

Henri Matisse

1869-1954 | French



Grand paysage, Mont Alban

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Oil on canvas | Painted 1918

Signed "Henri - Matisse" (lower left)

Canvas: 29" high x 36 1/4" wide | 73.66 cm x 92.08 cm

Frame: 38 3/4" high x 46" wide x 2 1/4" deep

98.42 cm x 116.84 cm x 5.71 cm



“

An artist must possess Nature. He must identify himself with her rhythm, by efforts that will prepare the mastery which will later enable him to express himself in his own language.

- Henri Matisse

”



Hailing from a pivotal moment in the artist's artistic development, *Grand paysage, Mont Alban* showcases Henri Matisse's simplified forms, bold colors and expressive brushstrokes that revolutionized the art world. Monumental in size and significance, the idyllic landscape hails from Matisse's retreat to Nice and represents a transformative achievement in the artist's oeuvre.

Among the paintings that exemplify Matisse's dynamic interplay between light and ever-moving nature, *Grand paysage, Mont Alban* stands among the finest of the artist's rare landscapes. In the spring of 1918, when this painting was conceived, Matisse began a focused study of Renaissance art and light. It makes perfect sense that the great artist would have made his way to Mont Alban, a medieval fortress and hillside lookout with panoramic views of the seaside town, where he could quietly observe the sun-soaked and luminous French Riviera. Also, during the spring of 1918, Matisse liked to stay with his friend Auguste Renoir in his peaceful house in Cagnes-sur-Mer, Nice. Upon seeing Matisse's works from this important period, Renoir famously stated, "How you have managed to express the atmosphere... everything is accurate. It was difficult... it makes me mad."

What the great master Renoir noticed in Matisse's work is the artist's virtuosic ability to blur the line between representation and abstraction. In *Grand paysage, Mont Alban*, Matisse plunges the viewer into the luminous hues of the French countryside, with flattened planes rendered with thick, painterly strokes. A sand-colored path winds up the hill, disappearing into a dense forest, and a retreat down rolling green hills leads to white-washed, blue-roofed buildings below. Above, the bright blue sky radiates a combination of coolness and warmth, suffusing the landscape with a luminosity that invites the viewer to savor a moment of profound solitude.

Matisse was renowned throughout his career for his versatility as an artist, and his vast oeuvre encompasses painting, drawing, sculpture, graphic arts, paper cutouts and book illustration. Perhaps one of art history's greatest draftsmen, he is

today considered among the most influential artists of his era alongside Pablo Picasso, who was both a close confidante and friendly rival. In 1917, as World War I ravaged Europe and avant-garde Cubism dominated the Parisian art scene, Matisse made a deliberate decision to retreat from the city and seek solitude in Nice, where he immersed himself in the brilliant range of tonalities offered by simple rooms flooded with natural light.

Through this purposeful isolation, Matisse's creativity flourished, leading to artworks like *Grand paysage, Mont Alban* where Matisse first accessed his virtuosic ability to render light, a talent that would come to define his oeuvre. His ability to see beauty in simplicity set him apart from his contemporaries and paved the way for the Abstract Expressionists, Minimalists and Pop artists who followed him. Still relevant today, his body of work continues to form the basis of retrospectives and exhibitions at important museums worldwide, including the Metropolitan Museum of Art in New York, Tate Modern in London, and the Museum of Fine Arts in Boston.

Widely exhibited, *Grand paysage, Mont Alban* was displayed at the Museum of Modern Art's highly important 1952 and 1992 retrospectives, as well as the National Gallery of Art's 1986 exhibition, *Henri Matisse: The Early Years in Nice, 1916-1930*. •



PROVENANCE

Galerie Bernheim-Jeune, Paris, acquired directly from the artist on 9 September 1918

Galerie Paul Vallotton, Lausanne, acquired from the above on 31 December 1918

Mary Callery, New York, by 1940

Pierre Matisse, New York

Private Collection

M.S. Rau, New Orleans

LITERATURE

P. Courthion, *Henri-Matisse*, Paris, 1934, pl. XXX (illustrated)

R. Fry, *Henri-Matisse*, London, 1935, pl. 32 (illustrated)

Mushakojo, *Henri Matisse, 1890-1939*, Tokyo, 1939, p. 47 (illustrated fig. 85)

A.H. Barr Jr., *Matisse, His Art and His Public*, New York, 1951, pp. 183 and 205 (illustrated p. 420)

C. Greenberg, *Henri Matisse*, New York, 1953, pl. 24 (illustrated in color)

G. Diehl, *Henri Matisse*, Paris, 1954, p. 74

L.-E. Åstrom, *Henri Matisse*, Stockholm, 1955, pl. 24 (illustrated in color)

R. Huyghe, *Henri Matisse*, Paris, 1955, pl. 24 (illustrated in color) - same as Greenberg, in French

P. Lübecker, *Henri Matisse*, Copenhagen, 1955, pl. 24 (illustrated in color)

M.W. Alpatov, *Matisse*, Moscow, 1969, pl. 22 (illustrated in color)

M. Luzi and M. Carrà, *L'opera di Matisse, dalla rivolta fauve all'intimismo, 1904-1928*, Milan, 1971, no. 271 (illustrated in color pl. XLVII)

P. Schneider, M. Carrà and X. Derying, *Tout l'oeuvre peint de Matisse 1904-1928*, Paris, 1982, no. 271 (illustrated in color)

Jack Cowart and Dominique Fourcade, *Henri Matisse: The Early Years in Nice 1916-1930*, Washington, DC, National Gallery of Art, 1986, no.65, pp. 115

G.P. & M. Dauberville, *Matisse*, Paris, 1995, p. 670, no. 238 (illustrated p. 671)



EXHIBITED

Paris, Galerie Bernheim-Jeune, *Oeuvres récentes de Henri-Matisse*, May 1919, no. 19

New York, Pierre Matisse Gallery, *Henri Matisse, Retrospective Exhibition of Paintings 1898-1939*, February 1943, no. 10

New York, Mortimer Brandt, *Color and Space in Modern Art Since 1900*, February – March 1944, no. 3

New York, The Museum of Modern Art, *Henri Matisse*, November 1951 – January 1952, no. 49; this exhibition later travelled to Cleveland, Museum of Art, February – March 1952; Chicago, The Art Institute, April – May 1952; and San Francisco, Museum of Art, May – July 1952

London, The Hayward Gallery, *Matisse*, July – September 1968, no. 77, p. 164 (illustrated p. 106)

Philadelphia, Museum of Art, *Summer Exhibition*, 1969

Paris, Grand Palais, *Henri Matisse, exposition du centenaire*, April – September 1970, no. 157, p. 87 (illustrated p. 222)

New York, The Museum of Modern Art, *Modern Masters: Manet to Matisse*, August – September 1975, p. 94-95, no. 68 on p. 266 (illustrated p. 95)

Washington D.C., National Gallery of Art, *Henri Matisse: The Early Years in Nice, 1916-1930*, November 1986 – March 1987, no. 41, p. 288 (illustrated in color p. 115, pl. 65 and illustrated again p. 288)

New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, no. 225, September 1992 – January 1993 (illustrated in color p. 305)

Zurich, Kunsthaus, *Beckmann and Paris – Matisse, Picasso, Braque, Léger, Rouault*, September 1998 – January 1999, no. 81, p. 233 (illustrated in color p. 86); this exhibition later travelled to, Saint Louis, Art Museum February – May 1999



“ MAITRES DE L'ART MODERNE ”

HENRI- MATISSE

par

PIERRE COURTHION

*avec soixante planches
hors-texte en phototypie*



LES ÉDITIONS RIEDER

7, place Saint-Sulpice, 7

PARIS (VI^e)

M. CM. XXXIV

P. Courthion, *Henri-Matisse*, Paris, 1934, pl. XXX (illustrated)





Paysage du Mont Alban

P. Courthion, *Henri-Matisse*, Paris, 1934, pl. XXX (illustrated)



HENRI-MATISSE

- Pl. XVIII. — **Les Capucines et la danse**, 1912. (Photo Vizzavona.)
- Pl. XIX. — **Le luxe**, 1911 (Décoration).
- Pl. XX. — **Nature morte**, buste de plâtre et fleurs, 1912. (Photo Bernheim-Jeune.)
- Pl. XXI. — **Paysage à Tanger**, 1912.
- Pl. XXII. — **Fatmah la mulâtresse**, 1912. Coll. Joseph Muller, Soleure (Suisse).
- Pl. XXIII. — **Nature morte**, livre et compotier, 1912. (Photo Bernheim-Jeune.)
- Pl. XXIV. — **La branche de lierre dans un vase catalan** (dessin), 1915. Coll. Georges Duthuit. (Photo Bernheim-Jeune.)
- Pl. XXV. — **Paysage de Trivaux**, 1916. (Photo Bernheim-Jeune.)
- Pl. XXVI. — **Arbre près de l'étang de Trivaux**, 1916.
- Pl. XXVII. — **Femme en vert au fauteuil rose**, 1917. Coll. Hahnloser (Winterthur). (Photo Bernheim-Jeune.)
- Pl. XXVIII. — **Nu dans un intérieur**, 1917. (Photo Bernheim-Jeune.)
- Pl. XXIX. — **Le chapeau aux roses**, 1918. Coll. Marie Harriman, New-York. (Photo Bernheim-Jeune.)
- Pl. XXX. — **Paysage du Mont Alban**, 1918.
- Pl. XXXI. — **Jardin à Nice**, 1918. (Photo Bernheim-Jeune.)
- Pl. XXXII. — **La robe turque**, 1919. Fondation Barnes, Philadelphie. (Photo Bernheim-Jeune.)
- Pl. XXXIII. — **La porte-fenêtre à Nice**, 1919. Fondation Barnes, Merion, U. S. A. (Photo Bernheim-Jeune.)
- Pl. XXXIV. — **Femme au livre**, 1920. Coll. Pierre-Matisse, New-York. (Photo Bernheim-Jeune.)
- Pl. XXXV. — **Les jeunes filles au paravent mauresque**, 1921. (Photo Bernheim-Jeune.)
- Pl. XXXVI. — **Figure à l'éventail**, 1921. Coll. Paul Rosenberg, Paris. (Photo Bernheim-Jeune.)



HENRI-MATISSE

BY
ROGER FRY



NEW YORK

R. Fry, *Henri-Matisse*, London, 1935, pl. 32 (illustrated)





R. Fry, *Henri-Matisse*, London, 1935, pl. 32 (illustrated)

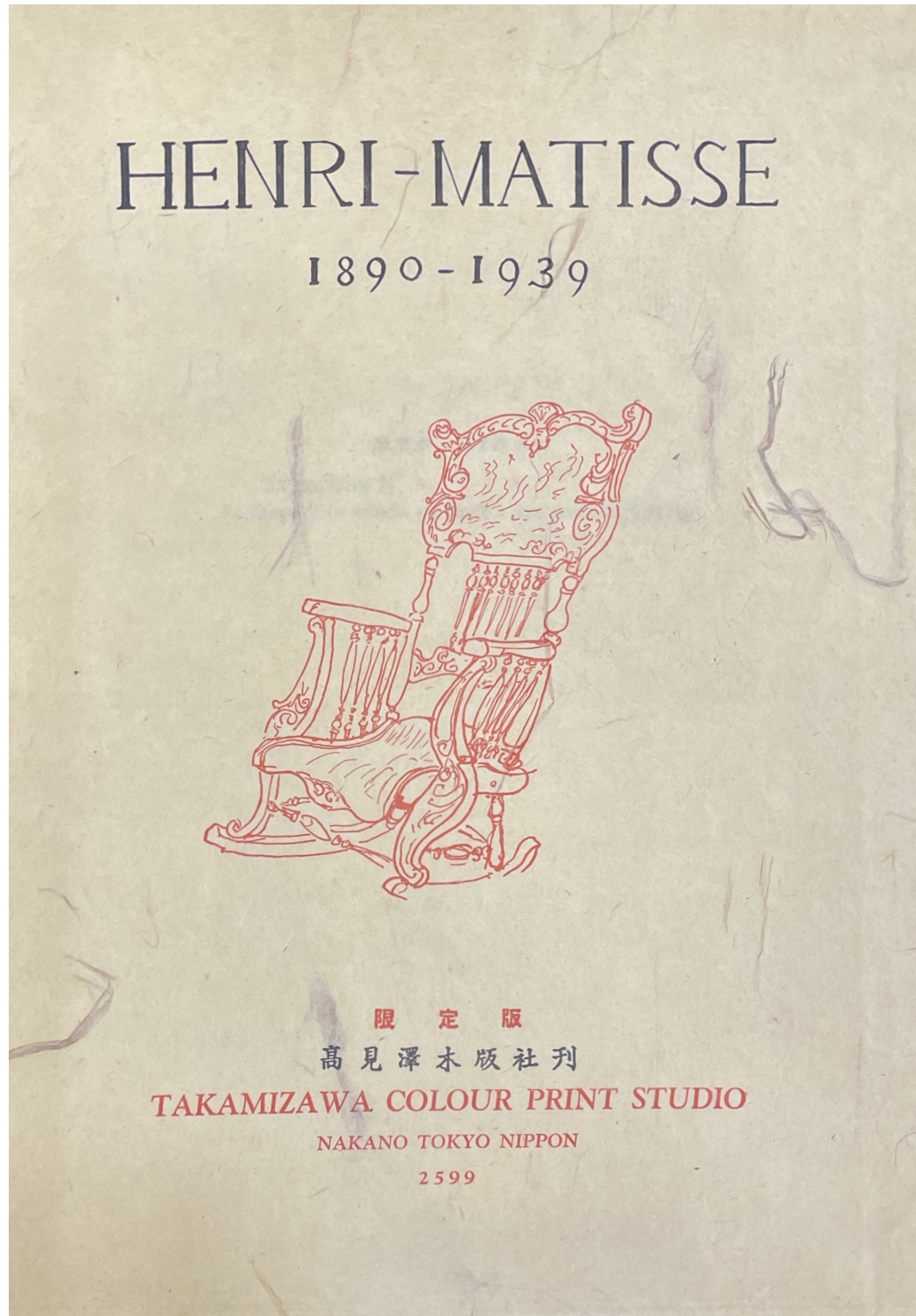


LITERATURE

14. STILL-LIFE (IN THE BACKGROUND A STUDY OF THE DANCE) <i>Museum of Western Art, Moscow</i>	1909
15. BOUQUET WITH PEPPER-LEAVES. <i>Museum of Western Art, Moscow</i>	1909
16. SPANISH GIRL. <i>Museum of Western Art, Moscow.</i>	1909
17. " LA DESSERTTE ". <i>Museum of Western Art, Moscow</i>	1909
18. PEWTER JAR AND TERRA-COTTA RELIEF. <i>Museum of Western Art, Moscow.</i>	1910
19. PORTRAIT OF MADAME MATISSE. <i>Museum of Western Art, Moscow</i>	1910
20. THE BAND. <i>Museum of Western Art, Moscow</i>	1911
21. INTERIOR OF STUDIO (THE SPANISH CARPET). <i>Museum of Western Art, Moscow</i>	1912
22. THE MOROCCAN AMIDO. <i>Museum of Western Art, Moscow.</i>	1913
23. RIFF TRIBESMAN. <i>Museum of Western Art, Moscow</i>	1913
24. ZORA ON THE TERRACE. <i>Museum of Western Art, Moscow.</i>	1913
25. ALGERIAN WOMAN.	1909
26. MOROCCANS.	1914
27. PORTRAIT OF A YOUNG GIRL. <i>Walter Arensberg Collec., Hollywood, U.S.A.</i>	1914
28. A GROUP OF TREES	1916
29. A TREE NEAR TRIVAUT (<i>Tate Gallery, London</i>)	1916
30. FIGURE UNDER THE TRELIS (BLACK BACKGROUND)	1916
31. THE BLUE VILLA. NICE	1917
32. LANDSCAPE. NICE	1917
33. INTERPRETATION OF A PAINTING BY DAVID DE HEIM	1917
34. INTERIOR. NICE.. .. .	1918
35. THE GARDEN. <i>Michel Stein Collection</i>	1918
36. THE FEATHER HAT. <i>Steven C. Clark Collection, New-York</i>	1919
37. NUDE RECLINING IN A PINK ARMCHAIR. <i>Collection of Mrs. Victor Rothschild, London</i>	1919
38. THE MUSIC LESSON	1921
39. THE PINK BLOUSE. <i>Mrs M. Hoteschild Collection, New-York</i>	1921
40. INTERIOR. NICE. <i>Mme Paul Guillaume Collection, Paris</i>	1921
41. WINDOW OVERLOOKING THE BEACH AT ETRETAT.. .. .	1922
42. FIGURE WITH VENETIAN COSTUME. <i>Rochester Art Museum</i>	1922
43. ODALISK WITH RED TROUSERS.. .. .	1922
44. SAFFRON ROSES.. .. .	1924
45. NUDE IN AN ARMCHAIR	1924

R. Fry, *Henri-Matisse*, London, 1935, pl. 32 (illustrated)





Mushakojo, *Henri Matisse, 1890-1939*, Tokyo, 1939, p. 47 (illustrated fig. 85)





85. ニース風景 1917



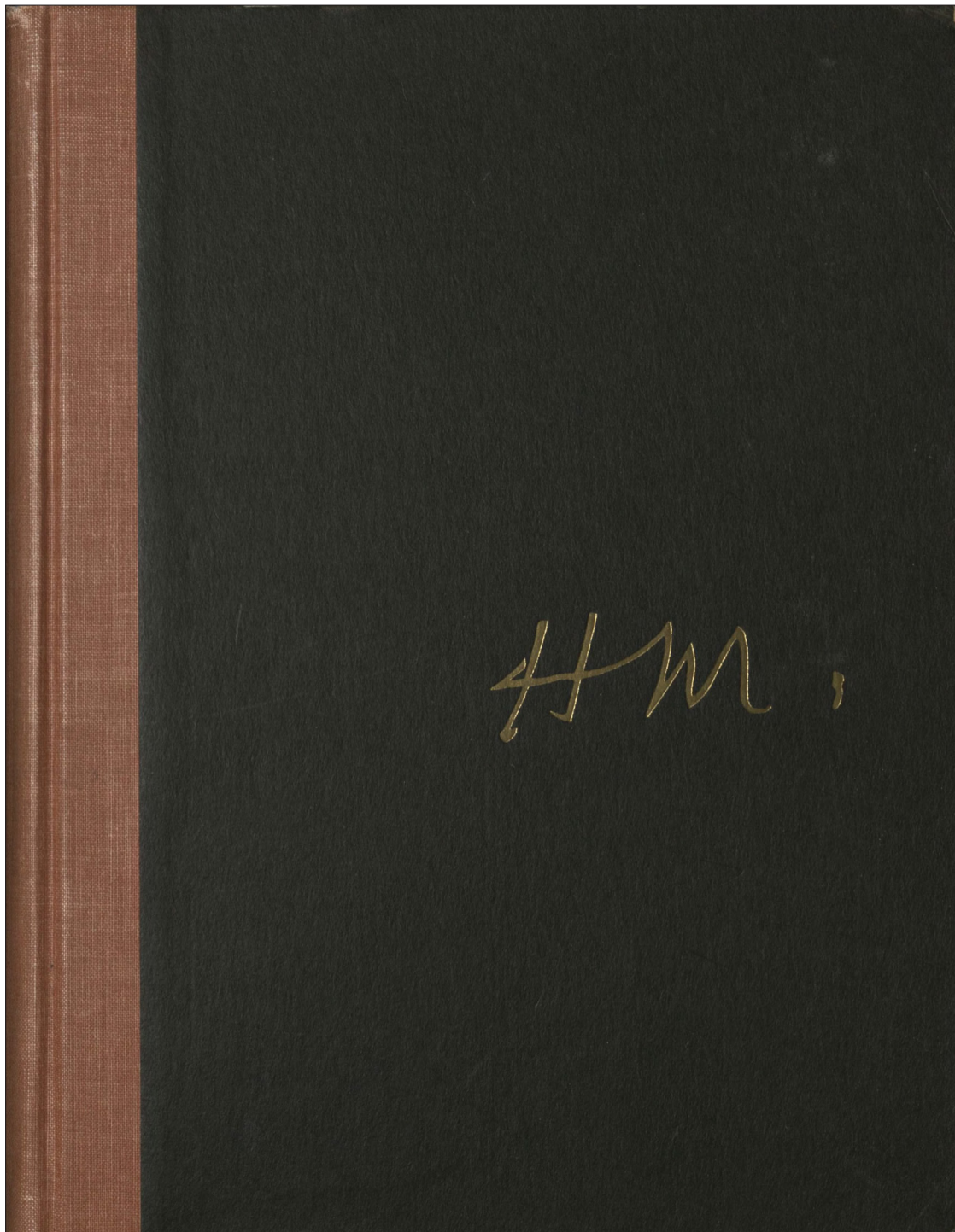
86. ニース風景 1917

Mushakojo, *Henri Matisse, 1890-1939*, Tokyo, 1939, p. 47 (illustrated fig. 85)



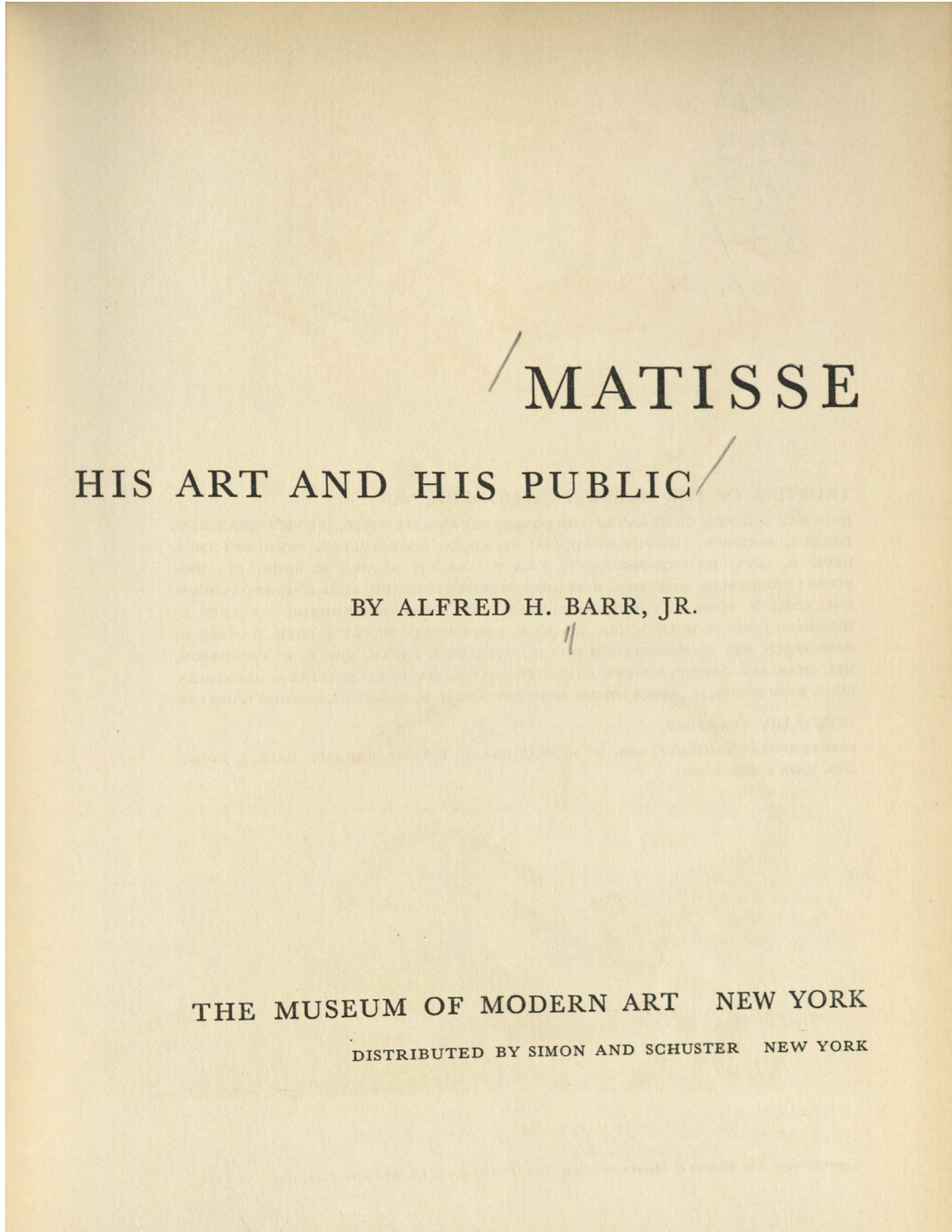
57	ベラゴニウム	1910	31	94	アトリエ	1917	51
58	窓外風景	1911	31	95	後向きの裸婦	1917	51
59	金魚と裸體	1912・118×100 cm	31	96	風景	1917	52
60	モロツコ人	1912	32	97	自動車の窓	1917	52
61	少女と金魚	1912	33	98	庭の草	1917	52
62	アトリエ	1912	34	99	ニースの室内	1918	53
63	天鹿絨の帽子	1913	34	100	鏡の前の女	1918	53
64	白と赤の顔	1915	34	101	婦人像	1918	55
65	婦人像	1912	35	104	婦人像	1918・66×50 cm	55
66	高椅子の女	1913・146×92 cm	35	105	花の帽子	1918・60×50 cm	55
67	モロツコ人	1913	36	106	G・Bの顔	1918	55
68	モロツコ兵士	1913	36	107	自畫像	1918	56
69	金魚のゐる室内	1914・144×97 cm	37	108	花	1918	56
70	若い女	1914	37	109	家族の像	1918	56
71	胸像のある静物	1914	38	110	ウイオロンの函	1918	56
72	サン・ミシエルの見えるアトリエ	1915	39	111	フランス窓(ニース)	1919	57
73	白いターバン	1915	40	112	庭	1919	58
74	裸婦と静物	1915	41	113	マンテフンの橋	1918	59
75	風景	1917	41	114	ニース風景	1919	59
76	林	1916	41	115	ニース海岸	1919	59
77	姉妹	1916	42	116	モンタルパン	1919	59
78	室内	1916・146×114 cm	42	117	けし	1919・100×81 cm	60
79	森	1916	43	118	ニースの室	1919	60
80	緑の衣	1916・71×54 cm	44	119	花	1919	60
81	女の顔	1916	45	120	近東風な女	1919	60
82	男	1916	45	121	ニースのバルコン	1919・65×47 cm	61
83	静物	1916・64×80 cm	45	122	二匹のえい	1920・92×72 cm	61
84	静物	1917	46	123	花と少女	1920	62
85	ニース風景	1917	47	124	エトルタ風景	1920	62
86	ニース風景	1917	47	125	裸婦	1920	63
87	モロツコ人	1916・180×276 cm	48	126	よりかかる裸婦	1920	63
88	モロツコ人	1917	48	127	静思	1920・73×54 cm	63
89	若い女のトルソ	1917	49	128	裸婦	1920	63
90	スペイン女	1917	49	129	緑色の傘	1920	64
91	ウイオロンの函(ニースの室)	1917	49	130	近東風な女	1920	64
92	座裸婦	1917・41×33 cm	49	131	南風	1921	64
93	姉妹	1917	50	132	嵐の日	1922	64





A.H. Barr Jr., *Matisse, His Art and His Public*, New York, 1951, pp. 183 and 205 (illustrated p. 420)





A.H. Barr Jr., *Matisse, His Art and His Public*, New York, 1951, pp. 183 and 205 (illustrated p. 420)



10 *Nice, Paris: 1916-1917*

At the end of 1916 Matisse could stand Paris no longer and went south to the Riviera. An account of his life during the early years at Nice is given in the next biographical chapter, page 195. It should be noted here however that Nice became his home only gradually. From his first season there until 1921 he lived mostly in hotels, ready at any moment to leave. And at first he usually stayed in Nice only during the season from December to May or June. Until 1921 he continued to produce some of his most important paintings in the North, and this was overwhelmingly the case in 1917. It is true that the winter spent in Nice doubtless accelerated the relaxation of Matisse's style. Nevertheless, his first important painting done in the South, the superb *Interior with a Violin*, page 421, differs little in strength or quality from his best work produced in the North.

Matisse returned to Issy after his first season at Nice, in the late spring of 1917. There he painted the big *Music Lesson*, page 419, a realistic variant of the *Piano Lesson*, page 175. He took up again two major works which he had worked on in 1916, the huge *Bathers by a River*, page 408, and, at the

Quai St. Michel, the triptych of the *Three Sisters*.

Matisse had recently bought a car and was now able to make trips around the nearby country with Pierre who acted as chauffeur. The amusing *Windshield*, page 418, was painted or at least studied while the car was parked on the road to Versailles. However the few important landscapes of the period were done from motifs around Trivaux in the Bois de Meudon, page 407, unless *A Path in the Woods of Clamart*, page 381, should also have been done at this period (see page 157).

Matisse's contract with Bernheim-Jeune had expired in September 1915. Now, in October 1917, a letter from Matisse to his dealers, Appendix C, revived their agreement for a third three-year term. His prices, which had been kept unchanged in the second contract, 1912-1915, were now more than doubled so that a canvas of figure 30, about the size of the *Montalban*, page 420, which had formerly been priced at 1500 francs, was now raised to 3500 francs. The new contract also permitted Matisse to keep half his output, the selection to be made by drawing lots. Both parties agreed not to sell to other dealers at less than a thirty percent mark-up.

In December 1917, Matisse returned to Nice for his second winter.

SECTION II PAINTINGS AND PRINTS, MID-1913 THROUGH 1915

1 *The Mme Matisse, 1913, and the Woman on a High Stool*

In his letter to Matisse of October 10, 1913, page 147, Sergei Shchukin had expressed the hope that "the portrait of Mme Matisse would be an important picture." His wish was fulfilled. The *Mme Matisse*, page 392, turned out to be Matisse's most distinguished canvas painted in France during 1913. Mme Matisse is seen sitting on a chair in the garden at Issy. The face is drawn like an oval mask and the tailored suit seems dryly handled, yet the contours bounding and creating the figure are beautifully balanced. There is, moreover, an alertness and elegance about this portrait quite different in style and spirit from the rather stiff, dour *Manila Shawl*, page 355, for which Amélie Matisse had posed early in 1911. But the apparent assurance of the *Mme Matisse* is misleading. In 1914, a year after it was done, Walter Pach expressed his admiration for it, remarking that it looked as if the painter must have

brought it off rather easily. Matisse replied, almost resentfully, that on the contrary it had required over one hundred sittings!⁶

Pach knew the *Mme Matisse* only through hearsay and photographs, for Shchukin had already taken it away with him to Moscow. It had had a great success at the Salon d'Automne of 1913 where it had been Matisse's only exhibit. Guillaume Apollinaire⁷ was enthusiastic about it and praised it not only as "the best thing in the Salon" but "in my opinion, with the *Woman with the Hat* of the Stein collection, the artist's masterpiece. . ." He hoped the picture, so charged with "*volupté et charme*," might perhaps inaugurate a new period in contemporary art "from which voluptuousness has almost entirely disappeared since one cannot find it any more except in the magnificent and carnal paintings of the aged Renoir."

Apollinaire was to be disappointed: perhaps he should have expressed his wish a few months before at the show of the Moroccan pictures or in 1911.



smaller than the *Interior with a Violin*; but the style differs even more than the size. The color is brushed on rapidly and thinly over the white ground, giving the effect of a spontaneous sketch. Ornamental patterns of floor, antimacassar, wallpaper, curtain and ceiling are all brought into playful though still unobtrusive counterpoint—they had virtually been suppressed in the *Interior with a Violin*. Even the row of coat hooks are touched in as if they were Rococo ormolu. The light plays throughout the room, but it is not rendered in an impressionist technique by breaking the surfaces up into little spots of color, but by keeping the large areas of local color transparently thin, light and luminous. We have already noted the reaction of the aged impressionist Renoir, probably to this very picture when he saw it shortly after it was painted. The subject was impressionist and so, indeed, was the spirit of the picture, but the local color upset him and the unbroken black of the window valance threw him into a fit of mock anger, followed by wonder because it held its plane so well.

The *Open Window* represents not a new departure but simply a further development of the softening and relaxation approaching diffuseness which may be noted, say, in the *Music Lesson* of mid-1917, page 419, when compared with its predecessor the *Piano Lesson* of 1916, color plate page 175. The reaction against austerity was in fact already under way in 1916 before Matisse's first trip to Nice.

Yet strong traces of the austere style survived in the early Nice period not only in the great *Interior with a Violin* but in a few small figure studies such as the *Nude by a Window* in which the angular play of rectangles in perspective and diagonal cast shadows seems almost to absorb the curves of the model in an effect superficially cubist. Matisse's own *Self Portrait*, page 422, painted at the beginning of 1918, is one of the last pictures of the period which look back to the architectonic style of 1912-1916.

Among several small sculptures modeled at the Ecole des Arts Décoratifs in Nice or in his hotel room, the *Figure with a Cushion*,⁴ page 424, is the most distinguished. Relaxed and graceful, it differs significantly from the dynamic *Reclining Woman* of 1907.

Though Matisse's most important canvases of these early Nice years were painted in his rooms, he also made dozens of small landscape sketches and several rather impressionist pictures of the parks and gardens of Nice with women carrying parasols or seated on the grass. One of his few large land-

scapes of the period is the handsome and vigorously composed *Montalban*, page 420, of early 1918.

Matisse's paintings of the summer of 1918 include a number of landscape studies such as the *Aqueduct at Maintenon* in the Baltimore Museum and some sketches of the shipping at Cherbourg where he went to visit Pierre in September.

3 *Nice, 1918-1919: Hôtel de la Méditerranée*

Back in Nice by November,⁵ with the war just about over, Matisse began to paint with renewed energy. Indeed the year which followed was one of his most productive in quantity and freshness of invention, even though only a few of the paintings are imposing in size or new in form.

The rooms in the Hôtel de la Méditerranée to which he now moved were larger and more luxurious than the Beau-Rivage which he had left early in the year. *Interior with a Violin Case*, page 423, not only shows the difference between the two rooms but records the increased opulence of Matisse's style, its growing emphasis on rococo ornament and patterned surfaces, relieved in this picture by the violin case, the shining blacks of mirror and letter folder, and the sun-drenched blue of the sea. This painting of late 1918, with its almost feminine charm, may be compared with its more modest antecedent the *Open Window* of a year before, page 420, and the large, comparatively simplified and virile version of a very similar subject, the Copenhagen *Interior with a Violin* of early 1918, page 421. The oval black mirror reappears in a number of paintings of the period, most strikingly in the *Anemones*,⁶ formerly in the Phillips Gallery.

Because of its size the *French Window at Nice*, page 425, provides a fairer competition for the great *Interior with a Violin* of two years before. In the earlier picture the pervading tone is black, in the later the whole interior behind the translucent blue blinds is saturated by light blue and violet atmosphere brought to a focus by the white blouse and brilliant scarlet pantaloons of the model. The small bright figure and sunny open shutter set against the expanse of very tall and narrow window create a magical effect of height and delicious blue coolness.

Beside this serene painting, *The Artist and His Model*, page 424, in the Bakwin collection seems minor and casual—and even more so if compared with the stately *Painter and His Model*, page 413, painted at the Quai St. Michel in 1916. Yet, though simplicity and formal grandeur are gone from this





THE OPEN WINDOW (*La fenêtre ouverte*). Nice (1917, late?). Oil, 25 $\frac{5}{8}$ x 21 $\frac{1}{4}$ ". Switzerland, private collection

Below: MONTALBAN (*Paysage Montalban*). Nice (1918, spring?). Oil, 28 $\frac{3}{4}$ x 35 $\frac{3}{4}$ ". Lebanon, New Jersey, Alexina Matisse



420

A.H. Barr Jr., *Matisse, His Art and His Public*, New York, 1951, pp. 183 and 205 (illustrated p. 420)





C. Greenberg, *Henri Matisse*, New York, 1953, pl. 24 (illustrated in color)





C. Greenberg, *Henri Matisse*, New York, 1953, pl. 24 (illustrated in color)



portion of plate 24 (open page opposite)



PLATE 24

Painted in 1918

MONTALBAN

Collection Mrs. Alexina Matisse, Lebanon, N. J.

28 $\frac{3}{4}$ x 35 $\frac{3}{4}$ "

That Matisse himself feels no predilection for landscape does not make him any the less great as a landscape-painter—the greatest, perhaps, of the century. Artists are just as unconscious of their own true strengths and weaknesses as the rest of us.

He never painted better landscapes than in 1918. The perfection of this one is not achieved at the expense of power. Witness the charged restraint with which he plays the light, arbitrary-seeming blue of the tree trunks and roofs against the dun grays and browns further back. The curve of the road is sharpened, Cézanne-wise, to flatten it into a horizontal plane parallel to the picture surface; a higher arc would have pushed space back too far on the right. For here Matisse is using the old master's trick of massing a landscape forward on one side while opening it into distance on the other (Corot's *View near Volterra* in the National Gallery, Washington, would be an example). What is amazing is how he makes darks and lights act simultaneously as local colors and as means of shading. Hardly anything in painting since Cézanne rivals this picture as a synthesis of tradition and modernity.

C. Greenberg, *Henri Matisse*, New York, 1953, pl. 24 (illustrated in color)



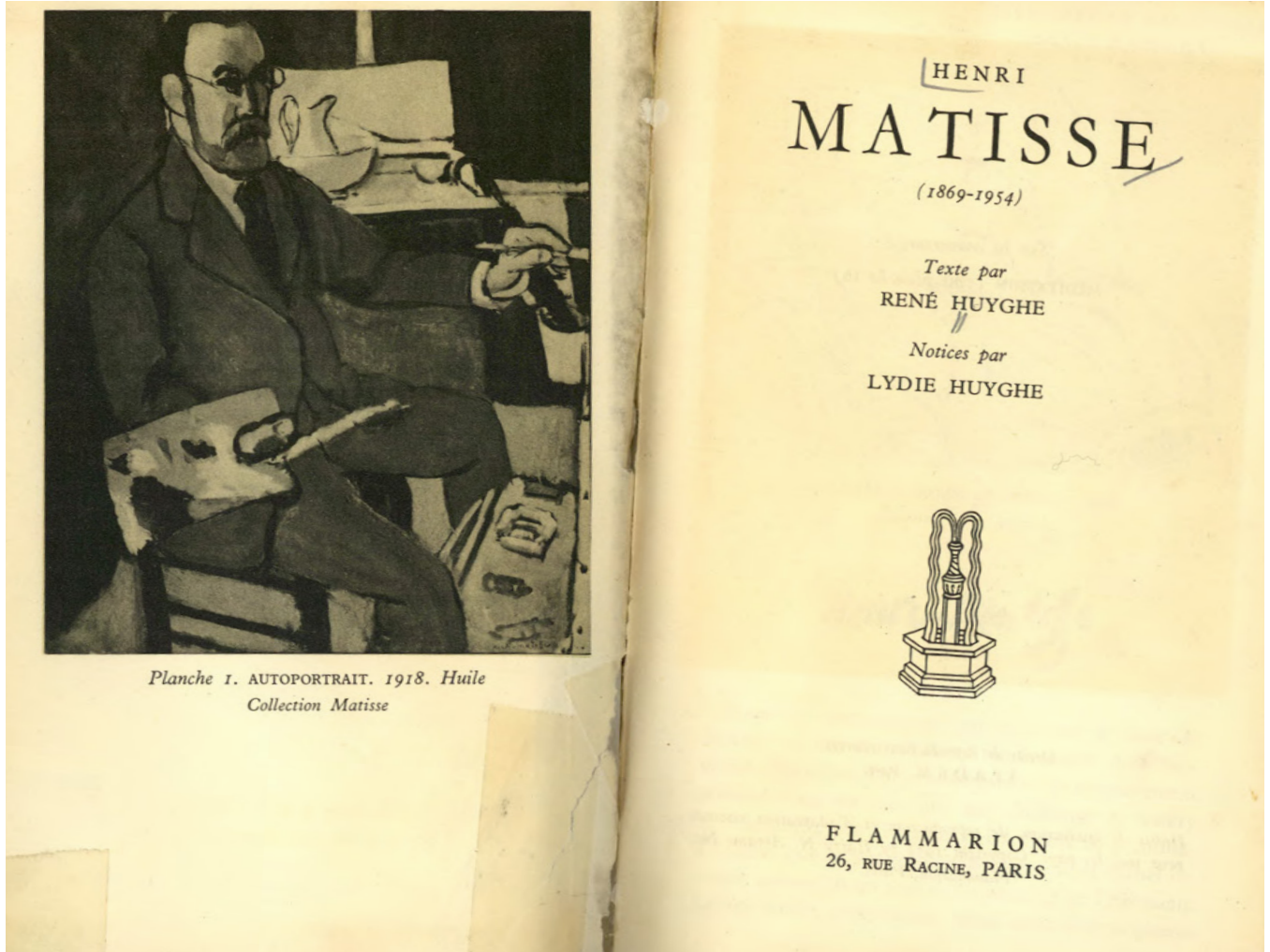


Planche 1. AUTOportrait. 1918. Huile
Collection Matisse

R. Huyghe, *Henri Matisse*, Paris, 1955, pl. 24 (illustrated in color) - same as Greenberg, in French



PLANCHE 24

MONT-ALBAN

*Peint en 1918**Collection de Mme Alexina Matisse, Lebanon (U. S. A.)*

71 × 89 cm

En 1917, Matisse s'installe dans le Midi. Après avoir résidé à Nice, il loue une villa au Mont-Alban. Dès lors, peut-être pour trouver au sein de la nature un apaisement aux inquiétudes de la guerre et pour profiter de cette belle lumière provençale, il fait du paysage. Il abandonne momentanément sa rigoureuse maîtrise des lignes et des couleurs pour retrouver l'humilité, la fraîcheur de l'émotion devant un arbre, une prairie, un ciel.

Mais, comme il ne peut jamais dissocier sa sensibilité de cette intelligence lucide et cultivée qui le caractérise, il se pose alors le problème de l'espace et de la perspective.

Plus tard il dira : « Ce que je veux toujours donner, c'est la sensation d'espace aussi bien dans la plus petite des toiles que dans la Chapelle de Vence. »

Il renonce à la perspective linéaire classique. Mais ici par la trouée dans l'écran des arbres à gauche et la courbe de la route à droite il projette le spectateur vers un lointain qui n'est qu'un effet de son imagination, une sollicitation dynamique de l'esprit.

LEVER LE VOLET POUR VOIR LA PEINTURE EN ENTIER →
DÉTAIL A DROITE



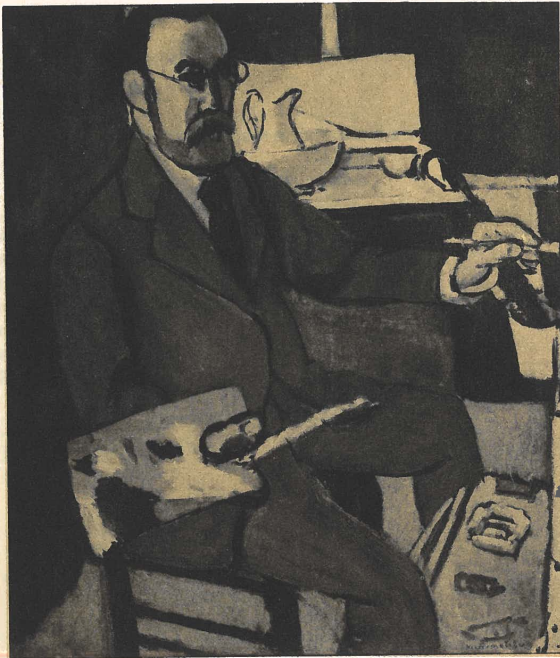
R. Huyghe, *Henri Matisse*, Paris, 1955, pl. 24 (illustrated in color) - same as Greenberg, in French





R. Huyghe, *Henri Matisse*, Paris, 1955, pl. 24 (illustrated in color) - same as Greenberg, in French





Tavle 1. SELVPORTRÆT. 1918. Olie. Tilhører kunstnerens familie, Nice

HENRI MATISSE
X
1869-1954

Tekst af Pierre Lübecker
A

GYLDENDAL · KØBENHAVN

1955

P. Lübecker, *Henri Matisse*, Copenhagen, 1955, pl. 24 (illustrated in color)



TAVLE 24

MONTALBAN

1918

Det var mennesket, ikke landskabet, som havde Matisses største kærlighed, men det forhindrer ikke, at han har malet åndfulde billeder af naturen, som han skildrede med fantasi og uden at lade sig binde af motivet. Landskabet var hans middel til at udtrykke en indre virkelighed.

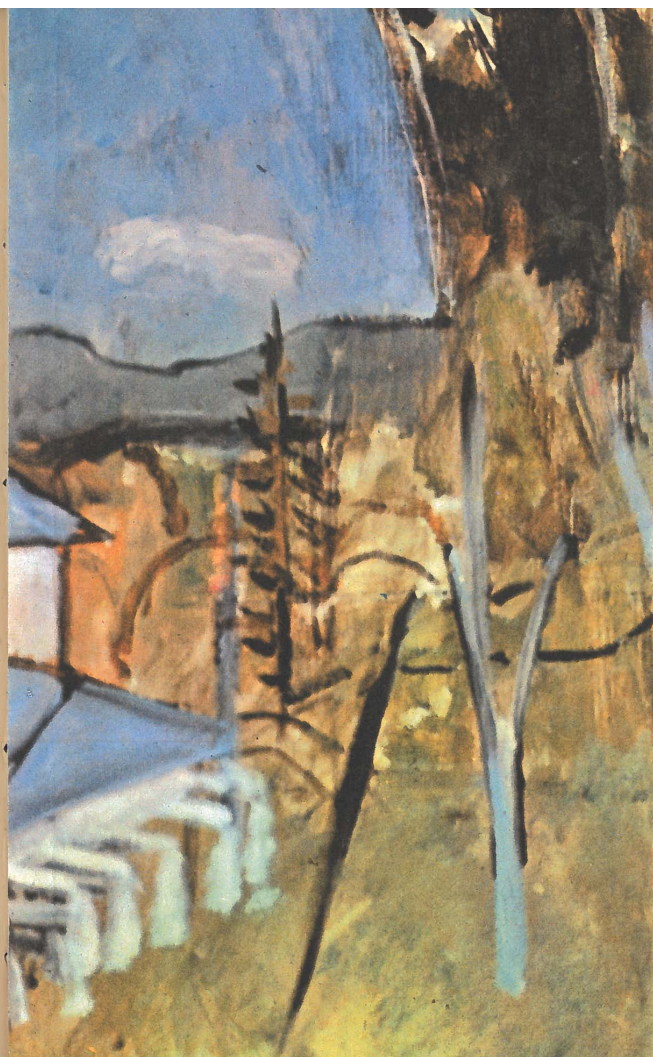
Om naturens farver sagde han:

Skal jeg male et efterårslandskab forsøger jeg ikke at minde de farver, der passer til denne årstid. Jeg lader mig kun inspirere af den følelse, der betager mig. Himlens kolde, blå renhed udtrykker årstiden ligeså godt som løvets nuancer. Selve mit indtryk kan variere: Efteråret kan være mildt og varmt som en forlængelse af sommeren – eller med kold himmel og citrongule træer, der forkynder vinteren.

Billedet fra Montalban er komponeret både i flade og rum. I højre side understreger Matisse – på Cézannes vis – billedplanet ved hjælp af landevejens spændte kurve. I venstre åbner han rummet ud mod fjerne horisonter.

Billedstørrelse: 73 x 91 cm

Alexina Matisses samling, Lebanon
New Jersey



P. Lübecker, *Henri Matisse*, Copenhagen, 1955, pl. 24 (illustrated in color)



L'opera di

Matisse

*dalla rivolta 'fauve' all'intimismo
1904-1928*

Presentazione di
MARIO LUZI

Apparati critici e filologici di
MASSIMO CARRÀ

Rizzoli Editore • Milano

M. Luzi and M. Carrà, *L'opera di Matisse, dalla rivolta fauve all'intimismo, 1904-1928*, Milan, 1971, no. 271
(illustrated in color pl. XLVII)



253. EUCALIPTI A MONTALBAN. Ballimora, Museum of Art (Cone Collection)
 ol/tl 34x47 f 1917

254. LA BAIA DI NIZZA
 ol/tl 90x71 f 1917

255. RAGAZZA IN NERO AL BALCONE. Merion (Pennsylvania), Barnes Foundation
 ol/tl 41x33 f 1917

256. NUDO SEDUTO. Losanna, coll. Valloton
 ol/tl 40x32 1917

257. NUDO NELLO STUDIO
 ol/tl 65x54 f 1917?

258. NUDO IN POLTRONA. Merion (Pennsylvania), Barnes Foundation
 ol/tl 41x33 f 1917

259. TESTA DI RAGAZZA. Merion (Pennsylvania), Barnes Foundation
 ol/tv 35x26,5 1917

260. GEORGE BESSON - 1°. Parigi, propr. Besson
 ol/tv 14x8 f d 1917

261. GEORGE BESSON - 2°. Parigi, propr. Besson
 ol/tv 18x5 1917-18

262. INTERNO CON VIOLINO. Copenhagen, Statens Museum for Kunst (Rump Collection)
 ol/tl 115x89 1917-18

263. NUDO NELLO STUDIO
 ol/tl 41x33 f 1917-18
 Passato per una recente asta delle Parke-Bernet Galleries (New York, 13-V-1970).

264. NUDO IN PIEDI
 ol/tl 41x27 1918

265. NUDO DI SCHIENA. Filadelfia, Museum of Art (White Collection)
 ol/tl 61x45 f 1918

266. NUDO IN POLTRONA. Merion (Pennsylvania), Barnes Foundation
 ol/tl 46x38 f 1918

267. DONNA CON SCIARPA NERA
 ol/tl 1918

268. VIOLINISTA ALLA FINESTRA
 ol/tl 97,5x46 1918

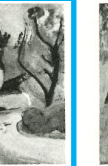
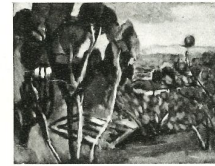
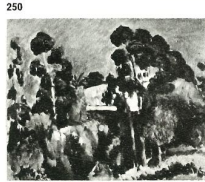
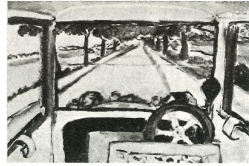
269. FIGURA FEMMINILE ALLA FINESTRA. Nizza, propr. Hôtel Méditerranée
 ol/tl 73x60 f 1918

270. BALCONE
 ol/tl 32x39 f 1918

271. PAESAGGIO A MONTALBAN
 ol/tl 73x92 f 1918

272. PAESAGGIO NEI DINTORNI DI NIZZA
 ol/tl 38x46,5 f 1918
 Passato per una recente asta della Lefevre Gallery (Londra, 12-XI-1970).

273. PAESAGGIO A MONTALBAN. Parigi, propr. priv.
 ol/tl 1918



M. Luzi and M. Carrà, *L'opera di Matisse, dalla rivolta fauve all'intimismo, 1904-1928*, Milan, 1971, no. 271 (illustrated in color pl. XLVII)





TAV. XLVII PAESAGGIO A MONTALBAN (n. 271)
Assieme (cm. 73×92).

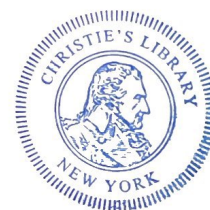
M. Luzi and M. Carrà, *L'opera di Matisse, dalla rivolta fauve all'intimismo, 1904-1928*, Milan, 1971, no. 271
(illustrated in color pl. XLVII)



MATISSE

GUY-PATRICE ET MICHEL DAUBERVILLE

HENRI MATISSE
CHEZ
BERNHEIM-JEUNE



EDITIONS BERNHEIM-JEUNE
83, FAUBOURG SAINT-HONORÉ ET 27, AVENUE MATIGNON
PARIS VIII^e

G.P. & M. Dauberville, *Matisse*, Paris, 1995, p. 670, no. 238 (illustrated p. 671)





G.P. & M. Dauberville, *Matisse*, Paris, 1995, p. 670, no. 238 (illustrated p. 671)



238. — Paysage du mont Alban, Nice - 1918.

73 × 92 cm.

Bernheim-Jeune n° 21256.

Acheté par Bernheim-Jeune à Henri Matisse le 9 septembre 1918.

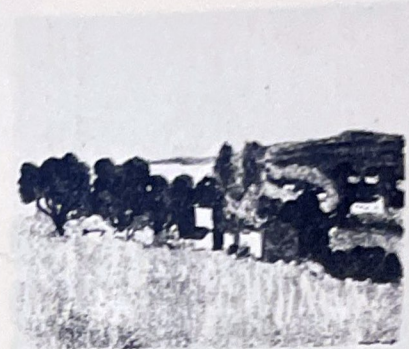
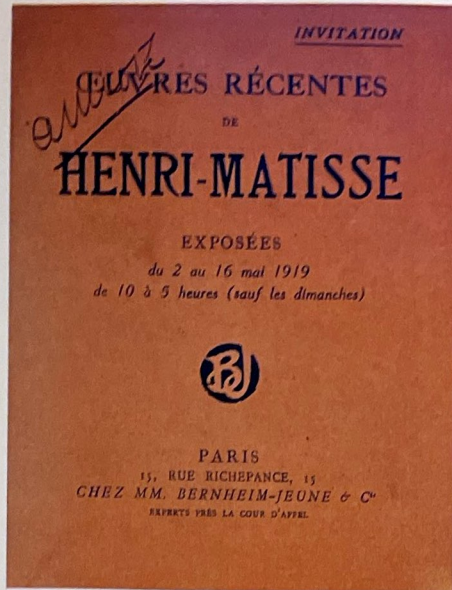
Vendu à sa succursale de Lausanne.

Photographie Bernheim-Jeune n° 2219 septembre 1919.

- 670 -

G.P. & M. Dauberville, *Matisse*, Paris, 1995, p. 670, no. 238 (illustrated p. 671)





N° 23. L'Automne à Cagnes.

ŒUVRES RÉCENTES
DE
HENRI - MATISSE

CATALOGUE



N° 4. La Femme aux bagues.



N° 9. - Marine (Marseille).

- | | | |
|--------------|-------------------------------|--|
| | 1914 | |
| <i>5700</i> | 1. Les Citrons. | Haut. Larg.
en centimètres
70 × 54 |
| <i>7100</i> | 2. La Femme au bracelet. | 75 × 61 |
| | 1916 | |
| <i>12700</i> | Nature morte aux coloquintes. | 100 × 81 |

Paris, Galerie Bernheim-Jeune, *Oeuvres récentes de Henri-Matisse*, May 1919, no. 19



EXHIBITED



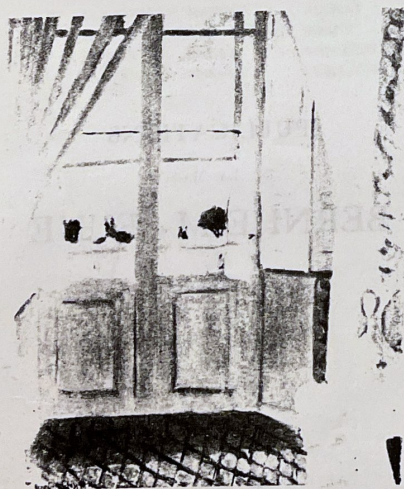
N° 21.

La Toque de goura.



N° 26.

La Blouse bulgare sur fond rouge.



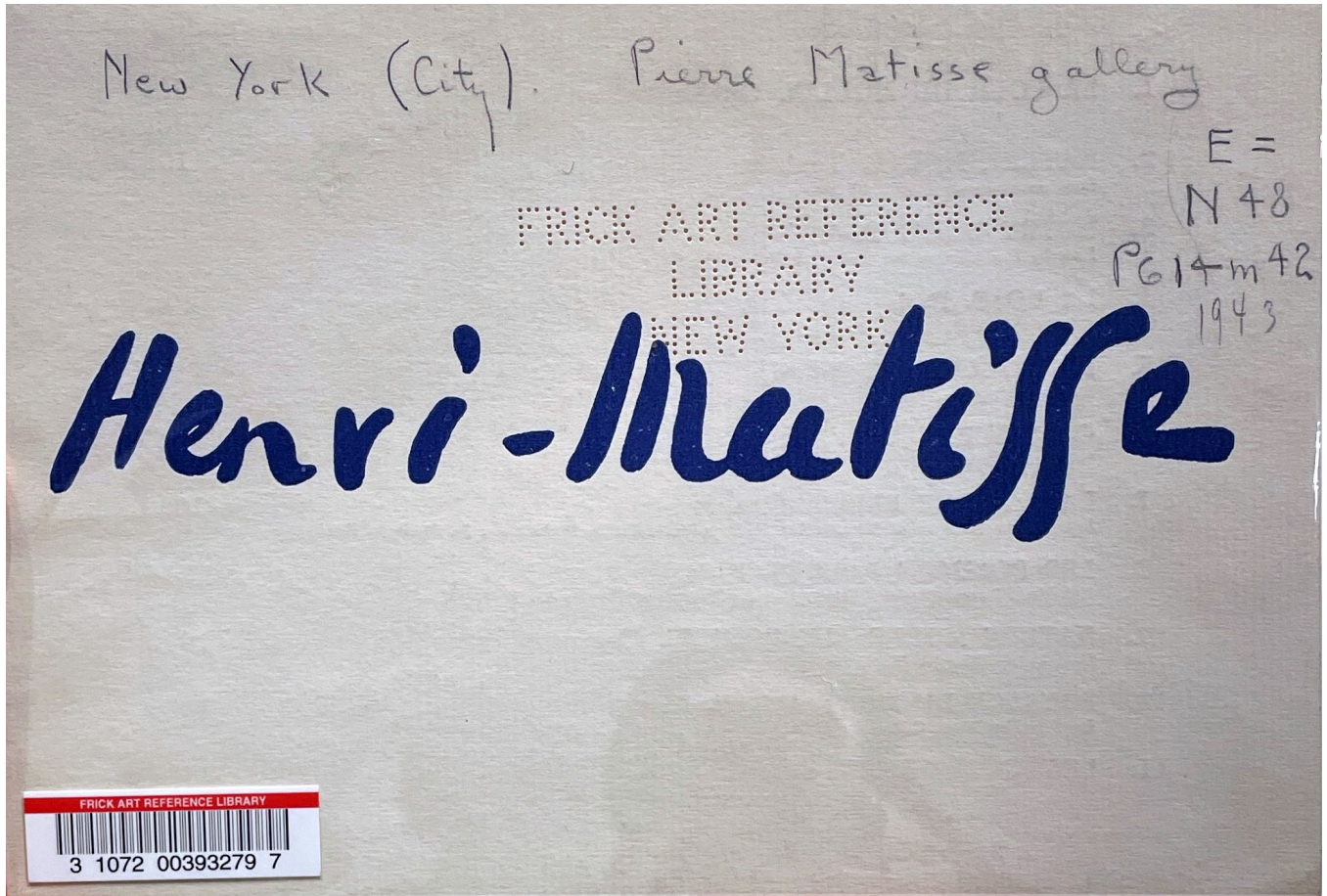
N° 28.

La Fenêtre du balcon (Nice).

1918

		Haut	Larg.
		en	centimètre
35	9. Marseille. Marine.	27	× 35
80	10. Nice. La fenêtre ouverte sur la mer.	73	× 60
4	11. Nice. La villa bleue.	33	× 41
34	12. Nice. Les oliviers.	33	× 41
36	13. Maintenon. Le viaduc.	33	× 41
36	14. Maintenon. Le ruisseau.	33	× 41
38	15. Maintenon. Le petit pêcheur.	33	× 41
35	16. Marseille. La Cheminée du Roi.	33	× 41
5	17. Nu au fauteuil.	41	× 33
8	18. Nu au camaïeu.	61	× 46
1	19. Nice. Paysage du mont Alban.	72	× 92
38	20. Cherbourg. Le bassin.	33	× 41
5	21. La Toque de goura.	46	× 38
6	22. Le Bouquet d'anémones.	61	× 46
38	23. Cagnes. L'automne.	33	× 41
36	24. Cagnes. Soir d'orage.	33	× 41





New York, Pierre Matisse Gallery, *Henri Matisse, Retrospective Exhibition of Paintings 1898-1939*,
February 1943, no. 10



EXHIBITED

*Retrospective Exhibition
of Paintings*

1898-1939

Pierre Matisse Gallery

FEBRUARY 9 THROUGH 27, 1943

41 EAST 57 STREET • NEW YORK

New York, Pierre Matisse Gallery, *Henri Matisse, Retrospective Exhibition of Paintings 1898-1939*,
February 1943, no. 10

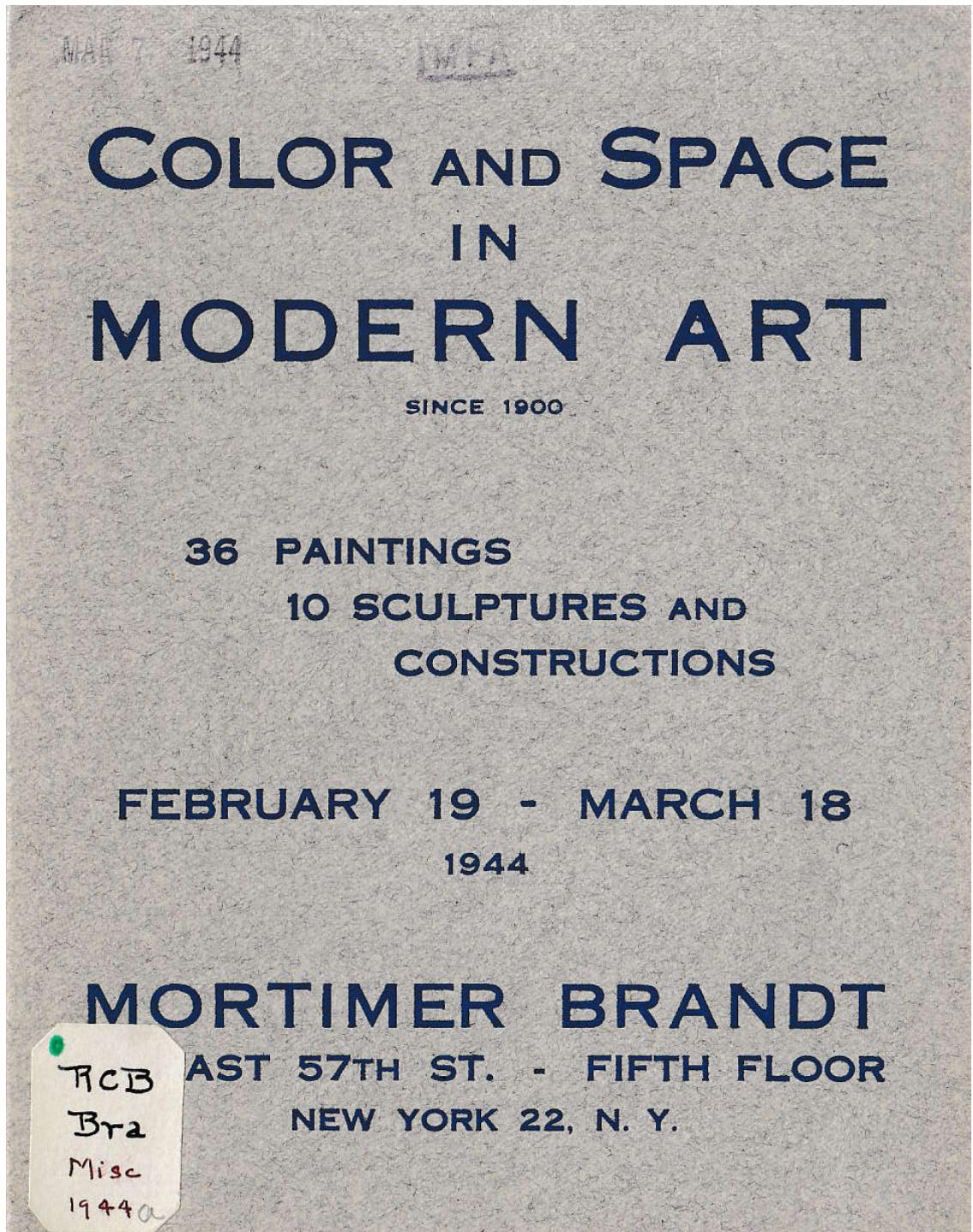


EXHIBITED

- | | |
|--|----------------|
| 1. LA COUR DU MOULIN. Corsica | 1898 |
| 2. NATURE MORTE. Toulouse
Lent anonymously | 1898 |
| 3. NOTRE DAME. Paris
Lent by The Albright Art Gallery, Buffalo | 1902 |
| 4. LA ROSE. Paris
Private Collection | 1905 |
| 5. LA MOULADE. Collioure
Private Collection | 1906 |
| 6. COLLIOURE
Lent anonymously | 1907 |
| 7. LA FENETRE BLEUE. Clamart
Lent by the Museum of Modern Art, N. Y. (Mrs. John D. Rockefeller, Jr. Purchase Fund) | 1912 |
| 8. LES POISSONS ROUGES. Paris
Col. Mme. Jacques Doucet. Courtesy of the Museum of Modern Art, N. Y. | 1915-16 |
| 9. NATURE MORTE AUX POMMES. Clamart
Lent by Mr. Maurice Wertheim | 1916 |
| 10. PAYSAGE DU MONT ALBAN. Nice
Lent by Mrs. Meric Gallery | 1918 |
| 11. LES ANEMONES. Nice | 1919 |

New York, Pierre Matisse Gallery, *Henri Matisse, Retrospective Exhibition of Paintings 1898-1939*,
February 1943, no. 10





New York, Mortimer Brandt, *Color and Space in Modern Art Since 1900*, February – March 1944, no. 3



CATALOGUE

Paintings

MATISSE, HENRI. French 1869-

1. *Still Life, circa 1912*
Loaned Anonymously
2. *Recumbent Nude, circa 1915*
Loaned Anonymously
3. *Mont-Alban, Nice, 1918*
Loaned by Mrs. Meric Gallery

DUFY, RAOUL. French 1877-

4. *Port du Havre, 1906*
5. *La Plage, 1906*
6. *Les Régates, 1906*

DERAIN, ANDRE. French 1880-

7. *Repos, 1905, watercolor*
8. *L'Estaque, 1906*

PICASSO, PABLO. Spanish 1881-

9. *L'Atelier, 1934*

BRAQUE, GEORGES. French 1882-

10. *La Riviere, 1906*
Loaned by Mr. Robert Lebel
11. *Le Balustre, 1939*

GRIS, JUAN. Spanish 1887-1927

12. *Violon et Guitare, 1916-17*

KANDINSKY, WASSILY. Russian 1866-

13. *Composition, 1910*
14. *Composition 239 with white oval, 1921*

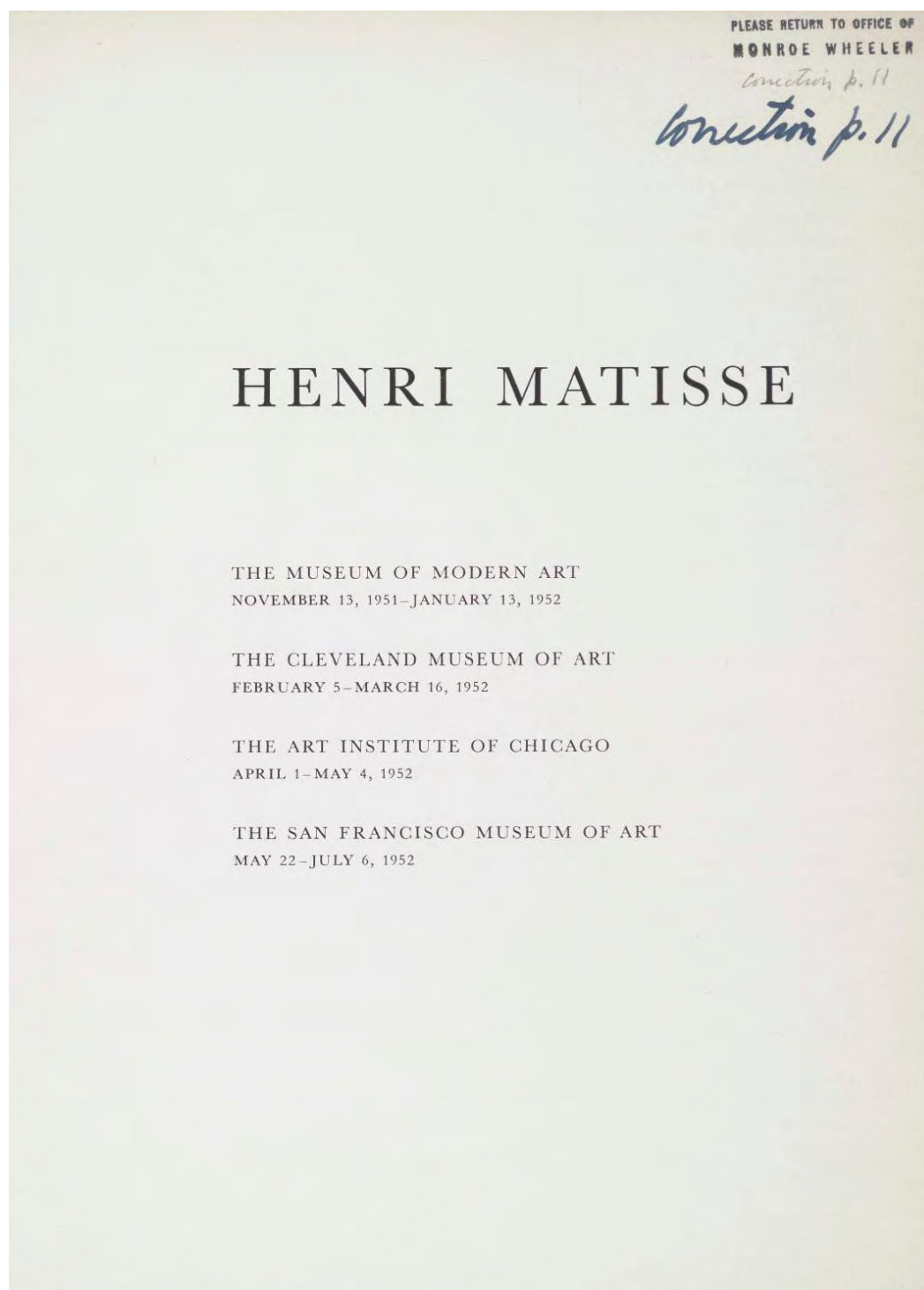
New York, Mortimer Brandt, *Color and Space in Modern Art Since 1900*, February – March 1944, no. 3





New York, The Museum of Modern Art, *Henri Matisse*, November 1951 – January 1952, no. 49; this exhibition later travelled to Cleveland, Museum of Art, February – March 1952; Chicago, The Art Institute, April – May 1952; and San Francisco, Museum of Art, May – July 1952





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Paintings less fauve in style, increasing emphasis on all-over design as in *Harmony in Red* (1909), acquired by Shchukin; series of portraits, nos. 21-24. Large compositions of a few figures in a landscape begin with *Bathers with a Turtle*, no. 18, and reach climax in the *Dance* and *Music*, mural canvases commissioned by Shchukin for which *Dance* and *Music*, nos. 17, 20, are studies.

Sculpture: *La Serpentine*, first version of the *Back*, series of *Jeanette* heads, nos. 90-96.

Fall 1910, to Munich to see Islamic exhibition. Winter 1910-11 trip to Spain; in fall, to Moscow in connection with Shchukin decorations.

Series of large interiors, *Red Studio*, no. 25; begins *Goldfish* series no. 27; blue still lifes including nos. 26, 28.

Matisse's School, 1908-1911

Early in 1908 Mrs. Michael Stein, Hans Purrmann and others help organize a school where Matisse teaches through spring 1911; attracts about 120 students mostly Americans, Germans and Scandinavians, among them the American painter Max Weber and the future dealer Joseph Brummer.

Morocco: 1911-1913

Winters 1911-12 and 1912-13 in Tangier; paintings of Moroccan views, nos. 29-30, models in native dress, no. 31; returns to Quai St. Michel, fall, 1913.

In 1912, between Moroccan visits, flat brightly colored style, no. 32, gives way gradually to more sober discipline and structure in depth; Moroccan paintings exhibited at Bernheim-Jeune, 1913.

International recognition: 1908-1913

First one-man show abroad organized by Edward Steichen for Alfred Stieglitz' "291" Gallery, New York, 1908, another in 1910; also exhibits in Moscow, 1908 and 1909, Berlin, 1908, England, 1908 and 1910.

Sculpture exhibition, "291" Gallery, New York, 1912. Impressively represented in three impor-

tant international exhibitions: Cologne, 1912; Second Post-Impressionist Exhibition, London, 1912-13; "Armory Show," New York, Chicago, Boston, 1913.

Austerity and abstract experiment: 1913-1917

Painting more restrained in color; monumental figures 1913-14 *Woman on a High Stool* and *Yvonne Landsberg* nos. 34, 34a. Still lifes and interiors, 1914-15, move from the comparatively realistic *Interior with Goldfish* to the flat semi-cubist *Goldfish*, nos. 35, 37. Large semi-abstract compositions, 1916-17, *Variation on a Still Life by de Heem*, *The Moroccans*, the *Piano Lesson* and *Bathers by a River*, nos. 39, 41, 43, 47.

Second Berlin exhibition, Gurlitt Gallery, 1914, closes in August because of war; Matisse leaves for Collioure; helps Juan Gris; returns to Paris, autumn 1914; some 50 portrait etchings and second series of lithographs, nos. 116-117; large exhibition at Montross Gallery, New York, 1915, organized by Walter Pach.

Transition: 1917-1920

December 1916 leaves wartime Paris for Nice; sets pattern for following years of spending December through May on the Riviera, returning north for summer; visits Renoir at Cagnes, winter 1917-18.

Designs sets and costumes for Diaghilev ballet. Stravinsky's *Le chant du rossignol*, choreography by Massine, presented in 1920 in ~~Paris~~ and London; travels to England with ballet company.

Softer more realistic style at Nice; views from hotel windows; interiors with flowers and models; landscapes, no. 49; numerous studies of a model wearing a plumed hat, nos. 118-122. Large paintings at Issy, 1919, including *Tea*, no. 50.

Nice: 1920-1925

Summers, 1920 and 1921, at Etretat on Normandy coast; landscapes of the Channel cliffs, nos. 51, 55.

Upon return to Nice, 1921, takes ~~apart~~ [!] Place Charles-Félix which he keeps until 1938.

New York, The Museum of Modern Art, *Henri Matisse*, November 1951 – January 1952, no. 49; this exhibition later travelled to Cleveland, Museum of Art, February – March 1952; Chicago, The Art Institute, April – May 1952; and San Francisco, Museum of Art, May – July 1952



- 34a PORTRAIT OF Mlle YVONNE LANDSBERG. 1914. Oil, 57½ x 42". Lent by The Louise and Walter Arensberg Collection, the Philadelphia Museum of Art
- *35 INTERIOR WITH GOLDFISH. (1914.) Oil, 56¾ x 38¾". Lent by the Baroness Gourgaud, New York. *Ill. p. 22*
- 36 STILL LIFE WITH LEMONS WHICH CORRESPOND IN THEIR FORMS TO A DRAWING OF A BLACK VASE UPON THE WALL (STILL LIFE WITH BOWL AND BOOK). (1914.) Oil, 27¼ x 21¼". Lent by the Museum of Art, Rhode Island School of Design, Providence.
- 37 GOLDFISH. (1915?) Oil, 57½ x 44". Lent by Mr. and Mrs. Samuel A. Marx, Chicago
- *38 APPLES. (1916.) Oil, 46 x 35". The Art Institute of Chicago, gift of Mr. and Mrs. Samuel A. Marx. *Ill. p. 24*
- *39 VARIATION ON A STILL LIFE BY DE HEEM. (1915, 1916 or 1917.) Oil, 5'11" x 7'3¾". Lent by Mr. and Mrs. Samuel A. Marx, Chicago. *Ill. p. 23*
- 40 GOURDS. 1916. Oil, 25¾ x 31¾". The Museum of Modern Art, New York
- *41 THE MOROCCANS. (1916.) Oil, 5'10" x 9'2½". Lent by the artist. *Ill. p. 25*
- 42 THE PEWTER JUG. (1916 or '17.) Oil, 36¼ x 25¾". Lent by The Baltimore Museum of Art, Cone Collection
- 43 PIANO LESSON. (1916.) Oil, 8'½" x 6'11¾". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
- 44 THE STUDIO, QUAI ST. MICHEL. (1916.) Oil, 57½ x 45¾". Lent by The Phillips Collection, Washington, D. C.
- *45 THE WINDOW. (1916.) Oil, 57½ x 45¾". Lent by The Detroit Institute of Arts. *Ill. p. 24*
- 46 THE GREEN ROBE (*Laurette sur fond noir*). 1916. Oil, 28¾ x 21½". Lent by the artist
- 47 BATHERS BY A RIVER (Women at a Spring). (1916, 1917; begun earlier.) Oil, 8'7" x 12'10". Lent by Henry Pearlman, New York
- 48 SELF PORTRAIT. (1918.) Oil, 25¾ x 21¼". Lent by the artist
- 49 MONTALBAN. (1918.) Oil, 28¾ x 35¾". Lent by Mrs. Alexina Matisse, Lebanon, New Jersey
- *50 TEA. (1919.) Oil, 55 x 83". Lent by Earl L. Stendahl, Hollywood. *Ill. p. 26*
- 51 TWO RAYS. (1920.) Oil, 36¼ x 28¾". Lent by the Norton Gallery and School of Art, West Palm Beach, Florida
- *52 MEDITATION. (1920.) Oil, 28¾ x 21¼". Lent by Mr. and Mrs. Albert D. Lasker, New York. *Ill. p. 27*
- 53 INTERIOR AT NICE. (1921.) Oil, 52 x 35". Lent by Mrs. Gilbert W. Chapman, New York
- 54 WOMAN BEFORE AN AQUARIUM. (1921.) Oil, 31½ x 39". The Art Institute of Chicago, Helen Birch Bartlett Memorial
- 55 ETRETAT. 1921. Oil, 28½ x 23½". Lent anonymously.
- *56 FESTIVAL OF FLOWERS, NICE (CARNIVAL AT NICE). (1922.) Oil, 25¾ x 36½". The Cleveland Museum of Art, the Mr. and Mrs. William H. Marlatt Fund. *Ill. p. 27*
- *57 INTERIOR: FLOWERS AND PARROTS. 1924. Oil, 46 x 29½". Lent by The Baltimore Museum of Art, Cone Collection. *Ill. p. 28*
- 58 ODALISQUE WITH TAMBOURINE. (1926.) Oil, 28 x 21". Lent by Mr. and Mrs. William S. Paley, New York
- *59 DECORATIVE FIGURE ON AN ORNAMENTAL BACKGROUND. (1927.) Oil, 51½ x 38¾". Lent by the Musée National d'Art Moderne, Paris. *Ill. p. 28*
- 60 LEMONS ON A PEWTER PLATE. (1927.) Oil, 21½ x 25¾". Lent by Mr. and Mrs. Lee Ault, New Canaan, Conn.
- 61 RECLINING ODALISQUE. (1928.) Oil, 25½ x 32¼". Lent by Mr. and Mrs. Ira Haupt, New York
- 62 GIRL IN A YELLOW DRESS. 1929-31. Oil, 39¾ x 32". Lent by The Baltimore Museum of Art, Cone Collection
- 63 THE MAGNOLIA BRANCH. 1934. Oil, 60¾ x 65¾". Lent by The Baltimore Museum of Art, Cone Collection
- 64 THE DREAM. 1935. Oil, 31¾ x 25¾". Lent by the artist
- *65 THE CONSERVATORY. (1937-38.) Oil, 29 x 23¾". Lent by Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis. *Ill. p. 30*
- 66 MUSIC. 1939. Oil, 45¼ x 45¼". Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art
- *67 PINEAPPLE AND ANEMONES. 1940. Oil, 29 x 36". Lent by Mr. and Mrs. Albert D. Lasker, New York. *Ill. p. 30*
- 68 DANGER AND ARMCHAIR, BLACK BACKGROUND. 1942. Oil, 19¾ x 25¾". Lent by Mrs. Alexina Matisse, Lebanon, New Jersey
- 69 LEMONS AGAINST A FLEUR-DE-LIS BACKGROUND. 1943. Oil, 25¾ x 19¾". Lent by Miss Loula D. Lasker, New York
- 70 PLUM BLOSSOMS, GREEN BACKGROUND. 1948. Oil, 45¾ x 35". Lent by Mr. and Mrs. Albert D. Lasker, New York
- 71 THE PINEAPPLE. 1948. Oil, 45¾ x 35". Lent by Pierre Matisse, New York
- *72 LARGE INTERIOR IN RED. 1948. Oil, 57½ x 38¼". Lent by the Musée National d'Art Moderne, Paris. *Ill. p. 31*
- 73 THE EGYPTIAN CURTAIN. 1948. Oil, 45¾ x 35¾". Lent by The Phillips Collection, Washington, D. C.
- *74 THE THOUSAND AND ONE NIGHTS. 1950. Gouache on cut-and-pasted paper. 54¾ x 12'3¼". Lent by the artist. *Ill. p. 8*
- 74a BEASTS OF THE SEA. Gouache on cut-and-pasted paper. Lent by the artist

New York, The Museum of Modern Art, *Henri Matisse*, November 1951 – January 1952, no. 49; this exhibition later travelled to Cleveland, Museum of Art, February – March 1952; Chicago, The Art Institute, April – May 1952; and San Francisco, Museum of Art, May – July 1952



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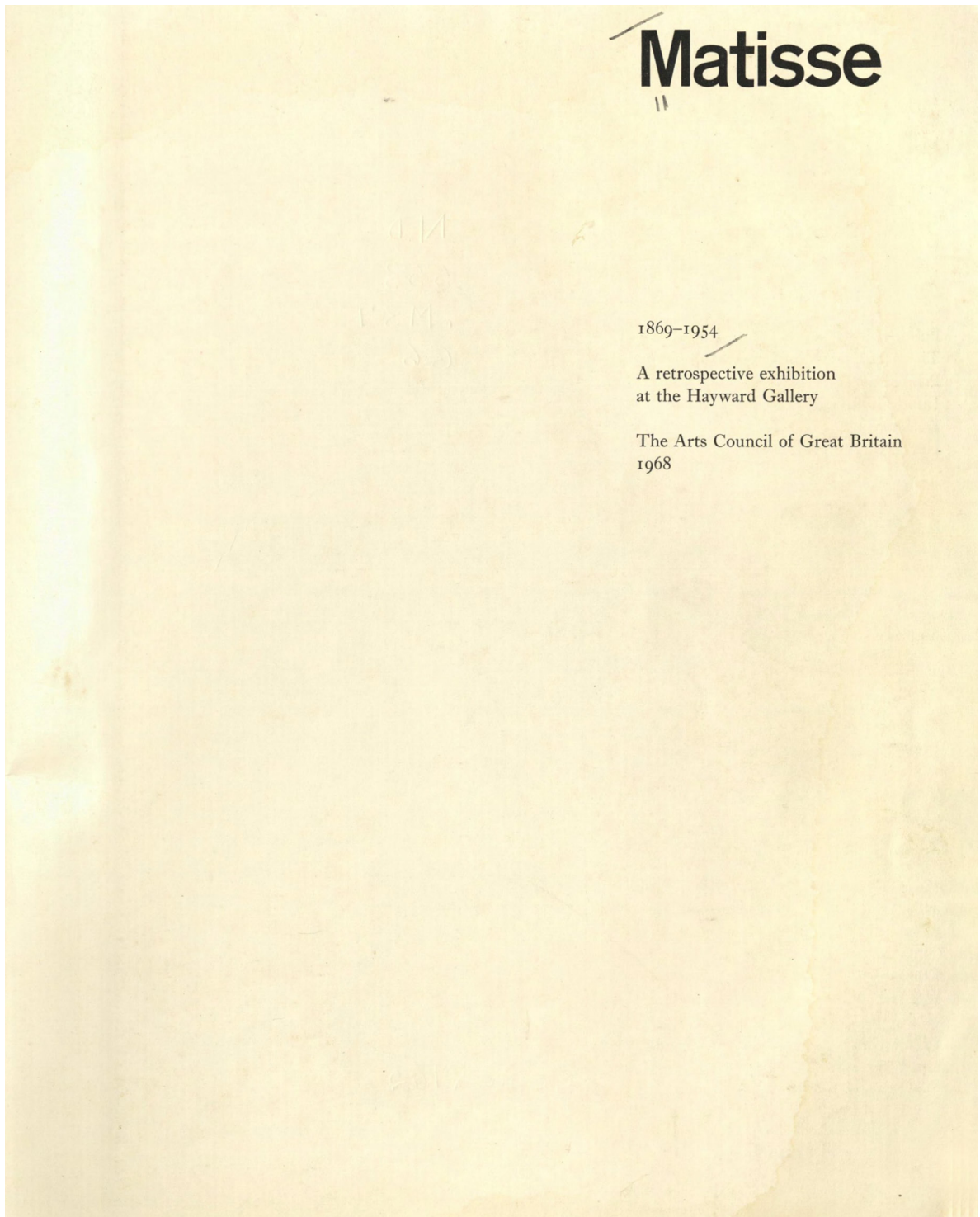


Matisse



London, The Hayward Gallery, *Matisse*, July – September 1968, no. 77, p. 164 (illustrated p. 106)





London, The Hayward Gallery, *Matisse*, July – September 1968, no. 77, p. 164 (illustrated p. 106)





Landscape, Montalban 1918 $28\frac{3}{4} \times 35\frac{3}{4}$ (77)

106

London, The Hayward Gallery, *Matisse*, July – September 1968, no. 77, p. 164 (illustrated p. 106)



Henri Matisse

Exposition du Centenaire

GRAND PALAIS

Avril-Septembre 1970

Ministère d'État Affaires Culturelles

Réunion des Musées Nationaux



Paris, Grand Palais, *Henri Matisse, exposition du centenaire*, April – September 1970, no. 157, p. 87 (illustrated p. 222)



152B. GEORGE BESSON, II
Nice, 1918; 0,15 × 0,10; huile sur bois

Ni signé ni daté
Collection : George Besson, Paris
Provenance : cadeau de Matisse
Exposition : 114 n° 48; 1964-1965, Paris,
Musée du Louvre : Donation George et
Adele Besson

D'après G. Besson le premier portrait a été
peint à Marseille en décembre 1917, en une
demi-heure; le second à Nice, à l'hôtel Beau-
rivage, en janvier 1918, en dix séances. Matisse
aurait dit au modèle : « Je voudrais que ce por-
trait ressemble à vos ancêtres et à votre descen-
dance. »

153. LA BAIE DE NICE
Nice, 1917; 0,90 × 0,71
[La Promenade des Anglais à Nice; 1923]

Signature ; non daté
Collection particulière
Provenance : Sarah Stein

154. NU DE DOS
Issy, 1918; 0,61 × 0,45
[Nu au camaïeu; 1917]

Signature Henri Matisse, en bas à gauche
Collection : Musée de Philadelphie, collection
Samuel S. White, 3 rd.
Provenance : John Quinn, N.Y.; Samuel S.
White et Vera White
Expositions : 1928, Philadelphie, Museum of
Art : The Inaugural Exhibition; 1930, New
York, Museum of Modern Art : Painting in
Paris from American Collections; 56; 57; 1931,
Providence, Rhode Island School of Design :
Henri Matisse; 1933-1934, Philadelphie, Mu-
seum of Art : The White Collection; 63; 1947,
Philadelphie, Museum of Art : Masterpieces of
Philadelphia Private Collections n° 66; 81
n° 46; 88

155. AUTO PORTRAIT
Nice, 1918; 0,65 × 0,54

Signature en bas à droite
Collection : Jean Matisse, Pontoise
Expositions : 93; 1952, Los Angeles, 21 juillet-
17 août, Municipal Department of Art, Selec-
tion from the Museum of Modern Art Retro-
spective (va ensuite à Portland); 120; 125; 138;
152

156. VIOLONISTE A LA FENÊTRE
Hôtel Beurivage, 1918; 1,49 × 0,975
[1917]

Ni signé ni daté
Collection particulière

Il se pourrait que ce tableau soit un autopor-
trait. Le directeur de l'Hôtel Beurivage avait
donné à Matisse une chambre éloignée pour
qu'il puisse jouer du violon sans déranger les
voisins. Il avait acheté le violon du musicien
Parent (premier violon du quatuor Parent).

157. MONTALBAN, GRAND PAYSAGE

Nice, 1918; 0,73 × 0,92

Signature en bas à gauche
Collection privée
Provenance : Mme Mary Callery; Pierre Matisse
Expositions : 72; 152

158. CARGO, CHEMINÉES JAUNES

Cherbourg, 1918; 0,33 × 0,41 papier sur carton
[1917]

Signature et date en bas à gauche
Collection : Dr G. Vismara, Milan
Provenance : Mme Duthuit; Galerie Rosengart,
Lucerne
Expositions : 55; 82





158. Cargo, cheminées jaunes, 1918.



157. Montalban, grand paysage, 1918.

MODERN
MASTERS
—
MANET to
MATISSE
—
THE MUSEUM
of MODERN ART
NEW YORK



New York, The Museum of Modern Art, *Modern Masters: Manet to Matisse*, August – September 1975,
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MODERN
MASTERS
—
MANET to
MATISSE

New York, The Museum of Modern Art, *Modern Masters: Manet to Matisse*, August – September 1975,
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WHAT MATISSE wrote and what Matisse said are important not only to students of art but to anyone concerned with visual perception. His observations were vivid and consistent, and they ring with clarity. Even in casual conversations, such as that quoted below, he was eloquent.

Some sixty years ago, Matisse was interviewed by an American lady. His remarks informally addressed to "the American people" are not inappropriate here. It was in the spring of 1913, the time of the Armory Show in New York, and Miss Clara T. MacChesney visited Matisse at Issy-les-Moulineaux. She expected "a long-haired, slovenly dressed, eccentric man." She was disappointed and said so. Quite frankly she did not admire "a huge, gaudy-hued canvas" and asked, "Don't you recognize harmony of color?"

Matisse, almost with indignation, replied: "I certainly do think of harmony of color, and of composition, too. Drawing is for me the art of being able to express myself with line. When an artist or student draws a nude figure with painstaking care, the result is drawing, and not emotion.

"I never use pastels or watercolors, and I only make studies from models, not to use in a picture—*mais pour me nourrir*—to strengthen my knowledge; and I never work from a previous sketch or study. I now draw with feeling, and not anatomically." Matisse added, parenthetically, "I know how to draw 'correctly,' having studied form for so long." He concluded: "Oh, do tell the American people that I am a normal man; that I am a devoted husband and father, that I have three fine children, that I go to the theater, ride horseback, have a comfortable home, a fine garden, that I love flowers, just like any other man."

After 1920, landscapes are infrequent in Matisse's art. Among the last paintings of his beloved south of France is this view of the road to Montalban, near Nice. The picture, along with others of the out-of-doors, was shown in Paris soon after it was completed in 1918. Early in May, Matisse asked his old and good friend, the painter Charles Camoin, "How did you find my small landscapes at Bernheim's Gallery? Did Félix Fénéon seem pleased? These are just small things that relax the mind, simple *détentes*. As perhaps you may have noticed, I tried to play with earth tones. I use cadmium and vermilion only accidentally. . . ."

W.S.L.

MATISSE: *Montalban*. 1918.

Oil on canvas, 29½ x 36½".
Private collection, France





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MATISSE, Henri. French, 1869-1954

- 63 *The Guitarist*. (1903). Oil on canvas, 22 x 15 $\frac{3}{8}$ " (55.8 x 38.8 cm). Collection Mr. and Mrs. Ralph F. Colin, New York. Page 85
- 64 *The Young Sailor*. 1906. Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ " (100.0 x 81.0 cm). Collection Mr. and Mrs. Jacques Gelman, Mexico City. Page 87
- 65 *View of Collioure*. (1908). Oil on canvas, 35 $\frac{3}{8}$ x 24 $\frac{7}{8}$ " (91.0 x 63.0 cm). Collection Mr. and Mrs. Jacques Gelman, Mexico City. Page 89
- 66 *Girl with Green Eyes*. (1909). Oil on canvas, 26 x 20" (66.0 x 50.7 cm). San Francisco Museum of Art. Harriet Lane Levy Bequest. Page 91
- 67 *Woman on a High Stool*. (1913-14). Oil on canvas, 57 $\frac{3}{8}$ x 37 $\frac{3}{8}$ " (147.0 x 95.5 cm). The Museum of Modern Art, New York. Gift of Mr. and Mrs. Samuel A. Marx, the latter retaining life interest. Page 93

68 *Montalban*. (1918). Oil on canvas, 29 $\frac{1}{2}$ x 36 $\frac{1}{2}$ " (74.9 x 92.7 cm). Private collection, France. Page 95

- 69 *The Artist and His Model*. (1919). Oil on canvas, 23 $\frac{3}{8}$ x 28 $\frac{3}{4}$ " (60.0 x 73.0 cm). Collection Dr. Ruth M. Bakwin, New York. Page 97
- 70 *Two Rays*. 1920. Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ " (92.0 x 73.0 cm). Norton Gallery of Art, West Palm Beach. Page 99
- 71 *Checker Game and Piano Music*. (1923). Oil on canvas, 29 x 36 $\frac{1}{2}$ " (73.6 x 92.7 cm). Collection Mr. and Mrs. Alexandre P. Rosenberg, New York. Page 101
- 72 *Dancer and Armchair*. 1942. Oil on canvas, 19 $\frac{3}{8}$ x 25 $\frac{3}{8}$ " (50.4 x 65.8 cm). Private collection, France. Page 103
- 73 *Large Interior in Red*. 1948. Oil on canvas, 57 $\frac{1}{2}$ x 38 $\frac{1}{4}$ " (146.0 x 97.0 cm). Musée National d'Art Moderne, Paris. Page 105

MIRO, Joan. Spanish, born 1893

- 74 *Self-Portrait*. 1917. Oil on canvas, 24 x 19 $\frac{3}{8}$ " (61.0 x 49.8 cm). The Bragaline Collection, New York. Page 221
- 75 *Maternity*. 1924. Oil on canvas, 36 $\frac{3}{8}$ x 28 $\frac{3}{4}$ " (92.3 x 73.0 cm). Private collection, London. Page 185
- 76 *Painting*. 1933. Oil on canvas, 68 $\frac{1}{2}$ x 77 $\frac{1}{4}$ " (174.0 x 196.2 cm). The Museum of Modern Art, New York. Gift of the Advisory Committee. Page 187

MODIGLIANI, Amedeo, Italian, 1884-1920

- 77 *Portrait of a Man*. (1917). Oil on canvas, 39 $\frac{1}{2}$ x 25 $\frac{3}{8}$ " (100.3 x 65.0 cm). National Gallery of Victoria, Melbourne. Felton Bequest. Page 219
- 78 *Reclining Nude*. (1917). Oil on canvas, 25 $\frac{1}{2}$ x 39 $\frac{1}{2}$ " (64.8 x 100.3 cm). Collection Richard S. Zeisler, New York. Page 237

MONDRIAN, Piet. Dutch, 1872-1944

- 79 *Color Planes in Oval*. (1914?). Oil on canvas, 42 $\frac{3}{8}$ x 31" (107.6 x 78.8 cm). The Museum of Modern Art, New York

MONET, Claude. French, 1840-1926

- 80 *Water Lilies and Japanese Bridge*. (1899). Oil on canvas, 35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ " (90.5 x 89.7 cm). The Art Museum, Princeton University, Princeton. From the Collection of William Church Osborn, Class of 1883, Trustee of Princeton University (1914-51), President of the Metropolitan Museum of Art (1941-47). Given by His Family. Page 47
- 81 *Water Lilies*. 1907. Oil on canvas, 35 $\frac{1}{2}$ x 28 $\frac{1}{2}$ " (90.1 x 72.4 cm). Lydia and Harry Lewis Winston Collection (Dr. and Mrs. Barnett Malbin, New York). Page 49

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Installation view of the exhibition "Modern Masters: Manet to Matisse." August 5, 1975-September 28, 1975. Photographic Archive. The Museum of Modern Art Archives, New York. IN1105.14. Photograph by Kate Keller.

New York, The Museum of Modern Art, *Modern Masters: Manet to Matisse*, August – September 1975,
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Henri Matisse



The Early Years in Nice 1916–1930

Washington D.C., National Gallery of Art, *Henri Matisse: The Early Years in Nice, 1916-1930*, November 1986 – March 1987, no. 41, p. 288 (illustrated in color p. 115, pl. 65 and illustrated again p. 288)



Jack Cowart
Dominique Fourcade

Henri Matisse
The Early Years in Nice
1916–1930

National Gallery of Art, Washington
Harry N. Abrams, Inc., New York

Washington D.C., National Gallery of Art, *Henri Matisse: The Early Years in Nice, 1916-1930*,
November 1986 – March 1987, no. 41, p. 288 (illustrated in color p. 115, pl. 65 and illustrated again p. 288)





Pl. 65. *Grand paysage. Mont Alban*. 1918. 73 x 92 (28¾ x 36¼). Alexina Duchamp

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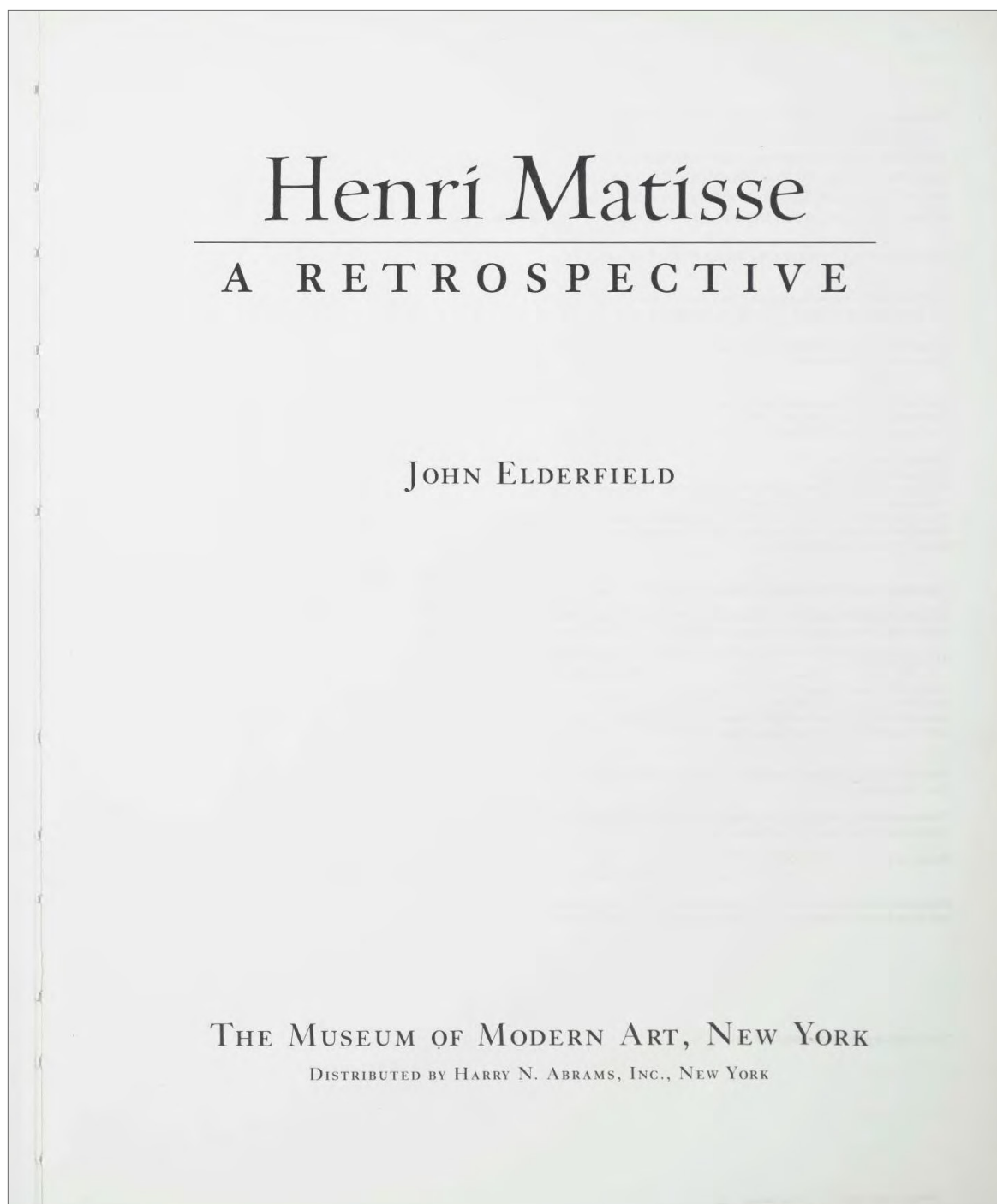
Washington D.C., National Gallery of Art, *Henri Matisse: The Early Years in Nice, 1916-1930*, November 1986 – March 1987, no. 41, p. 288 (illustrated in color p. 115, pl. 65 and illustrated again p. 288)





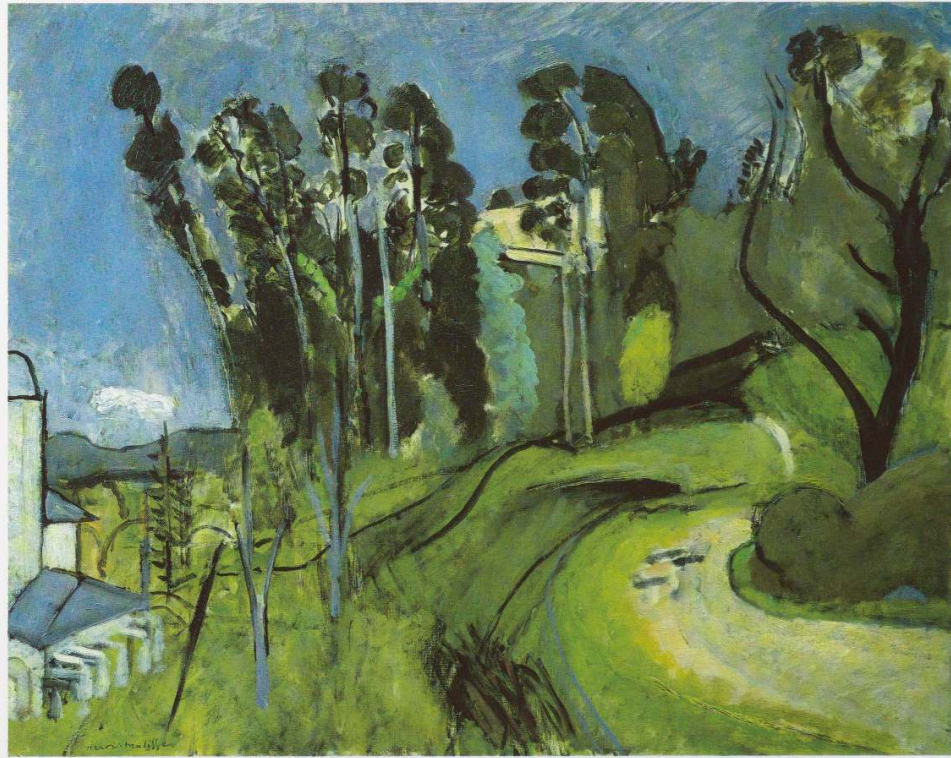
New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, no. 225, September 1992 – January 1993
(illustrated in color p. 305)





New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, no. 225, September 1992 – January 1993
(illustrated in color p. 305)





225. Large Landscape, Mont Alban
Grand paysage, Mont Alban

Nice, spring 1918

Oil on canvas, 28 3/4 x 35 1/4" (73 x 90.8 cm)

Signed lower left: "Henri-Matisse"

Private collection

New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, no. 225, September 1992 – January 1993
(illustrated in color p. 305)





New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, no. 225, September 1992 – January 1993
(illustrated in color p. 305)



Max Beckmann and Paris

Matisse Picasso Braque Léger Rouault

Edited by

Tobia Bezzola and Cornelia Homburg

The Saint Louis Art Museum
Kunsthaus Zürich

TASCHEN

KÖLN LISBOA LONDON NEW YORK PARIS TOKYO

Zurich, Kunsthau, *Beckmann and Paris – Matisse, Picasso, Braque, Léger, Rouault*, September 1998 – January 1999, no. 81, p. 233 (illustrated in color p. 86); this exhibition later travelled to, Saint Louis, Art Museum February – May 1999



Georges Braque

64 page 129
Fruit Bowl and Tobacco Pouch
 1920
 Oil on canvas
 31.5 x 65 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

65 page 122

The Fireplace
 1923
 Oil on canvas
 130 x 74 cm
 Kunsthaus Zürich

66 page 121

*Still Life with Fruit Bowl, Bottle and
 Mandolin*
 1930
 Oil on canvas
 114 x 89 cm
 Kunstsammlung Nordrhein-Westfalen,
 Düsseldorf

67 page 130

Carafe and Fish
 1941
 Oil on canvas
 33.5 x 55.5 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

68 page 127

Dressing Table in front of the Window
 1942
 Oil on canvas
 130 x 97 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

69 page 124

The Salon
 1944
 Oil on canvas
 120.5 x 150.5 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

Robert Delaunay

70 page 34

The Cardiff Team
 1912/13
 Oil on canvas
 324 x 208 cm
 Musée d'Art Moderne de la Ville
 de Paris

Fernand Léger

71 page 119

The Typographer
 1919
 Oil on canvas
 54 x 46 cm
 Kröller-Müller Museum, Otterlo

72 page 88

The Staircase
 1919/20
 Oil on canvas
 74.6 x 60 cm
 Private Collection

73 page 94

The Lunch
 1921
 Oil on canvas
 92 x 65 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

74 page 74

Woman with a Cat
 1921
 Oil on canvas
 130 x 89 cm
 The Metropolitan Museum of Art,
 New York

75 page 105

Still Life
 1922
 Oil on canvas
 65 x 50 cm
 Kunstmuseum Bern
 Hermann-und-Margrit-Rupf-Stiftung

76 page 83

The Red Bodice
 1922
 Oil on canvas
 60 x 92 cm
 Ursula and R. Stanley Johnson Family
 Collection

77 page 123

Still Life with Arm
 1927
 Oil on canvas
 55 x 46 cm
 Museum Folkwang, Essen

Fig. 5 page 33

Acrobats at the Circus
 1918
 Oil on canvas
 97 x 117 cm
 Öffentliche Kunstsammlung Basel,
 Kunstmuseum
 Gift of Dr. h. c. Raoul La Roche

Henri Matisse

78 page 16

Algerian Woman
 1909
 Oil on canvas
 81 x 65 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

79 page 82

Sleeping Nude on a Red Background
 c. 1916
 Oil on canvas
 94.5 x 195 cm
 Private Collection

80 page 72

Laurette with Coffee Cup
 1917
 Oil on canvas
 65 x 53 cm
 Kunstmuseum Solothurn
 Dübi-Müller Foundation

81 page 86

Large Landscape, Mont Alban
 1918
 Oil on canvas
 73.5 x 93 cm
 Private Collection

82 page 82

Odalisque with Red Trousers
 1921
 Oil on canvas
 67 x 84 cm
 Musée national d'art moderne, Centre
 de création industrielle, Centre
 Georges Pompidou, Paris

83 page 103

Woman Before a Fish Bowl
 1921/ 23
 Oil on canvas
 81.3 x 100.3 cm
 The Art Institute of Chicago
 Helen Birch Bartlett Memorial
 Collection

Zurich, Kunsthaus, *Beckmann and Paris – Matisse, Picasso, Braque, Léger, Rouault*, September 1998 – January 1999, no. 81, p. 233 (illustrated in color p. 86); this exhibition later travelled to, Saint Louis, Art Museum February – May 1999



AUCTION COMPARABLES

	<p>58</p> <p>Title Description Medium Year of Work Size Misc. Sale of</p> <p>Estimate Sold For</p>	<p>Henri Matisse</p> <p>Paysage de Collioure</p> <p>Henri Matisse (1869-1954) Paysage de Collioure signed 'Her (lower right) oil</p> <p>oil on canvas</p> <p>1906-1907</p> <p>Height 18.1 in.; Width 21.7 in. / Height 46.1 cm.; Width 55.</p> <p>Signed</p> <p>Christie's New York: Tuesday, May 8, 2018 [Lot 00020] The Collection of Peggy and David Rockefeller: 19th and 20th Evening Sale</p> <p>6,000,000 - 9,000,000 USD 6,500,000 USD Premium</p>
	<p>83</p> <p>Title Description Medium Year of Work Size Misc. Sale of</p> <p>Estimate Sold For</p>	<p>Henri Matisse</p> <p>Collioure en août</p> <p>Property from an Important American CollectionHENRI MATI 1954)Collioure e</p> <p>oil on canvas</p> <p>Circa 1911</p> <p>Height 35 in.; Width 45.9 in. / Height 89 cm.; Width 116.5 c</p> <p>Signed</p> <p>Christie's New York: Thursday, November 17, 2022 [Lot 000 20th Century Evening Sale</p> <p>4,000,000 - 6,000,000 USD 4,860,000 USD Premium</p>
	<p>93</p> <p>Title Description Medium Year of Work Size Misc. Sale of</p> <p>Estimate Sold For</p>	<p>Henri Matisse</p> <p>Promenade des oliviers</p> <p>signed 'Henri.Matisse' (upper left)oil on canvas18¼ x 22 in. cm.)Pa</p> <p>oil on canvas</p> <p>1905</p> <p>Height 18.2 in.; Width 22 in. / Height 46.2 cm.; Width 56 cr</p> <p>Signed</p> <p>Christie's London: Tuesday, February 4, 2014 [Lot 00017] Impressionist/Modern Evening Sale</p> <p>2,000,000 - 3,000,000 GBP (3,260,515 - 4,890,772 USD)</p> <p>2,770,500 GBP Premium (4,516,628 USD)</p>
	<p>167</p> <p>Title Description Medium Year of Work Size Misc. Sale of</p> <p>Estimate Sold For</p>	<p>Henri Matisse</p> <p>Paysage avec cyprès et oliviers aux environs de Nice</p> <p>HENRI MATISSE (1869-1954)Paysage avec cyprès et oliviers de NiceDETAI</p> <p>oil on board laid down on panel</p> <p>Circa 1918</p> <p>Height 10.6 in.; Width 13.7 in. / Height 27 cm.; Width 34.9</p> <p>Signed</p> <p>Christie's New York: Friday, October 21, 2022 [Lot 00129] The Ann & Gordon Getty Collection: Volume 2 Old Master, Century Paintings, Day Sale</p> <p>150,000 - 250,000 USD 2,220,000 USD Premium</p>



Henri Matisse | *Landscape*

1918

Medium: Oil on canvas board

Dimensions: 13^{1/2} x 16^{1/2} inches | 34.3 x 41.9 cm



MoMA

Museum of Modern Art
New York, United States



Henri Matisse | *The Promenade*

1919

Medium: Oil on canvas board

Dimensions: 13 x 16 inches | 33.0 cm x 40.6 cm



**THE
MET**

Metropolitan Museum of Art
New York, United States



Henri Matisse | *Landscape, Nice*

1919

Medium: Oil on canvas board

Dimensions: 13 x 16 inches | 33.0 x 40.6 cm



**THE
MET**

Metropolitan Museum of Art
New York, United States



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