") No owner is given. One of four possible loans to the exhibition by Alice Toklas (nos. 13, 19, 20, and 25 were all works once in the Gertrude Stein collection; three remained in the Gertrude Stein estate); however, the present work was by this point no longer in the estate.

**377. Guitar on a Table,<sup>4</sup> 1912**

Charcoal on paper  
19½ x 25¼ in. (49 x 64.2 cm)  
Private collection  
Online Picasso Project 12.286<sup>4</sup>  
Plate 359

**Provenance**

Gertrude Stein, Paris (in or after 1912, and owned until [pl. 359] 1946; thereafter, her estate<sup>1</sup>); Nelson A. Rockefeller (December 14, 1968, and later); Marlborough Gallery, New York (by 1970,<sup>2</sup> until the mid-1970s<sup>3</sup>); private collection (until 2004<sup>3</sup>); private collection

A. A closely related guitar work on paper was noted: Sales catalogue, Phillips, New York, May 7, 2001, lot no. 29.

**Notes**

1. No. 70.980 [Stein estate or loan number].
2. New York 1970, no. 53 (ill., incorrectly as vertically oriented work; as "Marlborough Gallery, Inc., New York").
3. Sales catalogue, Sotheby's, New York, May 6, 2004, lot no. 139, with the provenance as follows: "Gertrude Stein, Paris; Nelson Rockefeller, New York; Berggruen Gallery; Marlborough Gallery, Inc., New York; acquired from the above by the present owner in the mid-1970s." No other sources indicate the Berggruen ownership.
4. The present work is related to Picasso's *Guitar on a Table* (1912; cat. 263), which also remained in Gertrude's collection throughout her life.

**378. Study of a Violin,<sup>4</sup> 1912**

Crayon and charcoal on paper  
18¾ x 24¾ in. (47.3 x 62.5 cm)  
Current location unknown  
Plate 359

**Provenance**

Gertrude Stein, Paris (in or after 1912, and until [pl. 359] 1946; thereafter, her estate<sup>1</sup>); Nelson A. Rockefeller, New York (December 14, 1968,<sup>1</sup> until later); Marlborough Gallery, New York (by 1970<sup>2</sup>).

A. A closely related violin drawing was published: Portland 1997, fig. 13 (ill., as *Violin*, 1912, charcoal on paper, 24½ x 18½ in.).

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.
2. New York 1970, 171.

**379. Segment of Pear, Wineglass, and Ace of Clubs, 1914**

Collage: Pasted colored paper, distemper (gesso), gouache, and graphite on cardboard  
17¾ x 15¾ in. (45.5 x 38.5 cm)  
Yale University Art Gallery, New Haven, The John Hay Whitney, B.A. 1926, Hon. M.A., 1956, Collection Zervos II\*\* 486  
Plates 357–59

**Provenance**

Gertrude Stein, Paris (acquired in or after 1914, until [pls. 357–59] 1946; thereafter, her estate<sup>1</sup>); John Hay Whitney, New York (December 14, 1968,<sup>1</sup> until 1982<sup>2</sup>); Yale University Art Gallery (1982<sup>2</sup>)

**Notes**

1. Purchased through the Museum of Modern Art Syndicate, 1968.
2. Information provided by the online collection database Yale University Art Gallery [ecatalogue.art.yale.edu], accessed June 3, 2010.

**380. Dice, Packet of Cigarettes, and Visiting Card, 1914**

Graphite and pasted paper on paper  
5½ x 8¼ in. (14 x 21 cm)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven  
Zervos II\*\* 490

**Provenance**

Gertrude Stein, Paris<sup>3</sup> (acquired in or after 1914); Mrs. Charles B. Goodspeed [later to be Mrs. Gilbert W. Chapman], Chicago and New York (before 1939<sup>1,2</sup> until at least 1970<sup>3</sup>); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University<sup>4</sup>

**Notes**

1. Daix and Rosselet, no. 661.
2. New York 1940, no. 116 (ill.), 85 (as "Still Life with a Calling Card (The Package of Cigarettes)...Lent by Mrs. Charles B. Goodspeed").
3. Potter 1970, 171, 172 (ill.).
4. Gift of Elizabeth F. Chapman, Beinecke YCAL records.

**381. Segment of Pear, Bunch of Grapes, and Pipe, 1914**

Oil and sand (or sawdust<sup>2</sup>) on paper  
8 x 11½ in. (21 x 30 cm)  
Current location unknown  
Zervos II\*\* 497  
Plates 357, 358, 361

**Provenance**

Gertrude Stein, Paris (in or after 1914, probably until [pls. 357, 358, 361] 1946; thereafter, her estate<sup>1</sup>); private collection, New York (by 1970<sup>1</sup>)

**Notes**

1. Potter 1970, 171.
2. Daix and Rosselet 1979, no. 679, indicates sawdust.

**382. Apple, 1914**

Watercolor on paper  
5¾ x 6¾ in. (13.7 x 17.5 cm)  
Private collection  
Daix and Rosselet 801  
Plates 238, 384

**Provenance**

Gertrude Stein and Alice Toklas, Paris (acquired at Christmas 1914,<sup>1</sup> until [pl. 384] 1946; thereafter, Gertrude Stein estate<sup>1</sup>); private collection (December 14, 1968<sup>2</sup>)

**Notes**

1. Inscription on verso: "Souvenir pour Gertrude et Alice/Picasso/Noel 1914." The work was a gift from the artist, Christmas 1914.
2. Purchased through the Museum of Modern Art Syndicate, 1968.

**383. Guitar, 1918**

Graphite, watercolor, and ink on paper  
6¾ x 7½ in. (17.4 x 19.1 cm)  
Private collection  
Plates 239, 361

**Provenance**

Gertrude Stein, Paris (acquired April 26, 1918,<sup>1</sup> until [pl. 361] 1946; thereafter, her estate<sup>1</sup>); Mr. and Mrs. David Rockefeller, New York (December 14, 1968,<sup>2</sup> until 1983<sup>3</sup>); private collection

**Notes**

1. The verso of the work bears the inscription: "Pour Gertrude Stein/son ami Picasso/Montrouge 26 avril 1918."
2. Purchased through the Museum of Modern Art Syndicate, 1968. No. 70.123.
3. Sold Sotheby's, New York, November 17, 1983, lot no. 350.

**384. Table with Guitar and Partition, 1920**

Gouache on paper mounted on cardboard<sup>1</sup>  
9¾ x 7¼ in. (24.45 x 18.42 cm)  
Current location unknown  
Zervos IV 82

**Provenance**

Gertrude Stein, Paris (acquired in or after 1920,<sup>1</sup> until later); Mr. and Mrs. Gilbert W. Chapman, New York (by 1970)<sup>2</sup>



**Notes**

1. It is known that Gertrude Stein owned the original gouache (Zervos IV 82). She may have also owned one or more of the colored *pochoirs* from an edition of 100 by Paul Rosenberg. These references are: Zervos, original, Juan-les-Pins, 1920, gouache, 27 x 21 cm.; pochoir, Edition Paul Rosenberg (edition of 100), circa 1920, 26.8 x 22 cm.
2. New York 1970, 172–73. Mr. and Mrs. Gilbert W. Chapman owned both a gouache, which was lent to the aforementioned exhibition, and a *pochoir* version of this work, which they donated in 1955 to the Yale University Art Gallery in memory of Gertrude Stein.

**385. Eagle, Red Background,<sup>A</sup> 1907**

Woodcut

5 $\frac{3}{8}$  x 4 $\frac{1}{2}$  in. (8.3 x 7.8 cm) impression

Current location unknown

Geiser and Baer 213 (*L'Aigle*)**Provenance**

[Leo and] Gertrude Stein, Paris (probably owned jointly until 1913/1914); Gertrude Stein, Paris (1913/1914 until 1946<sup>1,2</sup>; thereafter, her estate and Alice Toklas); Nelson A. Rockefeller, New York (1970)<sup>3</sup>

- A. According to Geiser and Baer 213: "Cette gravure était destinée au livre d'Apollinaire, *Le bestiaire*, qui par la suite, a été illustré par Raoul Dufy (Paris, 1911, Delplanche)."

**Notes**

1. Geiser and Baer 213 indicates: One proof, probably, on Ingres paper, with the eagle printed in black, with a red background. "Ancienne collection Gertrude Stein."
- A proof with the eagle printed in black, with a gray-violet background, was, according to this same source, formerly in the collection of Michael Stein (see related information for this work).
2. G. Stein 1938, 84 (ill.).
3. New York 1970, 168. The work was possibly acquired in 1968 through the Museum of Modern Art Syndicate, 1968.

**386. Eagle, Gray-Violet Background,<sup>A</sup> 1907**

Woodcut

5 $\frac{3}{8}$  x 4 $\frac{1}{2}$  in. (8.3 x 7.8 cm)

Current location unknown

Geiser and Baer 213 (*L'Aigle*)**Provenance**

Michael and Sarah Stein, Paris (until at least 1937<sup>1,2</sup>)

- A. According to Geiser and Baer 213: "Cette gravure était destinée au livre d'Apollinaire, *Le bestiaire*, qui par la suite, a été illustré par Raoul Dufy (Paris, 1911, Delplanche)."

**Notes**

1. Geiser and Baer 213 indicates: One proof, probably, on Ingres paper, with the eagle printed in black, with a gray-violet background. "Ancienne collection Michael Stein." A proof with the eagle printed in black, with a red background, was, according to this same source, formerly in the collection of Gertrude Stein.
2. Surely one of the two works by Picasso listed as "2 Monotypes (Birds)" and valued together at \$50 in a 1937 inventory of Michael and Sarah Stein's collection. +7

**387. Chick, Blue Background,<sup>A</sup> 1907**

Woodcut

3 $\frac{1}{16}$  x 3 $\frac{3}{8}$  in. (10 x 8 cm) impression

Current location unknown

Geiser and Baer 214

**Provenance**

Leo and Gertrude Stein, Paris (owned jointly until 1913<sup>1</sup>); Gertrude Stein, Paris (1913 until 1946; thereafter, her estate and Alice Toklas); Mr. and Mrs. John Hay Whitney, New York (1970<sup>2</sup>).

- A. According to Geiser and Baer 214: "Cette gravure était destinée au livre d'Apollinaire, *Le bestiaire*, qui par la suite, a été illustré par Raoul Dufy (Paris, 1911, Delplanche)."

**Notes**

1. Geiser and Baer 214 indicates: eight proofs, pulled by the artist (à la gouache) are known. One example reproduces the chick on a blue background and was noted to be in the "Collection Stein" without indication of exact ownership. The present work matches this description and remained in the collection of Gertrude Stein until her death and later her estate.
2. New York 1970, 167. The work was possibly acquired in 1968 through the Museum of Modern Art Syndicate, 1968.

**SCULPTURE****388. Head of a Picador with a Broken Nose, original model 1904–5, this cast before 1925**

Bronze

7 $\frac{7}{8}$  x 5 $\frac{3}{16}$  x 5 in. (19.4 x 14.8 x 12.7 cm)

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland

Spies (2000) 3

**Provenance**

[Leo and] Gertrude Stein, Paris (acquired after 1905, and probably owned jointly until 1913/1914<sup>1</sup>); Gertrude Stein, Paris (1913/1914 until July 9, 1925); Etta Cone, Baltimore (July 9, 1925<sup>2</sup> until 1950); Baltimore Museum of Art (1950)

**Notes**

1. In a letter (probably of January 14, 1914), Leo Stein writes to Gertrude Stein: "I shall not only propose but shall insist with happy cheerfulness that you make as clean a sweep of the Picassos as I have of the Renoirs with the exception of the drawings which I want to keep partly on account of their actual delightfulness and partly on account of the personal note.... You'll take the little still life, the gouache head and the little bronze." BMA Cone Papers, box 6, series 7–8.
2. Purchased for 5,000 francs from Gertrude Stein in Paris, as cited by Brenda Richardson (1985, 175). Claribel records two purchases from Gertrude in Paris on July 9, 1925: a bronze Picasso mask (the present work) for 5,000 francs and an African "Figure" for 3,000 francs.

**389. Mask of a Woman, 1908**

Terracotta

7 x 6 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (17.8 x 16 x 12 cm)

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, gift of Daniel-Henry Kahnweiler, 1957

Spies (2000) 22,1a

Plates 221, 351, 355

**Provenance**

Leo and Gertrude Stein, Paris (owned jointly until at least before February 1914 [pls. 351, 355]); Daniel-Henry Kahnweiler (until 1957); Musée National d'Art Moderne, Centre Georges Pompidou, Paris (gift of Daniel-Henry Kahnweiler, 1957)

**390. Guitarist with Sheet Music, 1913**

Paper construction

8 $\frac{3}{8}$  x 4 $\frac{3}{8}$  in. (22 x 10.5 cm)

Current location unknown

Daix and Rosselet 582; Spies (2000) 31

Plates 188, 360, 361, 384

**Provenance**

Gertrude Stein, Paris (in or after 1913, and owned until [pls. 360, 361, 384] 1946; thereafter, her estate and Alice Toklas until 1962<sup>3</sup>); private collection (by 1994<sup>3</sup>)

**Notes**

1. Spies 2000 (31) records only the former collection of Gertrude Stein in the provenance.
2. In a letter dated August 3, 1962, to Alice Toklas, Russell Porter, her attorney, writes that he will "pick up the collage and give you a receipt for it, and it will be turned over to the administrator appointed by the court." Edward Burns believes the collage refers to the present work (e-mail message to author, May 24, 2010).
3. London 1994, no. 20 (ill., noted as "private collection").

**391. Head, 1928**

Brass and iron, painted, signed and dated on verso

7 x 4 $\frac{3}{16}$  x 3 in. (17.8 x 10.9 x 7.6 cm)

Private collection

Spies (2000) 66

Plate 240, 361

**Provenance**

Gertrude Stein, Paris (in or after 1928, and owned until<sup>1</sup> [pl. 361] 1946; thereafter, her estate and Alice Toklas until 1962<sup>2</sup>)

**Notes**

1. The work is listed in an inventory of a Lloyd's of London insurance policy dated February 19, 1934. Stein Archives, Ransom Center.
2. In a letter dated August 3, 1962, to Alice Toklas, Russell Porter, her attorney, writes: "The purchaser is to retain the Picasso painted bronze; you are to retain the down payment." The work's current location and owner are unknown.

**OTHER****392. Children's armchairs upholstered with petit point sewn by Alice Toklas over designs by Pablo Picasso, ca. 1930**

Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven

Plates 204, 361



**Provenance**

[Gertrude Stein and] Alice B. Toklas,<sup>1</sup> Paris (by March 1934 [pl. 361]); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University

**Notes**

1. Gift of Alice B. Toklas, Beinecke YCAL records.

**PIERRE-AUGUSTE RENOIR**

French, born 1841, Limoges, France; died 1919, Cagnes-sur-Mer, France

**PAINTING****393. Seated Bather, ca. 1882**

Oil on canvas  
21½ x 16½ in. (54.5 x 41.9 cm)  
Private collection  
Dauberville (2009) 1296; Daulte 399  
Plates 39, 352

**Provenance**

Arsène Alexandre, Paris (until May 18, 1903<sup>1</sup>); M. Cognacq, Paris (until March 15, 1905); Bernheim-Jeune, Paris (acquired March 15, 1905<sup>2</sup>); Georges Petit, Paris (acquired March 15, 1905<sup>3</sup>); Galerie Bernheim-Jeune, Paris (acquired July 14, 1905,<sup>3,4</sup> until November 23, 1908); Leo Stein, Paris (acquired November 23, 1908,<sup>2</sup> until [pl. 352] May 21, 1921); Durand-Ruel (acquired May 21, 1921,<sup>4,5</sup> until September 23, 1926); Chester Dale, New York (acquired September 23, 1926, until 1937)

**Notes**

1. His sale (no. 52), Galerie Georges Petit, Paris.  
2. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 14418. This document reveals that Bernheim-Jeune purchased the work from M. Cognacq and then sold it the same day to Georges Petit. +8  
3. In a letter dated September 7, 1907, to Leo Stein, Félix Fénéon offers one or more of the four Renoirs—including the present work—that Bernheim-Jeune had acquired at the Arsène Alexandre sale on May 18, 1903. Beinecke YCAL, MSS 76, box 98, folder 1866.  
4. This painting appears as no. 11, with a noted price of \$1,000, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37, +5  
5. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 11: “Woman Nude, Femme nue, 21 x 15⅞ [in.]” and annotated “ph.a-1256, L. NY 4660.” Archives Durand-Ruel.

**394. Washerwoman and Child, 1887**

Oil on canvas  
32 x 25¼ in. (81.3 x 65.4 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Dauberville (2009) 972; Daulte 509  
Plates 54, 352

**Provenance**

Georges Petit, Paris (until June 22, 1898); Bernheim-Jeune (acquired June 22, 1898, until December 5, 1899); Hart (acquired December 5, 1899, until February 21, 1908); Bernheim-Jeune (acquired February 21, 1908, until December 17, 1908<sup>1</sup>); Leo Stein, Paris (acquired December 17, 1908,<sup>1,2</sup> until [pl. 352] June 2, 1921<sup>3,4,5</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired June 2, 1921<sup>5</sup>)

**Notes**

1. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 16412. +8  
2. Leo discusses the Renoir in *Journey into the Self* (L. Stein 1950, 18–19).  
3. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 16: “Woman & Child, 32 x 25¼ [in.]” Archives Durand-Ruel.  
4. The work appears as no. 16, with a noted price of \$4,000, on a list of works that Leo Stein wished to sell in April 1921. +36; +37  
5. Barnes purchased the painting for \$5,000. Martha Lucy, e-mail message to author, June 2009; see also Lucy 2010.

**395. Girl in Gray-Blue, ca. 1889**

Oil on canvas  
26 x 20½ in. (66 x 52 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Plates 16, 352

**Provenance**

Leo Stein, Paris (possibly in January 1907<sup>1</sup> and certainly by February 1909 [pl. 16], until [pl. 352] May 25, 1921<sup>2,3</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 25, 1921<sup>3</sup>)

**Notes**

1. See Rebecca Rabinow's essay in this volume, 39.  
2. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 13: “Portr. of a woman bust, 26 x 20¼ [in.]” Archives Durand-Ruel.  
3. The work appears as no. 13, with a noted price of \$2,000, on a list of artworks that Leo Stein wished to sell in April 1921. +36 Barnes acquired it for \$2,000 (Lucy 2010). See also +37.

**396. Head of a Young Woman, 1890**

Oil on canvas  
16¼ x 12¾ in. (41.3 x 32.4 cm)  
Private collection  
Plates 53, 345, 352–54

**Provenance**

Ambroise Vollard, Paris (until October 28, 1904<sup>1</sup>); Leo Stein, Paris (acquired October 28, 1904,<sup>2</sup> until<sup>3–5</sup> [pls. 345, 352–54] 1922); Nelle E. Mullen (1922<sup>5</sup> until 1967); private collection (acquired November 1967)

**Notes**

1. Purchased from the artist for 200 francs. Vollard Archives, MS 421 (4, 5), folio 107.  
2. One of seven works that Leo Stein purchased from Vollard on October 28, 1904, this pastel corresponds to stock no. 4365. +10  
3. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 7: “Head of a Woman, 16¼ x 12¾ [in.]” Archives Durand-Ruel.

4. The painting appears as no. 7, with a noted price of \$500, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37  
5. Leo sold sixteen Renoirs between April and June 1921. Of these, Barnes purchased thirteen, and Durand-Ruel bought two. It is unclear who purchased the remaining Renoir (the present work), which is no. 7 on the May 9, 1921, list of sold works. +36; +37, +5  
The sales catalogue—Samuel T. Freeman, Philadelphia, *The Mullen Collection... from the Estate of the Late Nelle E. Mullen*, November 15, 1967, lot no. 11—notes that Nelle E. Mullen acquired this painting directly from Leo. It is possible that she purchased it through an intermediary; it was not Durand-Ruel, however, whose 1921 purchases from Leo's collection are documented in a letter from Durand-Ruel, Paris. Correspondence copy dated June 23, 1970, to John Rewald, MoMA Archives, Margaret Potter Papers, 6.

**397. Landscape, 1890**

Oil on canvas  
10¼ x 14⅞ in. (27.3 x 37.3 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Plate 352

**Provenance**

Leo Stein, Paris (by February 1914 [pl. 352], until April 25, 1921<sup>1,2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>2</sup>)

**Notes**

1. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 5: “Landscape, 10¾ x 14½ [in.]” Archives Durand-Ruel.  
2. The painting appears as no. 5, with a noted price of \$500, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37

**398. Bather, ca. 1890**

Oil on canvas  
16¼ x 13¼ in. (41.3 x 33.7 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Plate 352

**Provenance**

Ambroise Vollard, Paris<sup>1</sup>; Leo Stein, Paris (perhaps acquired April 27, 1908,<sup>1,2,3</sup> until [pl. 352] March 30, 1914); Albert C. Barnes, Merion, Pennsylvania (acquired March 30, 1914<sup>4,5</sup>)



**Notes**

1. Likely the Renoir study ("une étude de Renoir femme nue") valued at 3,750 francs that Vollard sold and delivered to Leo Stein on April 27, 1908. Leo acquired the work in exchange for Maurice Denis's *Mother in Black* (1895; cat. 61), Paul Gauguin's *Sunflowers on an Armchair* (1901; cat. 64), and cash. +13
2. Probably the work referred to as a "new Renoir nude" that was photographed by Druet at rue de Fleurus. Michael Stein to Gertrude Stein, June 1, 1908, Beinecke YCAL, MSS 76, box 125, folder 2716.
3. The work is discussed in L. Stein 1996, 78.
4. Durand-Ruel, photo no. 23112: "Renoir, Baigneuse."
5. Barnes paid Leo 15,000 francs on March 30, 1914. BFA, AR.ABC.1914.117, cited in Lucy 2010.

**399. Pears**, ca. 1890

Oil on canvas

8 $\frac{7}{8}$  x 12 $\frac{1}{4}$  in. (22.5 x 31.1 cm)The Barnes Foundation, Merion, Pennsylvania  
Bernheim-Jeune inv. no. 16818  
Plate 352**Provenance**

Bernheim-Jeune fils (until October 13, 1908<sup>1</sup>); Galerie Bernheim-Jeune, Paris (acquired October 13, 1908, until February 6, 1909); Leo Stein, Paris (acquired February 6, 1909,<sup>1</sup> until [pl. 352] April 25, 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>3</sup>)

**Notes**

1. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 16818 (+8). This inventory number also appears on the verso of the painting.
2. Durand-Ruel, New York, stock book, listed among the works noted in the "Leo Stein Collection" as no. 2: "Fruit, 8 $\frac{7}{8}$  x 12 $\frac{1}{4}$  [in.]" Archives Durand-Ruel.
3. The painting appears as no. 2, with a noted price of \$1,500, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37

**400. Peninsula of Saint-Jean**, 1893

Oil on canvas

25 $\frac{5}{8}$  x 32 $\frac{3}{8}$  in. (65.1 x 81.6 cm)The Barnes Foundation, Merion, Pennsylvania  
Durand-Ruel stock no. 6752, photo no. 3830<sup>1</sup>**Provenance**

Galerie Durand-Ruel, Paris (acquired October 26, 1901,<sup>1</sup> until February 20, 1914); Leo Stein, Paris (acquired February 20, 1914,<sup>2,3</sup> until April 25, 1921); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>3</sup>)

**Notes**

1. Archives Durand-Ruel, cited in Lucy 2010.
2. Archives Durand-Ruel. According to this source, Leo Stein purchased the work for 18,000 francs. +38. According to correspondence of May 1921, Leo paid 25,000 francs for the work. Albert C. Barnes to Leo Stein, May 9, 1921, BFA, AR.ABC.1921.109.
3. The work appears as no. 15, with a noted price of \$5,000, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37

**401. Baby's Head**, ca. 1895

Oil on canvas, signed lower right

8 $\frac{3}{4}$  x 7 $\frac{1}{4}$  in. (22.2 x 18.4 cm)The Barnes Foundation, Merion, Pennsylvania  
Bernheim-Jeune inv. no. 19302**Provenance**

Adrien Hébrard, Paris (until April 16, 1912<sup>1</sup>); Galerie Bernheim-Jeune, Paris (acquired April 16, 1912,<sup>1</sup> until June 27, 1912); Leo Stein, Paris (acquired June 27, 1912,<sup>1,2</sup> until May 25, 1921<sup>3,4,5</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired May 25, 1921<sup>3</sup>)

**Notes**

1. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 19302. +8
2. Possibly the Renoir head that Leo Stein mentions seeing "at Hessel's" in a letter to Gertrude dated August 29, 1912, sent from Florence. BMA Cone Papers, box 6, series 7-8.
3. Durand-Ruel, New York, stock book, listed among the works noted in the "Leo Stein Collection" as no. 4: "Head of a Child, 8 $\frac{3}{4}$  x 7 [in.]" Archives Durand-Ruel.
4. The work appears as no. 4, with a noted price of \$500, on a list of works that Leo Stein wished to sell in April 1921. +36; +37
5. Date and price (\$500) cited in Lucy 2010.

**402. The Bay of Douarnenez**, ca. 1895

Oil on canvas

8 $\frac{5}{8}$  x 15 $\frac{3}{8}$  in. (22 x 39 cm)

Current location unknown

**Provenance**

Durand-Ruel, Paris (until February 11, 1914<sup>1</sup>); Leo Stein, Paris (February 11, 1914, until May 29, 1929<sup>2</sup>); Durand-Ruel, New York (acquired May 29, 1929<sup>2</sup>); Helin (acquired January 31, 1935<sup>3</sup>)

**Notes**

1. Durand-Ruel stock no. 6779 (NY 4659), photo no. 3821. The only known image has been provided from the Durand-Ruel stock book. Archives Durand-Ruel. +38
2. The painting appears as no. 6, "landscape," with a noted price of \$500, on a list of artworks that Leo Stein wished to sell in April 1921. +36 It was one of two Renoirs purchased by Durand-Ruel. +5; +37

3. Copies of documents from Durand-Ruel indicate that the painting was sold to Mr. Hélin on January 31, 1935 (perhaps Victor Hélin, Châteauroux), and include the Durand-Ruel Paris stock no. 13552. MoMA Archives, Margaret Potter Papers, Curator Exh. 950, Potter 6, 11.

**403. Reader**, ca. 1895

Oil on canvas, signed lower right

8 $\frac{1}{4}$  x 7 in. (21 x 17.8 cm)The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Plates 368, 370, 373, 374**Provenance**

Michael and Sarah Stein, Paris (by November 1907 [pl. 368] until later [pls. 370, 373, 374]); Etta Cone (probably June 1925<sup>1</sup>)

**Notes**

1. Possibly sold to Etta Cone by June 1925, as suggested in a letter from Claribel Cone cited in Rewald 1996, no. 464.

**404. Landscape**, ca. 1904

Oil on canvas

6 $\frac{3}{4}$  x 7 $\frac{5}{16}$  in. (17.1 x 20.2 cm)The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Plates 346, 368, 370, 373, 374**Provenance**

Stein family, Paris (by January 1907, and probably owned jointly until later<sup>1</sup>); Etta Cone (by 1934<sup>2</sup>)

**Notes**

1. Based on photographs, the painting appears to have first been in the collection of Leo and Gertrude Stein [pl. 346] and then with Michael and Sarah Stein [pls. 368, 370, 373, 374]. The exact ownership of the work during this period is undocumented.
2. Cone 1934, pl. 17.



**405. Landscape**, ca. 1900–1905

Oil on canvas

18 x 21¼ in. (45.7 x 55.2 cm)

The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Galerie Bernheim-Jeune, Paris<sup>1</sup>; Leo Stein, Paris (until April 25, 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>3</sup>)

**Notes**

1. It is thought that Leo purchased the work, listed as “spring landscape,” from Bernheim-Jeune for 4,000 francs. BFA, AR. ABC.1921.109.
2. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 12: “Landscape, 17⅞ x 21⅜ [in.]” Archives Durand-Ruel.
3. The work appears as no. 12, with a noted price of \$2,500, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37 A circled number 12 is written in pencil on the verso of the painting (Lucy 2010).

**406. Landscape**, ca. 1900–1905

Oil on canvas, signed lower right

8 x 12¼ in. (20.3 x 31.1 cm)

The Barnes Collection, Merion, Pennsylvania

Bernheim-Jeune inv. no. 16068

Plate 352

**Provenance**

Bernheim-Jeune fils (until May 18, 1907<sup>1</sup>); Galerie Bernheim-Jeune, Paris (acquired May 18, 1907, until December 14, 1908<sup>2</sup>); Leo Stein, Paris (acquired December 14, 1908<sup>1</sup> [pl. 352] until April 25, 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>3</sup>)

**Notes**

1. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 1606. +8 A photograph in the same papers is annotated “S1 Landscape, BJ 16068” (identified in Lucy 2010).
2. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 1: “Landscape, 7⅞ x 12¼ [in.]” Archives Durand-Ruel.
3. The work appears as no. 1, with a noted price of \$500, on a list of artworks that Leo Stein wished to sell in April 1921. +36; +37

**407. Femme aux seins dénudés (Gabrielle aux seins nus)**,

1907

Oil on canvas

21⅜ x 18⅞ in. (55 x 46 cm)

Current location unknown

**Provenance**

Bernheim-Jeune, Paris; Leo Stein, Paris (purchased June 27, 1912<sup>1</sup>)

**Notes**

1. Galerie Bernheim-Jeune stock no. 19305, photo no. 10749. Bernheim-Jeune 1910; Galerie Bernheim-Jeune to the author, September 2009.

**408. Girl Darning**, ca. 1909

Oil on canvas

15¼ x 11⅜ in. (38.7 x 28.9 cm)

The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Leo Stein, Paris (until April 25, 1921<sup>1</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>2</sup>)

**Notes**

1. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 9: “Woman darning (reprint), 15 x 11¼ [in.]” Archives Durand-Ruel. It is thought that Leo paid 2,000 francs for the work. BFA, AR. ABC.1921.109.
2. The work appears as no. 9, with a noted price of \$600, on a list of works from the collection of Leo Stein that Albert C. Barnes proposed to buy in April 1921. +36; +37 A circled number 9 written in pencil appears on the verso of the painting (Lucy 2010).

**409. Landscape**, 1911

Oil on canvas

11¼ x 15½ in. (28.6 x 39.4 cm)

The Barnes Foundation, Merion, Pennsylvania

**Provenance**

Galerie Durand-Ruel, Paris (acquired January 17, 1912, until April 26, 1912); Leo Stein, Paris (acquired April 26, 1912,<sup>1,2</sup> until April 25, 1921); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>3</sup>)

**Notes**

1. Durand-Ruel stock no. 9876, photo no. 7314. On April 26, 1912, Leo Stein purchased two Renoir landscapes—no. 9877 and the present work—from Durand-Ruel for 1,750 francs. Archives Durand-Ruel.

2. It is thought that Leo paid 1,000 francs for the present work (BFA, AR. ABC.1921.109).
3. The work appears as no. 8, with a noted price of \$500, on a list of works from the collection of Leo Stein that Albert C. Barnes proposed to buy in April 1921. +36; +37 A circled number 8 is written in pencil on the verso of the painting. Provenance information provided by Martha Lucy; see Lucy 2010.

**410. Landscape**, ca. 1911

Oil on canvas

9 x 9 in. (22.9 x 22.9 cm)

The Barnes Foundation, Merion, Pennsylvania

Bernheim-Jeune inv. no. 19625<sup>1</sup>**Provenance**

Laroche (until [June] 1912<sup>1</sup>); Galerie Bernheim-Jeune,<sup>1</sup> Paris (acquired [June] 1912,<sup>2</sup> until February 12, 1914); Leo Stein, Paris (acquired February 12, 1914,<sup>2</sup> until May 25, 1921<sup>3</sup>); Albert C. Barnes, Paris (acquired May 25, 1921<sup>4</sup>)

**Notes**

1. The Bernheim-Jeune stock number 19625 appears in blue on the verso. Martha Lucy, e-mail message to author, June 15, 2010.
2. Galerie Bernheim-Jeune client list with dates of sales and purchases: no. 19625. +8 The date of sale is indicated as “31.6.1912”; there is no other information to clarify if the error is in the date or the month.
3. Durand-Ruel, New York, stock book, listed among the works noted in the “Leo Stein Collection” as no. 3: “Landscape, 9 x 9 [in.]” Archives Durand-Ruel.
4. The work appears as no. 3, with a noted price of \$800, on a list of works that Leo Stein wished to sell in April 1921. +36; +37

**411. Cup of Chocolate**, ca. 1912

Oil on canvas

21⅜ x 25½ in. (54.3 x 64.8 cm)

The Barnes Foundation, Merion, Pennsylvania

Plate 43

**Provenance**

Galerie Durand-Ruel, Paris (acquired October 22, 1912,<sup>1</sup> until February 11, 1914); Leo Stein, Paris (February 11, 1914,<sup>1</sup> until April 25, 1921); Albert C. Barnes, Merion, Pennsylvania (acquired April 25, 1921<sup>2</sup>)

**Notes**

1. Durand-Ruel stock no. 10132, photo no. 7525. Archives Durand-Ruel. +38 These numbers are recorded on the verso of the painting (Lucy 2010).
2. The work appears as no. 14, with noted price of \$7,500, on a list of works that Leo Stein wished to sell in April 1921. +36; +37 Provenance information provided by Martha Lucy; see Lucy 2010.

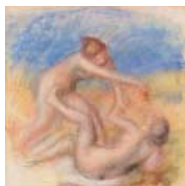




## WORKS ON PAPER

**412. *Two Nudes*, ca. 1897**

Pastel with charcoal underdrawing on paper  
18 $\frac{3}{8}$  x 18 in. (46.7 x 45.7 cm)  
The Barnes Foundation, Merion, Pennsylvania  
Plates 347, 348

**Provenance**

Ambroise Vollard, Paris (until October 28, 1904); Leo Stein, Paris (acquired October 28, 1904,<sup>1</sup> until [pls. 347, 348] April 1921<sup>2</sup>); Albert C. Barnes, Merion, Pennsylvania (acquired April 1921<sup>3</sup>)

**Notes**

- One of seven works that Leo Stein purchased from Vollard on October 28, 1904, this pastel corresponds to stock no. 4366. There was an error in Vollard's bookkeeping, however, and he assigned the same inventory number again to a Daumier, *Trois Têtes* (ca. 1879; Hirshhorn Museum and Sculpture Garden), not purchased by Stein. +10
- Durand-Ruel, New York, stock book, listed among the works noted in the "Leo Stein Collection" as no. 10: "Pastel two women, 18 $\frac{3}{8}$  x 18 [in.]." Archives Durand-Ruel.
- The work appears as no. 10, with a noted price of \$700, on a list of works that Leo Stein wished to sell in April 1921. +36; +37

**413. *The Hat Pinned with Flowers*, 1898**

Color lithograph  
35 $\frac{5}{8}$  x 24 $\frac{5}{16}$  in. (90.5 x 63.3 cm)  
Current location unknown  
Example A: plates 363, 365<sup>1</sup>  
Example B: plate 352<sup>1</sup>  
[See plate 52 for an example not owned by the Steins]

**Provenance**

Ambroise Vollard, Paris; [Leo and Gertrude or Michael and Sarah] Stein, Paris (acquired March 17, 1906,<sup>2</sup> until later)

**Notes**

- Impressions of this lithograph appear at both rue de Fleurus and rue Madame. Two lithographs were purchased from Vollard: example A, rue Madame; example B, rue de Fleurus.
- Two lithographs that Ambroise Vollard sold to "Stein" on March 17, 1906 ("2 litho de couleur femmes aux chapeaux de Renoir") for 160 francs. Vollard Archives, MS 421 (5, 1), folio 50.

**FRANCISCO RIBA-ROVIRA**

Spanish, born 1913, Barcelona, Spain; died 2002, Paris

**414. *Gertrude Stein*, 1945**

Oil on canvas, signed lower right  
35 $\frac{5}{8}$  x 28 $\frac{1}{4}$  in. (90.5 x 71.8 cm)  
Collection of Alida and Christopher Latham  
Plate 203

**Provenance**

Gertrude Stein, Paris (acquired from the artist); Robert Clyde Sweet (acquired 1945 or 1946<sup>1</sup>); Carleton Latham; Alida and Christopher Latham<sup>2</sup>

**Notes**

- In a letter dated October 6, 1947, Alice Toklas wrote to Donald Gallup: "The Riba[rovira] portrait that Bob Sweet has you'll remember—Bob wont give it to you now but will bequeathe it (fifty years hence) to Y.U.L. if I write a very careful letter to him which I will." Toklas 1973, 79–82.
- Provenance established in correspondence with the author from Edward Burns, November 23, 2009.

**FRANCIS ROSE**

British, born 1909, Farnham, England; died 1979, London

## PAINTING

**415. *The Grey Man*, n.d.**

Current location unknown

**Provenance**

Gertrude Stein, Paris<sup>1</sup> (until probably 1946<sup>2</sup>)

**Notes**

- The artwork appears in a Cecil Beaton photograph taken ca. 1946 of Gertrude Stein standing in the hallway, or "gallery," of the apartment at 5 rue Christine. Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011. Francis Rose described his work among the paintings displayed in the rue Christine salon: "The Pink Nude, Juan Gris's large portrait of a woman, and a cubist still life. Also hung there were Picasso's larger Spanish landscapes, his studies for the 'Demoiselles d'Avignon,' and later, my big picture 'The Grey Man.'" Rose 1968, 29.
- The title does not appear in the list of sixty-eight works by Sir Francis Rose in a May 1950 inventory of Gertrude Stein's estate filed in 1951 in Baltimore (+40); nevertheless it is impossible to rule out the possibility that the work remained in her estate.

**416. *Portrait of Woman*, n.d.**

Oil on board  
27 $\frac{1}{4}$  x 19 $\frac{1}{2}$  in. (69.2 x 49.5 cm)  
Current location unknown

**Provenance**

Gertrude Stein, Paris (at least by 1938;<sup>1</sup> thereafter, her estate); Daniel M. Stein; private collection (until May 2009<sup>2</sup>)

**Notes**

- The artwork appears in prewar and postwar photographs by Cecil Beaton of Gertrude Stein standing in the hallway, or "gallery," of the apartment at 5 rue Christine. The Cecil Beaton Studio Archive at Sotheby's, London.

- Sold at auction in 2009 for \$610 as "Portrait of a Woman." Bonhams & Butterfields, San Francisco, SoMA Estate Sale, Sunday, May 17, 2009, lot no. 06045, ill. The provenance as recorded in the auction catalogue is probably erroneous. The painting is noted as passing from Gertrude Stein "to Michael and Sarah Stein to Daniel Michael Stein," but Michael died in 1938 and Sarah in 1953. In fact, Gertrude's estate passed to Allan Stein, who died in 1951, and his descendants. Gertrude is known to have lent to a New York exhibition (Harriman, New York 1934) a work by Rose that was listed as no. 2: "Portrait of a Woman"; it is perhaps the present example.

**417. *Bilignin*, ca. 1930**

Oil on canvas  
17 $\frac{1}{4}$  x 11 in. (43.8 x 27.9 cm)  
Charles E. Young Research Library, UCLA Special Collections

**Provenance**

Gertrude Stein, Paris (probably by 1934<sup>1</sup> until later<sup>2</sup>)

**Notes**

- Likely the work exhibited as no. 12 in Harriman 1934. +39
- The work appears in an undated Cecil Beaton photograph of Gertrude at Bilignin. The Cecil Beaton Studio Archive at Sotheby's, London.

**418. *Portrait of Alice B. Toklas*, 1932**

Oil on board, signed and dated lower left  
29 $\frac{7}{8}$  x 19 in. (75.9 x 48.3 cm)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven

**Provenance**

[Gertrude Stein and] Alice Toklas, Paris (in 1932<sup>1-3</sup>); thereafter, Alice Toklas, Paris (until 1961<sup>3</sup>); Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University (1961<sup>3</sup>)

**Notes**

- The work is inscribed, signed, and dated: "To Alice Toklas/Francis Rose/1932."
- Surely the "Portrait of Alice B. Toklas" exhibited as no. 6 in Harriman 1934. +39
- Gift of Alice B. Toklas, 1961, Beinecke YCAL records.



**419. *Couples in a Garden*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 13 in New York 1934. +39

**420. *The Eye of Rembrandt*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 5 in New York 1934. +39

**421. *Group*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 9 in New York 1934. +39

**422. *L'Harp solaire*, 1932**

Oil on canvas, signed and dated lower center  
28¾ x 23½ in. (73 x 59.7 cm)  
Current location unknown

**Provenance**

Gertrude Stein, Paris (at least by 1946; thereafter, her estate until at least 1951); Daniel M. Stein<sup>2</sup>; private collection (until May 2009)<sup>2</sup>

**Notes**

1. Listed as "L'Harp Solaire" and valued at \$15 in a May 1950 inventory of Gertrude Stein's estate filed in Baltimore in 1951. +40 Also see Ransom Center, box 275, folder 6.  
2. Auction catalogue, Bonhams & Butterfields, San Francisco, SoMA Estate Sale, May 17, 2009, lot no. 06046, ill. The provenance as recorded in the auction catalogue is probably erroneous. The painting is noted as passing from Gertrude Stein "to Michael and Sarah Stein to Daniel Michael Stein," but Michael died in 1938 and Sarah in 1953. In fact, Gertrude's estate passed to Allan Stein, who died in 1951, and his descendants.

**423. *Ibekia of America*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 14 in New York 1934. +39

**424. *Muse of Summer*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 3 in New York 1934. +39

**425. *Spirit of the Waterfall*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 4 in New York 1934. +39

**426. *Torso of a Man*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 7 in New York 1934. +39

**427. *Tréboul*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 10 in New York 1934. +39

**428. *Woodland Spring*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 1 in New York 1934. +39

**429. *Young Woman*, 1934**

Oil on canvas  
Current location unknown

**Provenance**

Gertrude Stein, Paris (by December 1934)<sup>1</sup>

**Notes**

1. Exhibited as no. 8 in New York 1934. +39

**430. *Portrait of Gertrude Stein*, ca. 1930-35**

Oil on canvas  
31½ x 25¼ in. (80 x 64.1 cm)  
Current location unknown

**Provenance**

Gertrude Stein (perhaps until 1939<sup>1</sup>); Allan and Roubina Stein, Paris (probably until 1951<sup>1-2</sup>); thereafter, Roubina Stein (perhaps until 1970<sup>3</sup>)

**Notes**

1. In a letter dated October 6, 1947, to Donald Gallup, Alice Toklas wrote: "About Francis' portrait of me—of course you may have [it] if I can find one of Gertrude's to send at the same time. Francis did one of her—it wasn't very good as portrait or as painting which Gertrude gave to Allan (did you ever see it?). Allan definitely refuses to give it to Y.U.L." (in Toklas 1973, 79-80). Gertrude lent a work by Rose titled "Portrait of Gertrude Stein" to New York 1934 (as no. 11) and a painting titled "Miss Stein at Home" to London 1939 (as no. 26).

2. No "portrait of Gertrude Stein" appears among the sixty-eight works by Sir Francis Rose listed in a May 1950 inventory of Gertrude Stein's estate filed in 1951 in Baltimore.

3. The work was listed as "private collection" when lent in 1970; however, it is likely that the work remained in the Stein family by descent. Potter 1970, 173.

**WORKS ON PAPER****431. *Hommage to Gertrude Stein*, 1949**

Oil, tempera, watercolor, and wax on paper; signed, dated, and titled  
80¼ x 56¼ in. (203.8 x 142.9 cm)  
England & Co. gallery, London  
Plate 263

**Provenance**

Alice Toklas,<sup>1</sup> Paris (by May/June 1952)<sup>2</sup>

**Notes**

1. Possibly the work Toklas refers to in a letter to Samuel Steward in Chicago about Sir Francis Rose: "He spent the summer in France near Lourdes where he went for a pilgrimage and he painted three or four pictures of it—quite masterly. And now he is doing a big picture a *Hommage à Gertrude*." Alice Toklas to Samuel Steward, December 31, 1946, in Toklas 1973, 44.  
2. The artwork appears in a May/June 1952 photo of Alice visiting with cast members of *Four Saints in Three Acts*. Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011.

**PAVEL TCHELITCHEW**

American, born 1898, Kaluga, Russia; died 1957, Grottaferrata, Italy

**PAINTING****432. *Portrait of Alice B. Toklas*, 1924**

Oil on canvas  
29½ x 16 in. (74.9 x 40.6 cm)  
Charles E. Young Research Library, UCLA Special Collections

Gertrude Stein and Alice Toklas, Paris (until 1947<sup>1</sup>); Galerie de Beaune, Paris<sup>2</sup>; Dr. Ralph Withington Church, Santa Barbara, California (by April 1947,<sup>3</sup> until January 1973<sup>4</sup>); Gilbert A. Harrison (acquired January 1973<sup>4</sup>); Charles E. Young Research Library, UCLA Special Collections (acquired by gift, 1973/1974)

1. New Haven and Baltimore 1951, no. 35 (noted as "Formerly in the collection of Gertrude Stein").  
2. The verso of the painting is marked with an ink stamp of Galerie de Beaune. Genie Guerard, e-mail message to Amanda Glesmann, February 24, 2011.  
3. Among three paintings that Alice Toklas sold to Ralph W. Church, as noted in a letter from Toklas to Church dated April 9, 1947. +41  
4. Sales catalogue, Sotheby Parke-Bernet, New York, January 20, 1973, lot no. 86. The catalogue indicates that the work is inscribed with a dedication: "Alice Toklas, un souvenir de mon affection et de mes pensées à elle pour l'an 1924, beaucoup de bonheur, Pavel Tchelitchev."



**433. Three Heads (Portrait of René Crevel), 1925**

Oil on canvas  
18¾ x 14½ in. (47.6 x 36.8 cm)  
Professor Boris Stavrovski, New York  
Plate 190

**Provenance**

Gertrude Stein, Paris<sup>1</sup> (perhaps ca. 1926<sup>2</sup>)

**Notes**

1. There is a brief mention of Gertrude Stein's acquisition of Tchelitchev's 1925 painted portrait of René Crevel in Soby 1942 (15), but the date and terms of acquisition are not specified.
2. A "Portrait of René Crevel" by Tchelitchev was exhibited as no. 48 in Paris 1926.

**434. Grapes, 1927**

Oil on canvas  
17⅞ x 12⅝ in. (44.8 x 32.1 cm)  
Current location unknown

**Provenance**

Gertrude Stein and Alice Toklas, Paris (until 1947<sup>3</sup>);  
Dr. Ralph Withington Church (by April 1947<sup>3</sup>)

**Notes**

1. New Haven and Baltimore 1951, no. 36 (noted as "Formerly in the collection of Gertrude Stein").
2. Among three paintings that Alice Toklas sold to Ralph W. Church, as noted in a letter from Toklas to Church dated April 9, 1947. +41

## WORKS ON PAPER

**435. Drawing Double Head, 1927**

India ink on paper  
14⅜ x 11 in. (36 x 28 cm)  
Musée d'Art Moderne de Toulouse, gift of Anthony Denney, 1993

**Provenance**

Gertrude Stein, Paris<sup>1</sup>; Anthony Denney (ca. 1950 until 1993); Musée d'Art Moderne de Toulouse (gift of Anthony Denney in 1993)

**Notes**

1. Before posing for her portrait in 1929, Gertrude Stein is thought to have purchased drawings from Tchelitchev: "Miss Stein purchased drawings, one of which, framed, she hung in her dining room. Picasso stared at it, she observed, with genuine curiosity." Kirstein 1994, 43.

**KRISTIANS TONNY**

Dutch, born 1907, Amsterdam; died 1977

**436. Le Bateau ivre, 1927**

Oil on canvas, signed and dated  
21¼ x 25½ in. (54 x 64.8 cm)  
Current location unknown

**Provenance**

Gertrude Stein<sup>1</sup> and Alice Toklas, Paris (until 1947);  
Dr. Ralph Withington Church (by April 1947<sup>2</sup>)

**Notes**

1. New Haven and Baltimore 1951, no. 35 (noted as "Formerly in the collection of Gertrude Stein").
2. Among three paintings that Alice Toklas sold to Ralph W. Church, as noted in a letter from Toklas to Church dated April 9, 1947. +41

**HENRI DE TOULOUSE-LAUTREC**

French, born 1864, Albi, France; died 1901, Langon, France

**437. In the Salon: The Divan, ca. 1892–93**

Oil on cardboard, signed  
23⅞ x 31½ in. (60 x 80 cm)  
MASP, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil  
Dortu P.502  
Plates 28, 348, 349

**Provenance**

Leo and Gertrude Stein, Paris (at least by September 1905,<sup>1,2</sup> until [pls. 348, 349] at least December 1907); perhaps Galerie Bernheim-Jeune, Paris (after December 1907,<sup>3</sup> until at least November 1912<sup>4</sup>); perhaps Paul Rosenberg, Paris (by January 1914<sup>5</sup>); Collection Hodebert (by 1926<sup>6</sup>); Collection Wildenstein and Company, New York and Paris (by 1931<sup>7</sup> until 1952<sup>7</sup>); Museu de Arte de São Paulo (1952<sup>8</sup>)

**Notes**

1. Leo saw Toulouse-Lautrec's work for the first time at the 1904 Salon d'Automne; he may have purchased the present work at that time (G. Stein and Picasso 2005, 49n1). Works by Toulouse-Lautrec and others were also exhibited in Paris 1905.
2. The work was certainly in the collection of Leo and Gertrude at rue de Fleurus by September 2, 1905. Emma Lootz Erving to Gertrude Stein, Beinecke YCAL, MSS 76, box 105, folder 2084.
3. Although Toulouse-Lautrec's *In the Salon: The Divan* was proposed to Galerie Bernheim-Jeune, it is not known how or when the gallery may have acquired the work. In December 1907 Leo entered into negotiations with Félix Fénéon to trade it, along with a Gauguin (possibly *Sunflowers on an Armchair* [1901; cat. 64]), for two Renoirs (G. Stein and Picasso 2005, 49n1). However, the Gauguin was not traded until April 27, 1908, in an exchange with Vollard.
4. Coquiott 1913, 85 (ill.). The book states that a majority of the works reproduced came from the collection of MM. Bernheim-Jeune.
5. Rosenberg 1914, no. 23 (as "Le Canapé," without owner listed). Listed in Galeries Rosenberg papers as "No. 339 (797), Le Canapé, 53 x 72 cm.; No. 2461 (781)." Photographic archives from Galeries Rosenberg at the Musée d'Orsay; Anne Roquebert, e-mail message to the author, September 11, 2009.
6. Joyant 1926, 153 (ill.).
7. New York 1931, no. 21 (ill.); also Jourdain 1952, no. 86 (ill.), 125.
8. A receipt from Wildenstein in the object file of the Museu de Arte de São Paulo records the date of sale as June 6, 1952.

**FÉLIX VALLOTTON**

Swiss, born 1865, Lausanne, Switzerland; died 1925, Paris

## PAINTING

**438. Reclining Nude on a Yellow Cushion, 1904**

Oil on canvas, signed lower left  
38⅞ x 57½ in. (97 x 146 cm)  
Sturzenegger Foundation, Museum zu Allerheiligen Schaffhausen, Switzerland  
LRZ 540a; Ducrey 538  
Plates 10, 350, 353

**Provenance**

Leo [and Gertrude] Stein, Paris (probably acquired April 1905,<sup>1</sup> and owned jointly<sup>1</sup> [pls. 350, 353] until at least 1913/1914); Bernheim-Jeune, Paris (1924); Josse Bernheim-Jeune (by 1931); Jean Dauberville, Paris (until November 1987<sup>2</sup>); Peter Silverman, New York; Sturzenegger Foundation, Museum zu Allerheiligen Schaffhausen, Switzerland (1995<sup>4</sup>)

**Notes**

1. The Vallotton painting that Leo bought (along with a Manguin, see cat. 82) from the 1905 Salon des Indépendants, shown in the salon as no. 4043: "Femme couchée" (Potter 1970, 25). In his discussion of the acquisition, Leo refers to Vallotton as "a talented and essentially witty painter." L. Stein 1996, 158.
2. Gertrude Stein wrote: "There was a big nude by Vallotton that felt like only it was not like the Odalisque of Manet... Well Vallotton was a Manet for the impetuous. His big nude had all the hardness, the stillness and none of the quality of the Olympe of Manet and his portraits had the aridity but none of the elegance of David." G. Stein 1990, 10, 50.
3. Sale, Drouot, Paris, November 23, 1987, no. 11.
4. Ducrey 2005, no. 538 (as "Femme nue couchée sur un drap blanc").

**439. Standing Nude Holding Her Chemise with Two Hands, 1904**

Oil on canvas, signed lower left  
50¼ x 37⅞ in. (129 x 95 cm)  
Private collection, Switzerland  
Ducrey 537  
Plates 180, 363, 365

**Provenance**

[Leo<sup>1</sup> and/or] Michael and Sarah Stein, Paris (acquired in 1906,<sup>1</sup> and owned jointly<sup>2,3</sup> [pls. 363, 365]); Galerie Bernheim-Jeune, Paris<sup>4</sup>; Richard Bühler, Winterthur, Switzerland (1920 until September 1935<sup>5</sup>)

**Notes**

1. Ducrey 2005, no. 537, "Femme nue retenan sa chemise à deux mains," states that Leo acquired the work from the artist in 1906; however, as noted above, archival photographs dated as early as November 1906/November 1907 show the work with Michael and Sarah's collection at rue Madame.
2. Michael and Sarah lent a Vallotton nude to Paris 1910d. Michael Stein to Leo and Gertrude Stein, May 18, 1910, BMA Cone Papers, box 6, series 7–8.
3. Likely the work noted in Paris 1910d as no. 124: "Femme, A[ppartient à]. M. Stein."



4. Ducrey 2005, no. 537, associates Bernheim-Jeune stock no. 20759 with the work.  
5. Ducrey 2005, no. 537, notes the sale of the collection of Richard Bühler, Winterthur, by Galerie Fischer, Lucerne, September 2, 1935, lot no. 9 (ill.).

**440. *Nude Woman Leaning against a Tree*, 1906**

Oil on canvas, signed and dated lower right  
24½ x 19⅞ in. (61.3 x 50.5 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Ducrey 575  
Plates 350, 351



**Provenance**

Leo [and Gertrude] Stein, Paris (acquired 1906,<sup>1</sup> and probably owned jointly [pls. 350, 351] until November 1914); Bernheim-Jeune, Paris (by November 1914<sup>2</sup>); Etta Cone, Baltimore (before 1949)

**Notes**

1. Acquired from the artist. Ducrey 2005, no. 575.
2. By November 1914 the present work was at Galerie Bernheim-Jeune, Paris, as mentioned in a letter listing the paintings that Leo left with Bernheim-Jeune, apparently on consignment for sale. Galerie Bernheim-Jeune, Paris, to Gertrude Stein, November 26, 1914, Beinecke YCAL, MSS 76, box 98, folder 1866. In 1913/1914 Leo and Gertrude mutually decided to divide their collection and sell certain works for cash; however, it is impossible to determine who benefited from the sale of these works.

**441. *Gertrude Stein*, 1907**

Oil on canvas, signed upper left  
39½ x 32 in. (100.3 x 81.3 cm)  
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland  
Ducrey 612  
Plate 206

**Provenance**

[Leo and] Gertrude Stein, Paris (acquired before the 1907 Salon d'Automne,<sup>1,2</sup> and probably owned jointly<sup>3</sup> until 1913/1914); thereafter, Gertrude Stein, Paris (until October 26, 1926<sup>4,5</sup>); Dr. Claribel Cone, Baltimore (acquired October 26, 1926<sup>4,5</sup>); Baltimore Museum of Art (in 1950)

**Notes**

1. In *The Autobiography of Alice B. Toklas* (G. Stein 1990, 61–62), Gertrude Stein describes sitting for this portrait. Ducrey 2005, no. 612, states that the work was a gift from the artist to both Leo and Gertrude.
2. Salon d'Automne 1907, no. 1666 (as "Portrait de Mlle. S," no ownership indicated). In a letter to Leo, believed to have been written in the spring or early

summer 1907, the artist writes: "I would gladly exhibit the portrait of your sister at the Salon d'Automne." Félix Vallotton to Leo Stein, [spring/early summer 1907.] Beinecke YCAL, MSS 76, box 128, folder 2800.  
3. In a letter dated June 1, 1908, Michael Stein wrote to Gertrude Stein, "the Vallotton portrait is back [at rue de Fleurus] from Munich," Beinecke YCAL, MSS 76, box 125, folder 2716. The portrait was lent to the 1908 Munich Secession exhibition as no. 206.  
4. Gertrude sold the work to Claribel Cone, October 26, 1926, for 10,000 francs. B. Richardson 1985, 176.  
5. According to correspondence from Michael Stein in midsummer and early autumn 1926, he was in Paris orchestrating the sale of two works that the Cone sisters bought from Gertrude through him: Cézanne's *Bathers* (1897; cat. 27), purchased by Etta in August 1926, and the present work, purchased by Claribel in October 1926. BMA Cone Papers, box 6, series 7–8.

**MATHILDE VOLLMOELLER-PURRMANN**

German, born 1865, Stuttgart; died 1943, Munich

**442. *Still Life with Fruit*, ca. 1906–7<sup>4</sup>**

Oil on canvas, signed, lower right  
18 x 24 in. (45.7 x 60.1 cm)  
San Francisco Museum of Modern Art, bequest of Esther Pollack  
Plate 181

**Provenance**

Michael and Sarah Stein, Paris and Palo Alto (likely given by the artist ca. 1919,<sup>1</sup> and owned jointly until 1938; thereafter, Sarah Stein, Palo Alto); Sally Strauss Laurance, Carmel, California (until her death ca. 1960<sup>2</sup>); Mr. and Mrs. Augustus Pollack, Carmel, California (from February 4, 1960; thereafter, Esther Pollack until 1991)<sup>3</sup>

**Notes**

1. Sarah Stein "remembered this work as a gift from the wife of Hans Purrmann in repayment for some obscure but important favors." [Augustus Pollack] to Perrigrine Pollen, February 17, 1962, SFMOMA Permanent Collection Object File: 92.136.
2. Consignment from Mrs. Victor Jelenko (née Theresa Ehrman), sister of Sally Strauss Laurance, who must have been handling her sister's estate, to Augustus Pollack with attribution as "Hans Purrmann." SFMOMA Permanent Collection Object File: 92.136.
3. "The picture came from Sarah to Mrs. Laurance.... Mrs. Strauss recalled that Mrs. Stein told her the picture had been a gift from Mme. Hans Purrmann just after the end of the first world war when she came to Paris to liquidate the contents of Purrmann's confiscated studio." Augustus Pollack to Margaret Potter, August 31, 1970, SFMOMA Permanent Collection Object File: 92.136.
4. Attributed to Mathilde Vollmoeller-Purrmann by Purrmann-Haus. Adolf Leisen, e-mail message to Rebecca Rabinow, October 14, 2010.

## Legend

+1 Volland agenda entry, January 21, 1907: "Exchanged with Stein a canvas of Renoir [possibly cat. 395] ... for a Gauguin [of] Tahitian characters standing [against a] yellow background [cat. 63] and a Bonnard female nude reclining [cat. 3] [from the] old Salon d'Automne. Renoir value four thousand francs." Volland Archives, MS 421 (5, 2), folio 8; translated by Erin Hyman. For a discussion of this exchange, see Rebecca Rabinow's essay in this volume, 39.

+2 It is believed that Gertrude Stein sold her three works by Braque [cat. 4–6] over the course of 1937, when she was also in the process of selling *Seated Nude* by Picasso (1905; cat. 233). In February 1937 Pierre Matisse sent the painting to the Wadsworth Atheneum (Pierre Matisse to Mr. A. Everett Austin, director, Wadsworth Atheneum, February 4, 1937), and by November 1937 he offered to sell the Picasso work, in which he had partial ownership: "I own the picture with a friend of mine in Paris who wants the picture disposed of as quickly as possible" (P. Matisse to Austin, November 12, 1937). PMG Archives, MA 5020, box 77.28. It is unclear whether Gertrude Stein was still a partial owner or whether Pierre Matisse was owner with a third, unnamed party.

+3 Sale by Ambroise Volland to "Mr. Stein" on January 18, 1909, recorded as nine Cézanne watercolors (4,800 francs), a small Cézanne lithograph (30 francs), and three lithographs and a drawing by Renoir (310 francs). Volland Archives, MS 421 (5, 4), folio 7.

+4 Rewald (1983, 178) cites six Cézanne watercolors (Rewald nos. 95, 170, 288, 381, 502, 522) in the collection of Leo and Gertrude Stein. In fact, Leo and Gertrude acquired at least eleven watercolors before separating their collection in 1913–14; the additional works are Rewald nos. 247, 394, 496, 504, and 525. Five Cézanne watercolors remained in the collection of Leo Stein until they were acquired by Albert C. Barnes in 1921 (see +5). BFA, AR.ABC.1921.109.

+5 Thirty-four works belonging to Leo Stein that he wished to sell in 1921 were appraised in correspondence from Albert C. Barnes dated April 7, 1921. Barnes's list noted seventeen works by Renoir (one of which was a drawing), seven by Cézanne (six of which were watercolors), seven by Matisse (six paintings, one drawing), one Daumier, one Delacroix, and one Manguin. Barnes himself purchased twenty-nine of the works. A "detailed statement" of these twenty-nine purchases, including the prices paid, is listed in Barnes's correspondence to Leo dated May 9, 1921. BFA, AR.ABC.1921.109.

The seven works by Cézanne that appeared on the April 7, 1921, list were noted as nos. 20, 24, 25, 26, 27, 28, and 32. These numbers refer to one painting (no. 20, identified as *Five Apples* [1877–78; cat. 7], priced at \$1,000 and offered and sold for \$800); five watercolors (nos. 24–28, each priced at \$200 and each sold for \$100; see cat. 17, 20, 21, 23, 24); and *Leaning Smoker* (1890–91; cat. 19), also a watercolor but listed as a drawing (no.





32, priced at \$500, and subsequently noted on a May 9, 1921, statement as “Cézanne, drawing, smoker” with a paid price of \$200. All entered the collection of Albert C. Barnes with the exception of *Five Apples*, which Durand-Ruel purchased. BFA, AR.ABC.1921.109.

Of the seventeen works by Renoir that appeared on the April 7, 1921, list, Leo sold sixteen between April and June 1921. Of these, Barnes purchased thirteen: nine on April 25, 1921; three on May 25, 1921; one on June 2, 1921. BFA, AR.ABC.1921.109; see also Lucy 2010, 117–18.

At least three of the works that appeared on the April 7, 1921, list were purchased by Durand-Ruel: Cézanne’s *Five Apples* and Renoir’s *The Bay of Douarnenez* (ca. 1895; cat. 402) and *Seated Bather* (ca. 1882; cat. 393). BFA, AR.ABC.1921.109; Archives Durand-Ruel; and Durand-Ruel to John Rewald, June 23, 1970, in MoMA Archives, Margaret Potter Papers, 6.

Four of the works that appeared on the April 7, 1921, list were put on consignment with Durand-Ruel, New York, in May/June 1921: one Daumier (cat. 57), one Delacroix (cat. 60), one Manguin painting (cat. 82), and one Renoir drawing (current location unknown). All four were returned on April 7, 1924, to Leo’s cousin Fred M. Stein in New York. BFA, AR.ABC.1921.109.

+6 One of at least three Cézanne watercolors (cat. 18, 22, 25) that Paul Rosenberg purchased from Gertrude after the 1913–14 division of the collection.

+7 An inventory of Michael and Sarah Stein’s collection, contained in correspondence from Grace McCann Morley to Mr. J. J. O’Brien of Messrs. Cosgrove and Company, San Francisco, July 7, 1937, SFMOMA Archives.

+8 Undated copy of a one-page typed document with a list of clients and dates of sales and purchases, bearing the stamp of Galerie Bernheim-Jeune. MoMA Archives, Margaret Potter Papers, Curator Exh. 950, folder “Stein Research (C[arolyn]. L[anchner]).”

+9 Following a visit with Sarah Stein in Palo Alto, Fiske Kimball described her collection in detail in a letter to R. Sturgis Ingersoll, February 25, 1947, PMA Kimball Papers.

+10 Leo Stein purchased seven works from Ambroise Vollard on October 28, 1904, for a total of 8,000 francs. They were recorded as nos. 3942 (Denis [cat. 61]), 4365 (Renoir [cat. 396]), 4364 (Cézanne [cat. 14]), 4363 (Cézanne [cat. 12]), 4366 (Renoir pastel [cat. 412]), 3305 (Gauguin [cat. 63 or 64]), and 3505 (Gauguin [cat. 63 or 64]). Vollard Archives, MS 421 (4, 10), folio 30.

+11 According to a letter dated July 14, 1912, from Leo Stein at rue de Fleurus to Gertrude Stein in Tangiers, Jos Hessel (1870–1941), first director of Galerie Bernheim-Jeune, offered to buy the following works from their collection: 15,000 francs for “the Cézanne landscape” (*The Spring House* [ca. 1879; cat. 8]); 8,000 for Manet’s *Ball Scene* (1873; cat. 81); 2,000 for Cézanne’s *Man with Pipe* (1892–96; cat. 13); 2,000 for the Matisse landscape “with tree on the right” (*The Sea Seen from Collioure* 1906; cat. 127). BMA Cone Papers, box 6: series 7–8. The Steins declined to sell.

These four works were eventually sold: Leo sold the Matisse to Barnes in December 1912 and Cézanne’s *The Spring House* to him in May 1914, and Gertrude sold the Manet and Cézanne’s *Man with Pipe* to Paul Rosenberg in October 1919.

+12 Forty-four Coubines owned by Leo Stein were sent to Manhattan Storage, probably in May 1947. Fred Stein to Leo Stein in Settignano, Italy, undated telegram, among papers and letters from May 1947, Beinecke YCAL, MSS 78, box 5, folder 122. Twenty-nine are located in the collection of Stephen Mazoh.

+13 On April 27, 1908, Leo Stein acquired from Vollard the Renoir study of a female nude now known as *Bather* (ca. 1890; cat. 398), valued at 3,750 francs, in exchange for Maurice Denis’s *Mother in Black* (1895; cat. 61), valued at 750 francs, and Paul Gauguin’s *Sunflowers on an Armchair* (1901; cat. 64), valued at 2,500 francs, plus an additional cash payment of 750 francs. Vollard Archives, MS 421 (5, 3), F77.

+14 Gertrude Stein owned four works by Juan Gris (Cooper 1977, nos. 48, 68, 83, 95) that were created in or before 1914. The present example is perhaps one of the two paintings that she acquired in June 1914 and that were referred to in a letter, dated June 3, 1914, to Gertrude from Daniel-Henry Kahnweiler in which he acknowledges receiving a letter from her and confirms the sale of two paintings by Gris that he is delighted will enter her collection. He indicates that he will deliver these works to her the same day, along with a bill. Beinecke YCAL, MSS 76, series II, box 112, folder 2310.

+15 Eight works by Gris totaling 14,500 francs were recorded in the estate of Gertrude Stein and evaluated in a French tax document dated February 22, 1947 (AdvP Succession: Feb. 22, 1947). It should be noted that seven mixed-media paintings by Gris were listed in the inventory of Gertrude’s estate filed in America in May 1948; a second American inventory, filed two years later, in May 1950, included two drawings by Gris that had been overlooked in the initial record, thus bringing the total number of works by Gris recorded in the inventories filed in America to nine. Alice Toklas confirmed the number of works on canvas, writing to Carl Van Vechten on November 13, 1955: “The Gris—there are only seven—of which three are in Berne—are not all of them in a condition to travel (collage).” Toklas 1973, 328.

+16 In a letter dated August 10, 1917, to Léonce Rosenberg, Gris indicates that Gertrude Stein acquired four of his still-life paintings through Kahnweiler. Léonce Rosenberg Archives, 9600–438, Bibliothèque Kandinsky, Centre Georges Pompidou, Paris.

+17 One of at least four works from the collection of Gertrude Stein lent to the Juan Gris retrospective at Galerie Simon in June 1928 (Paris 1928): no. 9, as “Bouquet” (*Flowers*, 1914; cat. 69); no. 29, as “L’Olivier” (*The Table in Front of the Window*, 1921; cat. 70); no. 52, as “Le Tapis vert” (*The Green Cloth*, 1925; cat. 72); and no. 53, as “Le Compotier de poires” (*Dish of Pears*, 1926; cat. 73).

+18 Gertrude Stein acquired *The Green Cloth* by Gris (1925; cat. 72) from Kahnweiler through the exchange of Masson’s *The Snack* (1922–23; cat. 86) and 1,000 francs. The sizes of the two works are similar: the Masson, 25 $\frac{1}{2}$  x 31 $\frac{1}{8}$  inches, and the Gris, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches. In a letter to Gertrude, Kahnweiler offered to sell a Gris painting in exchange for her Masson still life and 1,000 francs, stating “the price of the Gris being much higher than that of a Masson of the same size.” Daniel-Henry Kahnweiler to Gertrude Stein, June 18, 1925, Beinecke YCAL, MSS 76, series II, box 112, folder 2310.

+19 David Rockefeller acquired eight works (six by Picasso, two by Gris) from the estate of Gertrude Stein through the Museum of Modern Art Syndicate in 1968. Potter 1984, 258–60. For a brief description of the syndicate, see Edward Burns’s essay in this volume, 263.

+20 Kahnweiler’s initial offer appears in a June 6, 1925, letter to Gertrude in which he writes that he wishes to acquire her Laurencin painting (cat. 77) in exchange for the “Tapis vert” (*The Green Cloth*, 1925; cat. 72) by Juan Gris (“one of the two big pictures he painted just now”) and 3,000 francs. This transaction did not take place, and Kahnweiler made a second offer on June 18, 1925, of an exchange of Gertrude’s Masson still life for the Gris. See +18.

+21 Purchased for 10,000 francs. Claribel Cone wrote in her 1925 notebook: “At lunch table gave Mike 6000 fr. part of what I owe him and Sallie for Gertrude’s Marie Laurencin (10000) Still owe Mike and Sallie 5000 fr. as follows: 4000 fr. on 10000 for Marie Laurencin/Picasso/Fernande/1000 fr. for 3 Favres Paintings as follows/300 flowers-dahlia/300 Balcony/400 Still life much colored.” BMA Cone Papers, Claribel Cone’s 1925 notebook, 3.

+22 In a letter of perhaps April 1923 to Henry McBride, Gertrude writes: “I have a new Picasso I traded for an old and two new Masson’s [sic].” The works by Masson have been identified as *The Cardplayers* (1923; cat. 87) and *The Meal* (1922; cat. 85). The Picasso is likely *Still Life* (1922; cat. 269). Beinecke YCAL, MSS 31, box 11, folder 307, 13r.

+23 In a letter to R. Sturgis Ingersoll dated February 6, 1949, Fiske Kimball writes about Earl Stendahl’s acquisitions of works by Matisse from Sarah Stein’s collection. About the five ceramic pieces by Matisse that Stendahl acquired and had sold by February 1949, he wrote: “He [Stendahl] also got the 5 pieces of ceramics—all Matisse made, beautiful. 4 already sold, including the best, ‘L’après midi d’une [sic] faune’ \$750. I bought the remaining one—blue, with a head, \$350—from surplus decorative objects.” PMA Kimball Papers.

+24 Nineteen works by Matisse that Michael and Sarah Stein owned were shipped in June 1914 for inclusion in a July exhibition at Kunstsalon Fritz Gurlitt, 113 Potsdamer-Straße, Berlin. During World War I, the paintings were allegedly confiscated and later auctioned. The works are listed in the 1914 Gurlitt exhibition pamphlet, in a November 1916 document (pl. 116 in this volume), and in a document compiled in December 1917, which Michael later sent to his lawyer Jacob M. Moses in Baltimore (BMA Cone Papers, attachment to letter of February 27, 1925).

The Steins authorized their German friend Hans Purrmann to intervene on their behalf. He eventually negotiated the sale of the nineteen paintings to the Norwegian shipowner Trygve Sagen and Danish collector Christian Tetzen-Lund. Monrad 1999b, 142–43.

+25 Leo and/or Gertrude were still selling works in spring 1914, which contradicts former notions that the separation of their collection was finalized before March 1914. Bernheim-Jeune handled the dispersal of at least four important Matisse paintings from Leo and Gertrude’s collection after their separation of 1913–14: *Le Bonheur de vivre* (1905–6; cat. 117), *Music* (Sketch) (1907; cat. 143), *Margot* (1906; cat. 122), and *Olive Trees at Collioure* (ca. 1906; cat. 134).





+26 Of the nineteen works that Michael and Sarah Stein lent to the July 1914 exhibition at the Berlin gallery of Fritz Gurlitt, at least five were included in a Matisse exhibition sixteen years later at Galerien Thannhauser (Berlin 1930; as nos. 8, 10, 18, 20, 57). Hans Purrmann wrote an introduction for the catalogue.

+27 In a letter of September 15, 1907, to Henri Manguin, Matisse writes that he has sold to Stein a large painting (of which Manguin had seen a photo); a composition that he calls "Music"; a still life; and a landscape (AMP). Although Matisse's reference to a still life and a landscape is vague, he may be referring to the still life *Pink Onions* (1906-7; cat. 138) and the landscape *Olive Trees at Collioure* (ca. 1906; cat. 134), both of which Leo purchased in autumn 1907.

+28 Three exhibitions of the work of Henri Matisse at the San Francisco Museum of Art (now SFMOMA) are cited respectively as San Francisco 1936, San Francisco 1952, and San Francisco 1962. Reference sources in the SFMOMA Archives are as follows:

San Francisco 1936: List of Received Works, February 26, 1936, *Paintings, Drawings, and Sculpture by Henri Matisse*, January 11 - February 24, 1936, Exhibition Records, San Francisco Museum of Modern Art Archives.

San Francisco 1952: *Supplement to the Catalogue, Henri Matisse*.

San Francisco 1962: List of Lenders, *The Sarah and Michael Stein Collection*, March-April 1962, Exhibition Records, San Francisco Museum of Modern Art Archives.

+29 An inventory of Sarah and Michael Stein's collection made two years after their return to California indicates that they owned seventy Matisse lithographs and seven Matisse etchings (valued at \$50 each), none of which were individually itemized. Grace McCann Morley to Mr. O'Brien of Messrs. Cosgrove and Company, July 7, 1937, SFMOMA Archives. The present list focuses on those prints that Sarah gave to Bay Area institutions or friends and that are included in the present exhibition: seven of the twelve lithographs given to Stanford University in 1953; two of the six lithographs given to Mills College, Oakland, in 1945 and 1946; one of the two etchings given to SFMA in 1937; and one of several prints given to her friend Stanley Steinberg in the 1940s.

+30 Leo Stein is reported to have purchased sixty-seven or more ("two thirds or three quarter" of approximately one hundred) Nadelman drawings exhibited in Paris 1909 (Galerie Druet). Kirstein 1973, 273-74, excerpt of André Gide's journal entry of April 25/26, 1909. See also Haskell 2003, 38. Only one of these drawings has been identified (*Head of a Woman*, ca. 1906; cat. 214).

Many of these drawings are thought to have been lent back or returned to the artist for possible reproduction in the 1914 portfolio *Vers l'unité plastique* (Kirstein 1948, 11). On May 19, 1910, Nadelman wrote: "Dear Mr. Stein, I would like to ask you a favor. They are going to publish an album of my drawings. I would like to include some that belong to you. Would it be possible to permit me to pick them up from rue de Fleurus to have them photographed, despite your absence." Another undated letter follows: "Dear Mr. Stein, I saw your brother, I received the drawings, thank you very much. A great pleasure awaits me—I will go to Italy and I will take advantage of this trip to come to see you *chez vous*." Beinecke YCAL, MSS 76, series II, box 117, folder 2500; translations by Carrie Pilto. Copies

of these letters provided by Cynthia Nadelman to Carrie Pilto, April 17, 2009.

Kirstein (1948, 18) indicates that some of Leo's Nadelman drawings were acquired by Joseph Brummer: "Gide wrote that Leo Stein bought two-thirds [or three quarters] of the drawings; Brummer later obtained many from Stein, and Nadelman had them back from Brummer for their American publication in 1921."

+31 The following six works by Picabia were noted in the Third Administration Accounting of the Estate of Gertrude Stein, dated June 22/26, 1951: *Portrait of a Woman* (perhaps cat. 220 or 221?), *Louis XIV* (1936; cat. 223), *Landscape, Trio, Woman with Leaves* (perhaps cat. 218?), and *Two Heads* (perhaps cat. 219?).

+32 Sales catalogue, Sotheby's, New York, *Drawings and Paintings Collected by Georges E. Seligmann: Property from the Estate of Mrs. Edna H. Seligmann*, November 4, 1982, indicates for this lot number: "A letter written in 1947 on the stationery of the Hotel Continental in Paris, signed Alice B. Toklas, confirming the provenance of this work, is affixed to the backing." The preface of the sales catalogue notes that the six drawings in the sale "were bought by Edna and Georges Seligmann on the same day in 1947 from the Gertrude Stein Collection in Paris."

+33 Perhaps this is one of fourteen unidentified Picasso drawings that Etta Cone acquired in 1930, as cited by Brenda Richardson (1985, 183, 186). She writes that Michael Stein in Vaucresson, Seine-et-Oise, received 50,000 francs from Etta Cone for "14 drawings" by Picasso. "It is not known which Picasso drawings were included in this group, nor whether the drawings in fact came from the collection of Michael Stein or, more likely, from Gertrude Stein."

+34 The Steins are known to have owned at least fourteen works from Picasso's *Carnet 10* (June-July 1907), a sketchbook for *Les Demoiselles d'Avignon* (1907; Museum of Modern Art, New York), and *Nude with Drapery* (1907; State Hermitage Museum, Saint Petersburg). Michael and Sarah Stein owned one drawing from the sketchbook (cat. 370). Leo and Gertrude acquired thirteen of these works, probably in autumn 1907, according to Daix and Rosselet (1979). Current research indicates that most of these remained in the collection of Gertrude Stein until her death. Several are revealed in photographs of rue de Fleurus (pl. 355) and rue Christine (pl. 382). Two drawings from *Carnet 10* (cat. 363 and 364) were never mounted on canvas and appear in no known photographs of rue de Fleurus and rue Christine. They remained in Gertrude Stein's estate and were dispersed in 1947.

+35 In an October 1913 letter, Daniel-Henry Kahnweiler agreed to purchase from Gertrude Stein three paintings by Picasso in exchange for cash and Picasso's *Man with a Guitar* (1913; cat. 264). The three paintings are: *Young Acrobat on a Ball* (1905; cat. 234); *Three Women* (1908-9; cat. 251); and "La femme avec le linge," or *Nude with a Towel* (1907; cat. 242). Kahnweiler to Gertrude Stein, October 17, 1913, Beinecke YCAL, MSS 76, series II, box 112, folder 2310. As Margaret Potter (1984, 263-64) notes, neither of the latter works appears in known photographs of Leo and Gertrude's rue de Fleurus apartment, and the identification of "La femme avec le linge" more likely refers to *Nude with a Towel* than *Nude with Drapery* (1907; State Hermitage Museum, Saint Petersburg; Zervos II\*47), as once believed.

Kahnweiler's written offer is for 20,000 francs "in cash, as well as the new painting by Picasso titled *Man with a Guitar*" (translation by Erin Hyman). In the letter, Kahnweiler indicates that he includes a check for 20,000 francs payable on January 15, 1914. Although it is likely that the dealer's check, issued for the identical amount of the "cash" offer, represents the total amount of the monetary exchange involved in this transaction, there is also the possibility that the check was sent as a guarantee to secure the transaction or that later negotiations ensued. Given that Gertrude did exchange the three paintings for *Man with a Guitar* and the absence of any known proof of a counteroffer, it would appear that she accepted the terms of Kahnweiler's proposition noted here.

+36 This is one of seventeen Renoirs (fifteen paintings, one pastel, one drawing) on the list of thirty-four works that Leo wished to sell in 1921 that were appraised in correspondence from Albert C. Barnes dated April 7, 1921. BFA, AR.ABC.1921.109. See also +5.

+37 In a 1914 letter, Leo mentions taking sixteen Renoirs to Florence. Leo Stein to Mabel Weeks, April 2, 1914, Beinecke YCAL, MSS 78, box 3, folders 51-59. All remained with him until 1921, when he offered them for sale. BFA, AR.ABC.1921.109.

+38 In February 1914, Leo Stein purchased from Durand-Ruel, Paris, at least three Renoirs—*Cup of Chocolate* (ca. 1912; cat. 411), *The Bay of Douarnenez* (ca. 1895; cat. 402), and *Peninsula of Saint-Jean* (1893; cat. 400). Archives Durand-Ruel, Paris.

+39 Fourteen works were "loaned by Miss Gertrude Stein" to a December 1934 exhibition, *Sir Francis Rose*, at Marie Harriman Gallery (New York 1934). Gertrude wrote a one-page preface to the catalogue.

+40 Sixty-eight works by Sir Francis Rose were listed in a May 1950 inventory filed in the Third Administration Accounting of Gertrude Stein's Estate on June 22/26, 1951, in Baltimore.

+41 Among three paintings that Alice Toklas sold to Ralph W. Church, as noted in a letter from Toklas to Church dated April 9, 1947. The works were Tchelitchev's *Portrait of Alice B. Toklas* (1924; cat. 432) and *Grapes* (1927; cat. 434), and Kristians Tonny's *Le Bateau ivre* (1927; cat. 436), and were sold with the consent of Allan Stein. Toklas 1973, 61-62.

