



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Eyre de Lanux Papers, 1865-1995, in the Archives of American Art

Jayna M. Hanson and Valerie Komar

Funding for processing of this collection was  
provided by the Terra Foundation for American Art

January 09, 2012

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Eyre de Lanux papers
<b>Date:</b>	1865-1995
<b>Identifier:</b>	AAA.lanueyre
<b>Creator:</b>	Lanux, Eyre de
<b>Extent:</b>	10.6 Linear feet
<b>Language:</b>	Collection is in English and French; some records are in Italian.
<b>Summary:</b>	The papers of portrait painter, writer, and designer, Eyre de Lanux (1894-1996) measure 10.6 linear feet and date from 1865 to 1995. The papers include biographical materials, personal business records, sixty-four diaries dating from 1922 through 1988, writings and notes, research files, printed materials, artwork, and photographs of Eyre de Lanux, her family, and friends. There is extensive correspondence with her husband Pierre de Lanux and her long-time lover Paolo Casagrande, as well as with other friends and family.

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## Administrative Information

### Provenance

The Eyre de Lanux papers were donated to the Archives of American Art by de Lanux's daughter Anne de Lanux Strong and grandson Paul Eyre in 1996.

### Processing Information

The collection was partially processed by Valerie Komor in 1999. In 2012, the collection was fully processed, arranged, and described by Jayna Hanson with funding provided by the Terra Foundation for American Art.

### Preferred Citation

Eyre de Lanux papers, 1865-1995. Archives of American Art, Smithsonian Institution.

### Restrictions on Access

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## Biographical Note

Eyre de Lanux (1894-1996) spent much of her life traveling between Paris, Italy, and New York. In addition to portrait and fresco painting, de Lanux designed furnishings and was a prolific writer.

Elizabeth Eyre de Lanux was born on March 20, 1894, the eldest daughter of Richard Derby Eyre (1869-1955) and Elizabeth Krieger Eyre (d. 1938). As Elizabeth's mother suffered from depression, the responsibilities of parenthood fell largely to Richard Eyre, a successful patent lawyer.

Elizabeth attended Miss Hazen's School in Pelham Manor, Westchester County, New York and enrolled in classes at the Art Students League in 1912 and during 1914-15. Her teachers were George Bridgman and John C. Johansen. At this time, she resided at 47 Washington Square but soon moved to 15 W. 67th Street. She exhibited two paintings, "L'Arlesienne," and "Allegro," in the first annual exhibition of the Society of Independent Artists in 1917.

In early 1918, while working for the Foreign Press Bureau of the Committee on Public Information, Elizabeth met writer Pierre Combret de Lanux (1887-1955.) They married in New York in a civil ceremony on October 9, 1918. Immediately after the Armistice, they sailed for Paris, settling at Number 19 Rue Jacob. Their daughter, Anne-Françoise, nicknamed "Bikou," was born December 19, 1925.

Possibly from the beginning of their marriage, but certainly from the early 1920s, Eyre and Pierre accorded one another the freedom to take other lovers. From 1923 to 1933, Pierre de Lanux was based mainly in Geneva, where he worked for the League of Nations as director of the Paris Office. The marriage endured until Pierre's death in March 1955.

In Paris, from 1919-20, Elizabeth continued her painting and drawing studies. At this time, she began signing her sketches "Eyre de Lanux." Café society at Le Boeuf sur le Toit was an inexhaustible source for portrait subjects, as were socialite Natalie Clifford Barney's Friday salons. A series of "Outlines of Women," line drawings touched with wash, were exhibited in May 1921 at New York's Kingore Galleries. On view was Eyre's portrait of Barney, identified as "Amazone" in the exhibit leaflet, and those of various high-society figures, including Marion Tiffany, actress Eva Le Gallienne, and tennis champion Julie Lentilhon.

Eyre and Pierre resided in the United States from September 1920 to April 1922, and lived at the Chelsea Hotel during the spring of 1921. While Pierre traveled, Eyre completed work on a pair of oak doors painted in tempera, vermillion, and gold with the 13th century legend of Sainte Marie l'Égyptienne. The doors went on exhibit in March 1922 at Knoedler Galleries and received a favorable review in *The Sun*. Eyre would not exhibit again in New York until 1943, when her fresco, "Persiennes, Persiennes" was included in "The Art of 31 Women Show" at Art of This Century Gallery.

Eyre began the study of fresco painting in the late 1920s with Constantin Brancusi. Exhibits of her later frescoes were held in 1952 at Alexander Iolas in New York and in Paris at Le Sillon in 1960.

During her years in Paris, Eyre was associated with members of the Parisian arts and literary circles. Ezra Pound made corrections to her 1923 poem "Rue Montorgueil." Eyre met Surrealist poet Louis Aragon, who may have fell in love with her. Aragon's 1919 poem, "Isabelle," dedicated cryptically to one "Madame I.R." on its 1926 publication, tells of his love for "une herbe blanche." Their one-year liaison began in earnest in March 1925, soon after Eyre's relationship with Natalie Barney had ended. An affair with political writer Pierre Drieu La Rochelle, initiated in early 1923 and carried on intermittently, also ended at this time.

In 1933 Eyre and Pierre purchased a number of works of contemporary art. These included a Picasso watercolor and drawing from his Cubist period, a Braque, a Berman, two Picabia drawings, an Yves Tanguy, a large Mirà, and two paintings by de Chirico. In future years, gallery-owner Betty Parsons (1900-82), whom Eyre doubtless knew in Paris, would assist her in selling paintings from her collection. Many would be sold at a great loss to meet expenses.

From 1927 to 1933, Eyre collaborated with British carpet designer Evelyn Wyld (1882-1973), creating modernist furniture in glass, cowhide, wood, and lacquer for private clients. Eyre met Wyld while interviewing her for her monthly column, "Letters of Elizabeth," which ran for two years in *Town and Country* magazine. Eyre and Wyld exhibited their interiors in the 1928 and 1929 annual showings of the Artistes-Décorateurs and in 1930 at the first exhibit of the Société Union des Artistes Modernes. In 1932, the two women opened Décor, a furniture gallery in Cannes. The business, hurt by a decline in demand following the 1929 stock market crash, closed in 1933.

Eyre returned to Paris in 1945. There she met a young Italian writer, Paolo Casagrande. Eyre was 54 years old and he roughly half her age. With his encouragement, she rented a studio at 53 Via Margutta and began working on large frescoes and fresco portraits. One of her sitters was Tennessee Williams.

The relationship with Casagrande endured until the end of Eyre's life. Although Casagrande married in 1950 and eventually had children, he and Eyre maintained an almost continuous, passionate correspondence. They traveled for long periods in southern Italy, Sicily, Greece, and Morocco. During their Moroccan sojourn in 1951 and 1952, Eyre began making notes for short stories. "La Place de La Destruction" was published in 1955 in *La Nouvelle Revue Française*, and "The House in the Medina" appeared in *Harper's Bazaar* in November 1963. Her sketchbooks, watercolors, and frescoes from this period reveal her fascination with the North African landscape.

In March, 1961, possibly in order to pull away from Casagrande, Eyre left Paris and returned to New York permanently, taking a studio apartment at The Picasso on East 58th Street. In a diary entry made shortly before moving day, she wrote, "Write to Paolo every day, and mail it only occasionally." Her last visit to Paris occurred in 1978. Until legal blindness overtook her, Eyre pursued various research and writing projects.

She began work on a biography of Tobias Lear, a secretary to George Washington and a distant maternal ancestor. She also gathered photographs for "Illusions of Identity," a book of associations between the physical and metaphysical worlds with a preface by Ray Bradbury; the book was never published. In 1980, she supplied paintings to illustrate *Overheard in a Bubble Chamber* (1981), a book of science poems for children written by her close friend Lillian Morrison. The *New Yorker* magazine published three of her short stories: "Montegufoni" (1966), "Cot Number Eleven" (1968), and "Putu" (1972). Plans to bring together twelve stories in one volume were never realized.

Eyre de Lanux died in August 1996 at the age of 102.

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## Scope and Content Note

The papers of portrait painter, writer, and furnishings designer, Eyre de Lanux (1894-1996) measure 10.6 linear feet and date from 1865 to 1995. The papers reflect Eyre's personal life in Paris with her husband, Pierre de Lanux and her travels with longtime lover Paolo Casagrande. The bulk of the collection consists of diaries spanning 1922 to 1988 and correspondence. Also found are de Lanux's sketches and drawings, some of which depict Parisian scenes and portraits of her lovers and friends. Other materials found include biographical information, personal business records, writings and notes including short stories, research files on Tobias Lear and Wilson Eyre, printed materials, and scattered photographs.

Biographical records include various membership certificates, medical records, travel papers and tickets, and a transcript of a psychic reading. Also found is a sound recording concerning Pierre de Lanux.

Personal business records consist of addresses, a personal calendar, consignment and loan agreements concerning the sale of Eyre's art collection, miscellaneous receipts, rental and lodging forms, stocks, and a copy of a will.

Correspondence spans the years 1922 until 1995 and includes an extensive exchange between Eyre and her husband Pierre, her lover Paolo Casagrande, and her daughter Anne Strong (Bikou.) Other notable correspondents include Louis Aragon, Natalie Barney, Betsy Fahlman, Consuelo Ford, Alexander Lenard, and Evelyn Wyld. Much of the correspondence is personal in nature, however a folder of correspondence between Eyre and her literary editors is found at the end of the series.

The papers include sixty-four diaries dating from 1922 through 1988; there are no diaries for the period 1927 to 1947 with the exception of two small notebooks dated 1938 and 1945. The diaries resume in 1948, with Eyre's arrival in

Rome, and continue, with multiple volumes for most years, until the late 1980s when her eyes failed. The handwriting is difficult to read, and moves from one language to another within entries, employing English, French, and Italian. Eyre de Lanux used her diaries to record her impressions of the world rather than to enumerate daily activities.

Writings include drafts, copies, and notes for de Lanux's short stories from the 1920s until the 1980s. There are also annotated entries and drafts of her magazine column, "Letters to Elizabeth", poems, a note written to Paris, and notes concerning interior decoration. Writings by others include poems by Ann Lee, travel journals by Paolo Casagrande and Paul Eyre, and a draft of Pierre de Lanux's "Memoires-Jours de Notre Vivre."

Research files consist of Eyre de Lanux's notes, drafts, photographs, published works, and research correspondence relating to her biography on Tobias Lear, the personal secretary of George Washington and a proposal for a work entitled *Illusions of Identity*. Other materials include copies of Betsy Fahlman's research on architect Wilson Eyre, de Lanux's uncle.

Printed material is scattered and includes periodicals with copies of writings by Pierre and Eyre de Lanux, one exhibition announcement, printed reproductions of works of art, blank postcards, and souvenirs gathered from de Lanux's many trips abroad.

Photographs are of Eyre in her studio and of her family and friends including Louis Aragon, Natalie Barney, Paolo Casagrande and family, Alice Delmar, Paul Eyre, Consuelo Ford, Pierre de Lanux, Anne Strong, and Evelyn Wyld. There is a photo of Natalie Barney's 20 Rue Jacob Temple d'Amitie. Other photos are of buildings, travel, interiors, and works of art. Among the photographs of works of art include two portraits, one of Eyre de Lanux by Romaine Brooks and one of Romaine Brooks by Eyre de Lanux.

Artwork include sketches, drawings, prints, and paintings by Eyre de Lanux probably dating from the 1920s to the 1940s. There is a painted sketch of interior decoration from circa 1949. Sketches are of Parisian street scenes, portraits of friends, a design for a perfume advertisement for the fashion house Lucien Lelong, illustrated notes for Consuelo Ford, and miscellaneous subjects.

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## Arrangement

The collection is arranged as 9 series:

- Series 1: Biographical Information, 1965-1966 (Box 1; 10 folders)
- Series 2: Personal Business Records , 1933-1989 (Box 1; 10 folders)
- Series 3: Correspondence, 1924-1992 (Boxes 1-4; 3.0 linear feet)
- Series 4: Diaries, 1922-1988 (Boxes 4-7; 3.5 linear feet)
- Series 5: Writings and Notes, 1917-1995 (Boxes 7-8; 1.3 linear feet)
- Series 6: Research Files, circa 1900-1980s (Boxes 8-9; 1.0 linear feet)
- Series 7: Printed Material, circa 1910-1987 (Boxes 9, 11; 0.5 linear feet)
- Series 8: Photographs, circa 1870-1973 (Box 10, OVs 18-20; 0.5 linear feet)
- Series 9: Artwork, circa 1920-circa 1949 (Boxes 10-11, OVs 12-17; 0.8 linear feet)

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Artists' studios -- Photographs  
Modernism (Art)  
Portrait painters -- France -- Paris  
Portrait painters -- New York (State) -- New York

Women artists  
Women authors  
Women designers  
Women painters

Types of Materials:

Diaries  
Drawings  
Photographs  
Sketches  
Sound recordings

Names:

Aragon, Louis, 1897-1982  
Barney, Natalie Clifford  
Casagrande, Paolo  
Eyre, Paul  
Eyre, Wilson, 1858-1944  
Fahlman, Betsy  
Ford, Consuelo  
Lanux, Pierre de Combret, 1887-1955  
Lear, Tobias, 1762-1816  
Lee, Ann  
Lenard, Alexander  
Strong, Anne  
Wyld, Evelyn

Occupations:

Authors -- France -- Paris  
Furniture designers -- New York (State) -- New York

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## Container Listing

### Series 1: Biographical Information, 1865-1966

#### 10 Folders (Box 1)

Scope and Contents: Biographical records include various membership certificates, medical records, travel papers and tickets of Eyre de Lanux and Paolo Casagrande, and a transcript of a psychic reading. Also found is an audio recording concerning Pierre de Lanux. An 1865 Oath of Loyalty of George C. Harris is included; however the connection with Eyre de Lanux is unclear.

Box 1, Folder 1	Membership Certificates, 1940s-1966
Box 1, Folder 2	Optometrist Prescriptions, 1949-1958
Box 1, Folder 3	Souvenirs, circa 1950
Box 1, Folder 4	Travel, Papers, 1946-1951
Box 1, Folder 5	Travel, Tickets, 1949-1952
Box 1, Folder 6	Psychic Transcript, 1948
Box 1, Folder 7	Pierre de Lanux, Calling Card, circa 1920s
Box 1, Folder 8	"Hommage a Pierre de Lanux", 1961 1 Sound tape reel
Box 1, Folder 9	Paolo Casagrande, Travel Papers, 1950-1952
Box 1, Folder 10	George C. Harris, Oath of Loyalty, 1865

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## Series 2: Personal Business Records, 1933-1989

### 10 Folders (Box 1)

Scope and Contents: Personal business records consist of addresses of friends, a calendar, consignment and loan agreements concerning the sale of Eyre's art collection, receipts, rental and lodging forms, stocks, and a copy of a will. Sales arrangements include records from the Betty Parsons Gallery, through which de Lanux sold her personal collection of artwork.

Box 1, Folder 11	Addresses and Phone Numbers, circa 1950s-1960s
Box 1, Folder 12	Calendar, 1964 Jan-Aug
Box 1, Folder 13	Consignment, Sales and Loan Records, 1933-1983
Box 1, Folder 14-17	Receipts, 1950-1963 4 Folders
Box 1, Folder 18	Rental and Lodging Agreements, 1947-1951
Box 1, Folder 19	Stock Information, 1965
Box 1, Folder 20	Will, 1989

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## Series 3: Correspondence, 1924-1992

### 3 Linear feet (Boxes 1-4)

**Scope and Contents:** Correspondence spans the years 1922 until 1995 and includes extensive letters between Eyre and her husband Pierre, her lover Paolo Casagrande, and her daughter Anne Strong (Bikou). Other notable correspondents include Louis Aragon, Natalie Barney, Betsy Fahlman, Consuelo Ford, Alexander Lenard, and Evelyn Wyld. Much of the correspondence is personal in nature, however a folder of correspondence between Eyre and her literary editors is found at the end of the series.

Eyre de Lanux's outgoing correspondence spans 1918 to 1955 and consists mainly of her letters to husband Pierre and lover Paolo Casagrande (probably letters she did not mail.) The most complete is the correspondence between Eyre and Pierre which dates from the beginning of their courtship in New York in 1918 and ends with Pierre's death. Often separated, they were in frequent contact. During the years Pierre worked in Geneva as Director of the Paris Office for the League of Nations, from 1923 to 1933, he wrote to her regularly. Eyre's letters to Pierre include those written during her stay in the United States in 1927-28. These letters offer some of the clearest expressions of her desire to make a living in the field of the decorative arts. Pierre and Eyre's correspondence is written in both French and English.

Scattered letters are from friends and lovers, including poet James Merrill, Mr. and Mrs. Archibald MacLeish, lover and design collaborator Evelyn Wyld, lover Natalie Barney, writer and lover Pierre Drieu La Rochelle, and poet and lover Louis Aragon.

**Arrangement:** Correspondence is arranged alphabetically by correspondent.

Box 1, Folder 21	Abbot, Berenice, 1963
Box 1, Folder 22	Anscombe, Isabelle, 1981-1989
Box 1, Folder 23	Aragon, Louis, 1925
Box 1, Folder 24-26	Arnoldi, Maria Negri, 1949-1976 3 Folders
Box 1, Folder 27	Aslam, Ana, 1963-1988
Box 1, Folder 28	A, 1963-1969
Box 1, Folder 29	"Baby", 1963, circa 1960s
Box 1, Folder 30	Barney, Natalie, 1923-1965
Box 1, Folder 31	Bol, Pamela, 1991-1992
Box 1, Folder 32	B, 1950-1988
Box 1, Folder 33	Casagrande, Maria, circa 1959
Box 1, Folder 34-46	Casagrande, Paolo, 1948-1960

## 13 Folders

Box 2, Folder 1-8	Casagrande, Paolo, 1961-1981, circa 1950s-1980s 8 Folders
Box 2, Folder 9	Casagrande, Paolo, 1950-1959 Notes: (Eyre to Paolo)
Box 2, Folder 10	Casagrande, Paolo, 1951-1954 Notes: (Paolo's Personal Correspondence)
Box 2, Folder 11	Casagrande Family, 1964
Box 2, Folder 12	Ciutat, Luis, 1947-1989
Box 2, Folder 13	C, 1920s-1983
Box 2, Folder 14	Delmar, Alice, 1950-1981
Box 2, Folder 15	Drieu La Rochelle, P., 1927-1933
Box 2, Folder 16	D, 1938-1973
Box 2, Folder 17	Eyre, Louisa Lear, 1948-1953
Box 2, Folder 18	Eyre, Paul (and Melinda), 1961-1989
Box 2, Folder 19	Eyre, Richard, 1924-1952
Box 2, Folder 20	Eyre, Wilson, 1973
Box 2, Folder 21	E, circa 1960s
Box 2, Folder 22	Fahlman, Betsy, 1977-1981
Box 2, Folder 23	Ford, Consuelo, 1948-1965
Box 2, Folder 24	F, 1948-1989
Box 2, Folder 25	G, circa 1960s-1980
Box 2, Folder 26	Holdsworth, Irene, 1953-1965
Box 2, Folder 27	H, circa 1930s
Box 2, Folder 28	Ingram, K.E., 1966

Box 2, Folder 29	J, 1967-circa 1970s
Box 2, Folder 30	Knowlton, John, 1966-1967
Box 2, Folder 31	K, 1989
Box 2, Folder 32	Lanux, Jeanne de, 1947, 1956
Box 2, Folder 33-39	Lanux, Pierre de, 1915-1950s 7 Folders
Box 3, Folder 1-6	Lanux, Pierre de, 1918-1949 6 Folders Notes: (Eyre to Pierre de Lanux)
Box 3, Folder 7	Lanux, Pierre de, 1910s Notes: (Personal Correspondence)
Box 3, Folder 8-9	Lenard, Alexander, 1961-1983 2 Folders
Box 3, Folder 10	Leven, Raoul, 1965-1988
Box 3, Folder 11-12	Lisette (no last name), 1948-1978
Box 3, Folder 13	L, 1953-1989
Box 3, Folder 14	McLeish, Archibald, circa 1960s
Box 3, Folder 15	Merril, James, circa 1950s
Box 3, Folder 16	Michael (no last name), 1960s
Box 3, Folder 17	M, 1957-1990
Box 3, Folder 18	Norton, Louisa, circa 1940s
Box 3, Folder 19	Norton, Richard, 1988
Box 3, Folder 20	N, 1963-1989
Box 3, Folder 21	P, 1925-1973
Box 3, Folder 22	R, 1963-1983
Box 3, Folder 23-35	Strong, Anne "Bikou", 1938-1989

## 13 Folders

Box 3, Folder 36-37	Strong, Anne "Bikou", 1950s-1960s 2 Folders Notes: (Eyre to Anne Strong)
Box 3, Folder 38	Strong, Anne "Bikou", 1930s Notes: (Personal Correspondence)
Box 3, Folder 39	Strong Family, circa 1940
Box 4, Folder 1	S, 1940-1988
Box 4, Folder 2	Thomas, Paulette, 1976-1988
Box 4, Folder 3	T, 1946-1964
Box 4, Folder 4	U, 1947-1960s
Box 4, Folder 5	Volka, 1949
Box 4, Folder 6	Von Hoershelman, N., 1964-1980
Box 4, Folder 7	V, 1949-1989
Box 4, Folder 8	Wardle, Mrs. H. Allen, 1983
Box 4, Folder 9	Wickes, George, 1973-1975 Notes: (Includes draft of <i>Memoir on Natalie Barney</i> )
Box 4, Folder 10	<a href="#">Wylde, Evelyn, 1938-1970</a>
Box 4, Folder 11	W, 1961-1987
Box 4, Folder 12	Y, 1953
Box 4, Folder 13	With Editors Concerning Writings, 1954-1992
Box 4, Folder 14	Unidentified from Eyre, circa 1940-1960
Box 4, Folder 15	Unsigned and Fragments, 1937-1982

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## Series 4: Diaries, 1922-1988

### 3.5 Linear feet (Boxes 4-7)

**Scope and Contents:** There are 64 volumes of Eyre de Lanux's diaries dating from 1923 to 1988. There are no diaries for the period 1927 to 1947, with the exception of two small notebooks from 1938 and 1945. The diaries resume regularly in 1948, with Eyre's arrival in Rome, and continue, with multiple volumes for most years, until the late 1980s when her eyesight failed. The handwriting is difficult to read and she moves from one language to another within entries, writing in English, French, and Italian. Eyre de Lanux used her diaries to record her impressions of the world rather than to enumerate daily activities.

The diaries for her early years in Paris, from 1923 to 1926, are immensely detailed, containing verbatim transcriptions of recent conversations. The diaries can also be explicit in describing her encounters with her lovers of the period: Consuelo Urisarri, Natalie Barney, Louis Aragon, and Pierre Drieu La Rochelle. For instance, the 1925 diary (May to June) records a nighttime walk with Louis Aragon through the Park Buttes-Chaumont and the interruption of their kiss by the watchman.

She generally refers to individuals using initials rather than first names. The diaries after 1948 may be characterized as travelogues, as she often began a diary after arriving in a new locale. They contain numerous references to Paolo Casagrande, her lover from 1948. They are filled with notes for stories and sketches of the places they visited: Capri, Ischia, Sicily, Greece, and Morocco. While she traveled, she continued to develop her fresco technique, using her sketches as fresco studies.

In her 1949 journal, she jotted down from memory the advice Brancusi had given her on fresco painting twenty years earlier. He is the only one of her art teachers to appear in her diaries. The diary for March 1961 joyfully announces her discovery of an apartment at The Picasso on E. 58th Street in New York City, where she settled, inaugurating a new life in the United States. Subsequent diaries are filled with observations, notes for stories, and records of her travels to Rome, Bucharest, Paris and Japan. Her 1977 diary contains a chronology of her life which she may have prepared at the request of a dealer.

**Arrangement:** Diaries are arranged chronologically. Titles of diaries are handwritten by Eyre de Lanux and typically refer to the places in which she travelled during the span covered by the diary.

Box 4, Folder 16	Loose Entries, 1922-1923
Box 4, Folder 17	Toulon, 1923
Box 4, Folder 18	Paris, 1923 Notes: (Consuelo Ford, Drieu, Natalie Barney)
Box 4, Folder 19	Paris, 1924 January-October Notes: (Drieu, Consuelo Ford, Alperia)
Box 4, Folder 20	Paris, 1924 June
Box 4, Folder 21	Paris, 1924 September-October
Box 4, Folder 22	Paris, 1924 October Notes: (Rue de Vignes)

Box 4, Folder 23	Loose Entries, 1924
Box 4, Folder 24	Fragments, circa 1924-1925 Notes: <i>(The Planet April)</i>
Box 4, Folder 25	L.A. (?), 1925 January-July
Box 4, Folder 26	Unidentified, 1925 February
Box 4, Folder 27	Pardigon (?), 1925 April
Box 4, Folder 28	L.A. (?), 1925 May Notes: <i>(Moins Interenat)</i>
Box 4, Folder 29	Loose Entries, 1925 Notes: <i>(including drawings)</i>
Box 4, Folder 30	Paris, 1926
Box 4, Folder 31	Thonon, 1926 Summer
Box 4, Folder 32	Loose Entries, 1926
Box 4, Folder 33	Loose Entries, 1938
Box 4, Folder 34	Thonon, 1945 Notes: <i>(concerning war)</i>
Box 4, Folder 35	Rome, 1948
Box 4, Folder 36	Rome, 1949
Box 4, Folder 37	Calabria and Sicily, 1949-1950 Notes: <i>(includes Louvre sketches)</i>
Box 4, Folder 38	Rome, 1950 March-June
Box 4, Folder 39	Rome, 1950 June-September
Box 4, Folder 40	Fez and Rome, 1950-1951
Box 4, Folder 41	Fez, 1951 March
Box 4, Folder 42	Rome and New York, 1952
Box 4, Folder 43	Rome, New York, and Greece, 1952

Box 4, Folder 44	Loose Entries, 1952
Box 5, Folder 1	Spain, Fez, circa 1952 Notes: (concerning Paolo)
Box 5, Folder 2	Venice, 1953-1954 Notes: (illness)
Box 5, Folder 3	London, 1954 Notes: (illness)
Box 5, Folder 4	Rome, 1955
Box 5, Folder 5	Sicily, 1955 March-June Notes: (Salvador Mundi)
Box 5, Folder 6	Rome, 1956 April
Box 5, Folder 7	Rome, 1956
Box 5, Folder 8	Loose Entries, 1956
Box 5, Folder 9	Rome, 1957 April
Box 5, Folder 10	Rome, 1957 Notes: (tiles and frescoes)
Box 5, Folder 11	Rome, 1957 Notes: ( <i>The Moment of the Forno</i> )
Box 5, Folder 12	Rome and Paris, 1958-1959
Box 5, Folder 13	Mexico (Durango), 1959
Box 5, Folder 14	Paris, 1959 December
Box 5, Folder 15	Rome, 1960 March
Box 5, Folder 16	New York, Paris, Eze, Bastide, St. Tropez, Rome, 1959-1960
Box 5, Folder 17	New York, 1961-1963 Notes: (notes)
Box 5, Folder 18	Rome, Florence, Naples, 1964-1965
Box 5, Folder 19	Rome, 1967
Box 5, Folder 20	Rome, 1967



	Notes: (leaving Paolo)
Box 5, Folder 21	Bastide, Pamplona, Rome, Bucarest, Istanbul, Rome, Rome, New York, 1967
Box 5, Folder 22	Paris (?), 1967-1969 Notes: (includes addresses)
Box 5, Folder 23	New York, 1968 Notes: (loss of Paolo)
Box 6, Folder 1	Beaulieu, Nice, St. Tropez, 1969
Box 6, Folder 2	Rome, 1969
Box 6, Folder 3	Kyoto, 1969
Box 6, Folder 4	Kyoto, Jiriki, 1969
Box 6, Folder 5	Hong Kong, Bangkok, Bali, 1969
Box 6, Folder 6	Kyoto, 1969
Box 6, Folder 7	Japan, Bali, 1969
Box 6, Folder 8	Paris, 1970-1971
Box 6, Folder 9	France, 1971-1972
Box 6, Folder 10	France (?), 1967 Notes: ("identity")
Box 6, Folder 11	New York (?), 1974-1975
Box 6, Folder 12	New York (?), 1976
Box 6, Folder 13	New York (?), 1976-1977
Box 6, Folder 14	Paris or New York (?), 1977-1978
Box 6, Folder 15	Paris, Italy, Denver, Aspen, Buck's County, 1978
Box 6, Folder 16	New York (?), 1978
Box 6, Folder 17	New York (?), 1979
Box 6, Folder 18	New York (?), 1979-1982

Box 6, Folder 19	New York (?), 1980
Box 7, Folder 1	New York, 1982
Box 7, Folder 2	Loose Pages, 1987-1988
Box 7, Folder 3	Loose Pages and Notes, 1967-1982

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## Series 5: Writings and Notes, 1917-1995

### 1.3 Linear feet (Boxes 7-8)

**Scope and Contents:** Writings include drafts, copies, and notes for de Lanux's short stories from the 1920s until the 1980s and annotated entries and drafts of her magazine column, Letters to Elizabeth. Also found are Eyre's poems, a note written to Paris, and notes concerning interior decoration. Writings by others include handwritten poems by Ann Lee, travel journals by Paolo Casagrande and Paul Eyre, and a draft of Pierre de Lanux's "Memoires-Jours de Notre Vivre."

**Arrangement:** Eyre de Lanux's short stories are arranged alphabetically by title and many are undated. Alternative story names are included whenever possible. Writings by others are arranged alphabetically by author.

Box 7, Folder 4	Letters to Elizabeth from Town and Country, drafts, circa 1922-1924
Box 7, Folder 5	Letters to Elizabeth from Town and Country, annotated selections, circa 1973
Box 7, Folder 6	"Akiko", circa 1960
Box 7, Folder 7	"Am Idyll Among the Hyclops", circa 1920s
Box 7, Folder 8	"Berlin en Deux Temps", 1945 November
Box 7, Folder 9	"Bradbury", circa 1970s
Box 7, Folder 10	"Caffe Greco", 1948
Box 7, Folder 11	"Carnet de Route", circa 1930s
Box 7, Folder 12	"Coliseum", circa 1960
Box 7, Folder 13	"Consuelo", circa 1930s Notes: (translated into French by Pierre de Lanux)
Box 7, Folder 14	"Convorbiri in Bucarest", circa 1960s
Box 7, Folder 15	"D is for Death", circa 1930
Box 7, Folder 16	"Death of Moham'd" or "D'Fina: Moham'd is Buried", circa 1950
Box 7, Folder 17	"Djemaa el Fina" or "Place of Destruction", 1951
Box 7, Folder 18	"Ebro", 1938
Box 7, Folder 19	"Elections", 1948
Box 7, Folder 20	"Enemy", circa 1945

Box 7, Folder 21	"Florence", 1967
Box 7, Folder 22	"Fortunato-Donkey", 1960s
Box 7, Folder 23	"Fortune II", circa 1930
Box 7, Folder 24	"Frescoes of Gardner Hale" and "Legende de Saint Julien l'Hospitalier", circa 1960
Box 7, Folder 25	"Grannie", circa 1960
Box 7, Folder 26	"Guilia", circa 1980
Box 7, Folder 27	"His Excellency", circa 1960
Box 7, Folder 28	"History Sheet", 1925
Box 7, Folder 29	"House in the Medina", circa 1952
Box 7, Folder 30	"I Have a Slave", circa 1970
Box 7, Folder 31	"I'll Say I'm Lucky", circa 1940
Box 7, Folder 32	"Ils Sont Comme Ca.", circa 1950
Box 7, Folder 33-34	"Italian Lesson", circa 1980 2 Folders
Box 7, Folder 35	"La Contessa", 1980s
Box 7, Folder 36	"Le Rendez-Vous", circa 1930
Box 7, Folder 37	"Lesbia's Sparrow", circa 1960
Box 7, Folder 38	"Letter from Normandy", circa 1950
Box 7, Folder 39	"Long Way to Wistaria", circa 1950
Box 7, Folder 40	"Lucian", circa 1970
Box 7, Folder 41	"Mazza-Bou-Bou", circa 1970s
Box 7, Folder 42	"Memoir of Natalie Barney", circa 1950
Box 7, Folder 43	"Mirror", 1980s
Box 7, Folder 44	"Misericordia", circa 1967

Box 7, Folder 45	"Monte Gufone", circa 1960
Box 7, Folder 46	"My History of Beds", circa 1970
Box 7, Folder 47	"Observations of Ciro-Menotti", 1974
Box 7, Folder 48	"Oradour-Sur-Giane", 1930s
Box 7, Folder 49	"Painted Doors", circa 1922
Box 7, Folder 50	"Piazza Bocca di Leone", 1948
Box 7, Folder 51	"Piazza Navona", circa 1960
Box 7, Folder 52-53	"Place to Be" or "Room at the Ritz", circa 1930-1950s 2 Folders
Box 7, Folder 54	"Porte d'Entree", circa 1950
Box 7, Folder 55	"Poum-Poum-Poum" or "The Complete Story of the Spanish Civil War", circa 1980
Box 7, Folder 56	"Priests", circa 1970
Box 7, Folder 57	"Putu", circa 1960
Box 7, Folder 58-59	"Roman Stories", circa 1967 2 Folders
Box 7, Folder 60	"S.S. Libertad", circa 1960s
Box 7, Folder 61	"Salvator Mundi", circa 1970
Box 7, Folder 62-63	"Small Island", 1970s 2 Folders
Box 7, Folder 64	"Spain", circa 1960
Box 7, Folder 65-66	"Television at the Constant Apple" or "Television Comes to Melaconstanza", circa 1975
Box 7, Folder 67-68	"Truelove", circa 1960 2 Folders
Box 7, Folder 69	"Two Pigeons", circa 1960
Box 7, Folder 70	"Verb: Apparentir", circa 1970

Box 7, Folder 71	"Via Mariodei Fiori", circa 1990
Box 7, Folder 72-73	"Zone of Incertitude", circa 1970-1992 2 Folders
Box 8, Folder 1	Short Stores in Italian, circa 1950s-1960s
Box 8, Folder 2	Fragments of Short Stories, 1980s
Box 8, Folder 3	Notes Concerning Short Stories, 1989
Box 8, Folder 4	Concerning Interior Decoration, circa 1923
Box 8, Folder 5	Notebook of Poetry, 1914-1917
Box 8, Folder 6	Poems by Eyre de Lanux, 1920-1983
Box 8, Folder 7	Poems to Natalie Barney, 1967
Box 8, Folder 8-9	On Eyre Family History, 1900 2 Folders
Box 8, Folder 10	Writings with Sketches, circa 1920s
Box 8, Folder 11	Note to Paris, 1930s
Box 8, Folder 12-18	Notes, circa 1920s-1980s 2 Folders
Box 8	By Others
Box 8, Folder 19	Paolo Casagrande, Travel Journal, 1973 Notes: (includes travel souvenirs)
Box 8, Folder 20	Antoineta Dias de Moraes, "La Baguette de Caapora", 1964
Box 8, Folder 21	Paul Eyre, Travel Journal, 1991-1995
Box 8, Folder 22	Betsy Fahlman, "Eyre de Lanux", circa 1980s
Box 8, Folder 23	<a href="#">Pierre de Lanux, "Souvenirs" or "Memories-Jours de Notre Vivre", circa 1930-1953</a>
Box 8, Folder 24	<a href="#">Pierre de Lanux, "Souvenirs" or "Memories-Jours de Notre Vivre", circa 1930-1953</a>

Box 8, Folder 25      [Pierre de Lanux, "Souvenirs" or "Memories-Jours de Notre Vivre", circa 1930-1953](#)

Box 8, Folder 26      [Pierre de Lanux, Notes, circa 1920s](#)

Box 8, Folder 27      Ann Lee, Poems, 1917 March

Box 8, Folder 28      Donald Richie, "A Want of Trysts", circa 1960

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## Series 6: Research Files, circa 1900-1980s

### 1 Linear foot (Boxes 8-9)

Scope and Contents: Research files consist of Eyre de Lanux's notes, drafts, photographs, published works, and research correspondence relating to her biography on Tobias Lear, the personal secretary of George Washington and a proposal for a work entitled *Illusions of Identity*. Other materials include copies of Betsy Fahlman's research on architect Wilson Eyre, de Lanux's uncle. Fahlman's correspondence with de Lanux can be found in the correspondence series and a draft of a biography by Fahlman on Eyre de Lanux is found in writings.

Box 8	Lear Biography
Box 8, Folder 29	Correspondence, 1960s
Box 8, Folder 30-36	Notes, 1940-1980s 7 Folders
Box 9	Lear Biography
Box 9, Folder 1	Notes, 1940-1980s
Box 9, Folder 2	Reproduction of Portrait of Tobias Lear, circa 1920
Box 9, Folder 3	Photograph of Lear House, 1965
Box 9, Folder 4	On Toussant Louverture, circa 1960s
Box 9, Folder 5	On Pauline LeClerc, circa 1960s
Box 9, Folder 6	Letters and Reflections of George Washington, by W.K. Bixby, 1905
Box 9, Folder 7	New York Public Library Printed Materials, 1945-1965
Box 9	Illusions of Identity
Box 9, Folder 8	Proposal, Notes, and Correspondence, 1974
Box 9	On Wilson Eyre, with Betsy Fahlman
Box 9, Folder 9-10	Eyre Family History, circa 1960s 2 Folders
Box 9, Folder 11	Letter from Wilson Eyre, circa 1900 Notes: (Wilson Eyre's "Curious Scotch Letter")
Box 9, Folder 12	Clippings and Articles, 1910-1925



Box 9, Folder 13-14

On Wilson Eyre by Betsy Fahlman and Edward Teitelman, circa 1960s  
2 Folders

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## Series 7: Printed Material, circa 1910-1987

### 0.5 Linear feet (Boxes 9, 11)

Scope and Contents: Printed material is scattered and includes periodicals including writings by Pierre de Lanux and Eyre de Lanux, one exhibition announcement for Eyre's work, reproductions of works of art, blank postcards, and souvenirs presumably gathered from de Lanux's many trips throughout the world.

Box 9, Folder 15	The Dial, 1922 January
Box 9, Folder 16	The Transatlantic Review, 1924
Box 9, Folder 17	European Manifesto, by Pierre de Lanux, 1939, 1943
Box 9, Folder 18	Tetes de Pont, by Pierre de Lanux, 1943
Box 9, Folder 19	Story, 1943 July-August Notes: (includes "You Can't Know Anything About It" by Eyre de Lanux)
Box 9, Folder 20	Periodicals with Writings by Pierre de Lanux, 1954
Box 9, Folder 21	La Nouvelle: Nouvelle Revue Francaise, 1955 May 1
Box 9, Folder 22	The American Pen, 1974 Fall
Box 9, Folder 23	Unknown by Paul Eluard, circa 1920
Box 9, Folder 24	UNESCO Publications, circa 1940s
Box 9, Folder 25	Histoire Naturelle de la Sexualite, circa 1970
Box 9, Folder 26-36	Articles and Clippings, 1920-1983 11 Folders
Box 9, Folder 37-38	Exhibition Announcements and Catalogs, 1921-1987
Box 9, Folder 39	Business and Calling Cards, circa 1910-1950s
Box 9, Folder 40	Funeral Announcement, circa 1960s
Box 9, Folder 41	List of Paints, 1950s
Box 9, Folder 42	Reproductions of Works of Art, circa 1920 Notes: (Oversized material housed in Box 11, F1)
Box 9, Folder 43	Lottery Tickets, 1944-1954
Box 9, Folder 44	Postcards (blank), circa 1920-1960

Box 9, Folder 45-48      Travel Souvenirs, 1949-circa 1969  
4 Folders  
Notes:                      (Includes train time tables, Italian to Greek translator, and maps from  
Japan, Italy, Greece, and China)

Box 11, Folder 1              Reproductions of Works of Art, circa 1920  
Notes:                      (Oversized material from in Box 9, F42)

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## Series 8: Photographs, circa 1870-1973

### 0.5 Linear feet (Boxes 10, OVs 18-20)

Scope and Contents: Photographs are of Eyre in her studio and of her family and friends including: Louis Aragon, Natalie Barney, Paolo Casagrande and family, Alice Delmar, Paul Eyre, Consuelo Ford, Pierre de Lanux, Anne Strong, and Evelyn Wyld. Of interest is a photo of Barney's 20 Rue Jacob known as the Temple d'Amitie. Other photos are of buildings, travel, interiors, and works of art. Among the photographs of works of art include two portraits, one of Eyre de Lanux by Romaine Brooks and one of Romaine Brooks by Eyre de Lanux.

Box 10, Folder 1	Eyre de Lanux in Her Studio, circa 1949
Box 10, Folder 2	Eyre de Lanux, 1949-1978
Box 10, Folder 3	Anne Strong (Bikou), 1920s-1930s
Box 10, Folder 4	de Lanux Family, 1935-1950
Box 10, Folder 5	Paul Eyre, 1970s
Box 10, Folder 6	Eyre de Lanux with Lovers and Friends, circa 1938
Box 10, Folder 7	Paolo Casagrande with Art, 1950s
Box 10, Folder 8	Paolo Casagrande and Family, 1923-1981 Notes: (Elisabetta, Francesca, and Bettina)
Box 10, Folder 9	Louis Aragon, circa 1925
Box 10, Folder 10	Natalie Clifford Barney, circa 1917-1920
Box 10, Folder 11	Consuelo Ford, 1924-1969
Box 10, Folder 12	Alice Delmar, 1915-1939
Box 10, Folder 13	Ann Lee, 1918
Box 10, Folder 14	Marie, 1964
Box 10, Folder 15	Paola, 1961
Box 10, Folder 16	<a href="#">Evelyn Wyld, circa 1938</a>
Box 10, Folder 17	Unidentified Woman, circa 1870
Box 10, Folder 18-19	Travel Photos, 1930s-1973 Notes: (Spain, Italy, France, Vietnam)

Box 10, Folder 20	20 Rue Jacob, La Temple d'Amitie, circa 1920
Box 10, Folder 21	Painted Doors, circa 1922
Box 10, Folder 22	Buildings, circa 1970s
Box 10, Folder 23	Interiors, 1913 April
Box 10, Folder 24-27	Works of Art, 1930s-1950s
Oversize 18	Works of Art, Frescoes, 1930s
Oversize 19	Works of Art, circa 1930s
Oversize 20	Works of Art, Portraits, 1920s Notes: (Includes photographs of portraits of Eyre de Lanux by Romaine Brooks and of Romaine Brooks by Eyre de Lanux)

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## Series 9: Artwork, circa 1920s-circa 1949

### 0.5 Linear feet (Boxes 10-11, OVs 12-17)

Scope and Contents: Artwork includes sketches, drawings, prints, and paintings by Eyre de Lanux probably dating from the 1920s to the 1940s. There is a painted sketch concerning interior decoration from circa 1949. Sketches of note include Parisian street scenes, portraits of friends, a design for a perfume advertisement for the fashion house Lucien Lelong, and illustrated notes for Consuelo Ford.

Box 10, Folder 28-30	Drawings for Consuelo, circa 1920s 3 Folders
Box 10, Folder 31-32	Drawings and Sketches of Parisian Scenes, 1923-1924
Box 10, Folder 33	Portrait Sketches, circa 1920
Box 10, Folder 34	Interior Design Sketches, circa 1949
Box 10, Folder 35-42	Sketches and Drawings, 1920s-1940s 8 Folders
Box 11, Folder 2-4	Sketches and Drawings, 1920s 3 Folders
Oversize 12	Drawings and Paintings, circa 1920
Oversize 13	Drawings and Paintings, circa 1920
Oversize 14	Drawings and Paintings, circa 1920
Oversize 15	Drawings and Monoprints, circa 1925 Notes: (Includes sketches for fashion houses Lanvin and Lucien Lelong)
Oversize 16	Sketches with Notes, circa 1920
Oversize 17	Sketches and Prints, circa 1920

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