THE SPECTACULAR 19TH CENTURY

Volume 1

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VOLUME 1

Gallery 19C

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INTRODUCTION

Gallery 19C is pleased to present our first catalogue devoted to the diverse Schools, styles and artists of the 19th century, one of the richest 100 years in the history of art. This period witnessed an explosion of artistic creativity and innovation, perhaps unrivaled in art history, and yet everything was deeply rooted in traditional art instruction. The artists "paid their dues" – some such as Alexandre Cabanel and Jean Léon Gérôme made the choice to paint in the traditional way, while others ranging from Gustave Courbet to Camille Pissarro and Georges Seurat chose not to.

Modern art was made possible by the work of the 19th century artists who strove to develop their individual artistic expression from within a fairly rigid system and in the process wound up freeing artists from any system. Artists like Monet, Cézanne and Picasso were all direct beneficiaries of what came before. The freedom any contemporary artist enjoys is their inheritance from the 19th Century. Gallery 19C celebrates those who came before – innovators such as Corot, Courbet and Rousseau, who are surprisingly still not as well-known as those who followed. At the same time, Gallery 19C equally recognizes and celebrates the art of the classic Academic painters, those who chose David and Ingres as their inspiration. They too, long overlooked, deserve a place in the pantheon of 19th century art history.

We believe that the 19th century is poised for a much deserved reevaluation, after almost 80 years in obscurity due to the fixation with Impressionism and other forms of modern and contemporary art. The eminent art historian, Robert Rosenblum once said of the period that "many forgotten artists are beginning to look fresh and pertinent. This is not only a question of our never having troubled to look at them before, but also of the way in which some of them may suddenly enter into an unexpected dialogue with loftier and more famous artists..." (Robert Rosenblum, "Fernand Pelez, or The Other Side of the Post-Impressionist Coin," in *The Ape of Nature, Studies in Honor of H.W. Janson*, New York, 1981, p. 707). We intend to be witnesses to that dialogue and agree with Rosenblum that "surprising riches" await not only for "intrepid art historians" but, in our view, for collectors willing to see beyond current strictures.

How do we plan to accomplish our goal of bringing greater attention to this crucial 100 years? As a gallery, we are committed to presenting the best examples by significant and interesting artists from the period. Our first catalogue features a selection of some of the most well-known names of the 19th century - Corot, Courbet, Cabanel, Gérôme, Pissarro and Seurat as well as artists who we feel are poised for exciting new discovery - Goeneutte, Hublin and especially the fascinating French Naturalist painter, Fernand Pelez.

We hope you will enjoy reading our first catalogue and that it will be the beginning of a personal journey for you in discovering why we call this period, "The Spectacular 19th Century."

Eric Weider

Polly Sartori

Alexandre Cabanel in his studio showing *Le Paradis Perdu* on the wall.

19C

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Baudry did not hesitate to use his brush freely in his portraits in stark opposition to the Academic school of which he was a leader.

Paul Baudry

FRENCH, 1828 — 1886

PORTRAIT OF GUILLEMETTE DE LAREINTY, 1857
signed *B* and dated 1857 (right center);
inscribed *GUILLEMETTE* (top center)
oil on canvas
18 1/2 by 13 3/4 in. (46.9 by 34.9 cm.)

PROVENANCE

Mme la baronne de Lareinty (acquired directly from the artist)
Thence by descent (the sitter and until at least 1929)

EXHIBITED

Paris, Salon, 1859, no. 169 (as Guillemette)

Paris, École Nationale des Beaux-Arts, *Exposition au profit de l'Association des Artistes peintres, sculpteurs, etc., et du monument à élèver à la mémoire de Paul Baudry*, 1886, no. 27 (lent by la baronne de Lareinty)

Paris, Grand Palais, *Paul Baudry au Salon des artistes français*, 1929, no. 3432 (lent by the sitter)

LITERATURE

Catalogue des oeuvres de Paul Baudry: avec une étude par M. Eugène Guillaume, Paris, 1886, p. 30, no. 27

Charles Ephrussi, *Paul Baudry: sa vie et son œuvre*, Paris, 1887, p. 176, 317

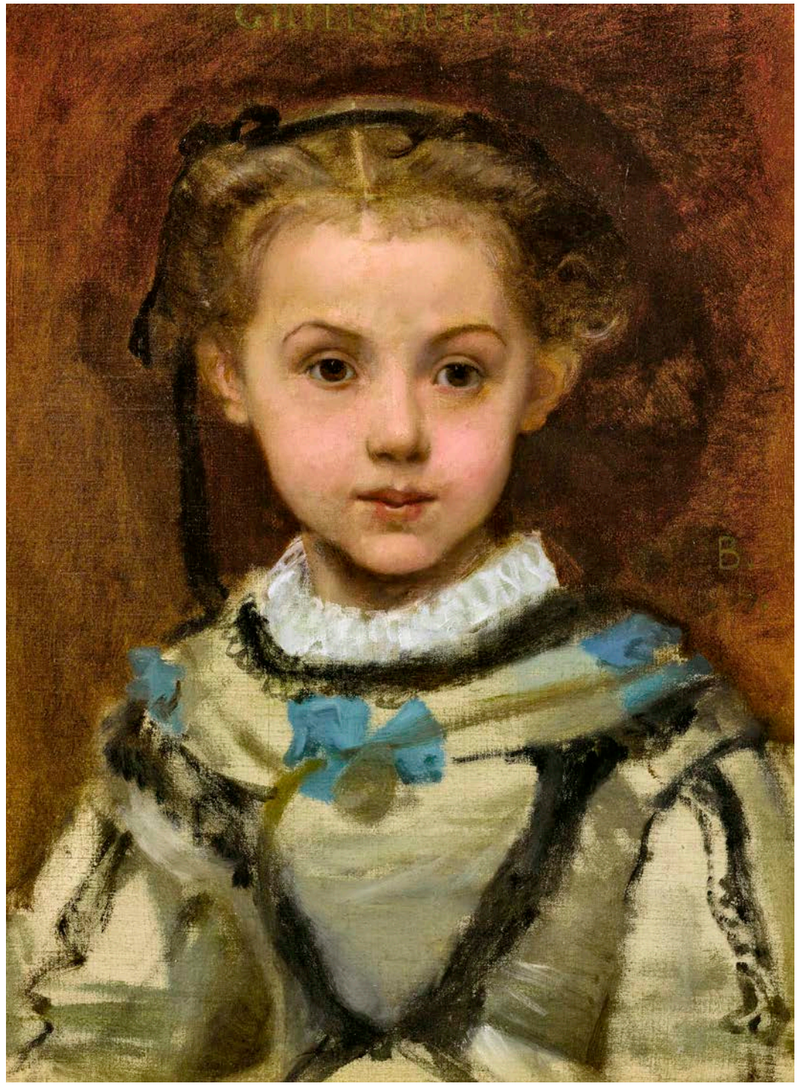
Marcel Fouquier, *Profils et portraits: notes de littérature*, Paris, 1891, p. 294

Paul Baudry, 1828–1886: les portraits et les nus, exh. cat., Historial de la Vendée, Les Lucs sur-Boulogne, October 26, 2007–February 3, 2008, p. 130

The Salon of 1859 marked a pivotal moment in the evolution of modern French painting and a sharp break with tradition. It was the first Salon for Degas, Monet and Pissarro and also included the artists they counted as their inspiration, such as Delacaroix, Corot and Daubigny. 1859 showed history painting, long considered the acceptable Salon "subject machine," slowly being replaced by genre and landscape.

Paul Baudry's entries in 1859 provided a sampling of former successful Salon themes: religious scenes, mythological subjects and portraits. The Salon critics were harsh in their commentary on all but his portraits (Wolfgang Drost and Ulrike Henninges, ed., Théophile Gautier, *Exposition de 1859*, Heidelberg, 1992, p. 233–36), and his Portrait of *Guillemette de Lareinty* was praised by the critics for its "impressionistic" brushwork and charm.

Baudry's portrait of this well-to-do young girl (she would later become Marquise of Paris), so uncharacteristic from his trademark Academic style, reveals that he was not immune to the shift that was occurring in the 1850s, starting with the daring new brushwork of Courbet. But, perhaps of greater significance for this change in Baudry's style was the influence that earlier Spanish masters were having on French painting at this time. In fact, in his review of the 1859 Salon, Charles Baudelaire singled out Baudry's portrait: "Although his [Baudry's] painting is not always sufficiently solid, M. Baudry is more naturally an artist. In his works one detects sound and loving Italian studies, and that figure of a little girl called, I think, *Guillemette*, had the honor of reminding more than one critic of the witty, lively portraits of Velázquez." (Charles Baudelaire, *Oeuvres completes*, ed. by Claude Pichois, vol. II, Paris, 1975–76, p. 647).



"Everything that is painted directly and on the spot has always a strength, a power, a vivacity of touch which one cannot recover in the studio ... three strokes of a brush in front of nature are worth more than two days of work at the easel." - EUGÈNE BOUDIN

Eugène Boudin

FRENCH, 1824 — 1898

TROUVILLE, LE PORT MARÉE BASSE, LE MATIN, 1889
signed *E. BOUDIN* and dated *89* (lower left)
oil on canvas
16 1/8 by 21 5/8 in. (40.9 by 54.9 cm.)

PROVENANCE

Georges Feydeau, Paris (and sold, his sale, Hôtel Drouot, Paris, February 11, 1901, no. 35)

Georges Lutz, Paris (acquired at the above sale, and sold, his sale, Galerie Georges Petit, Paris, May 26, 1902, no. 16

M. Lemayeur (acquired at the above sale)

Viau, Buenos Aires

Private Collection

Private Collection, New York (until 2016)

Private Collection, Connecticut (acquired from the above)

EXHIBITED

Paris, École des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, 1899, no. 152

Glasgow, The Burrell Collection, Glasgow Museum; London, The Courtauld Institute Galleries, *Boudin at Trouville*, November 20, 1992–May 2, 1993, no, 654

LITERATURE

Robert Schmit, *Eugène Boudin*, Paris, 1973–1993, vol. III, no. 2550

Boudin has painted a winter morning in Trouville, the harbor showing evidence of a recent snowfall. The changing seasons along the Normandy Coast provided varying tableaus for the *plein air* painters, who called this region home on-and-off during the second half of the 19th century. For Eugène Boudin, who was born here, the Channel coast with its waters and skies held great personal significance. He had known the region before tourism arrived; before fishing cottages were replaced by bathing cabanas, restaurants and hotels. Yet, when we think of Boudin's most memorable paintings, what immediately comes to mind are his beach scenes crowded with fashionable vacationers, or his *crinolines*. While he may have enjoyed the greater variation in color on his palette that these pictures required, it is likely with mixed feelings that Boudin painted these subjects. He wrote to a friend that these beach crowds seemed like "a frightful masquerade." Thankfully for him, he still recognized that "the Creator [had] spread out everywhere his splendid and warming light, and it is less this society that we reproduce than the element which envelops it." (quoted in Robert Herbert, *Impressionism: Art. Leisure & Parisian Society*, New Haven, 1988, p. 268).

Boudin was awarded a gold medal at the 1889 *Exposition Universelle*, the year of our painting. He also had recently garnered success in selling some of his paintings to the French State. But, even in the last decade of his career, he continued to be drawn back to his native Trouville, where in his trademark palette of greys and blues, he painted the harbor and the features of village life he had remembered as a young artist.

The first owner of our painting was the well-known French playwright, Georges Fedeau, who was married to the daughter of the painter, Carolus-Duran.

"Of Man's first disobedience, and the fruit of that forbidden tree whose mortal taste brought death into the world, and all our woe." - JOHN MILTON, *PARADISE LOST*

Alexandre Cabanel

FRENCH, 1823 — 1889

LE PARADIS PERDU, 1867
signed *Alex. Cabanel* (lower right)
oil on canvas
48 1/4 by 36 3/4 in. (122.5 by 93.3 cm.)

PROVENANCE

The Artist's Estate, sale: Galerie Georges Petit, Paris, May 22–25, 1889, no. 29

Sale: Hôtel Drouot, Paris, June 8, 1982

Didier Aaron, Inc., New York (acquired at the above sale)

Joseph Setton, Florida (acquired from the above, 1984)

Sale: Christie's, London, June 30, 1999, lot 132

Private Collector Connecticut (acquired at the above sale)

Private Collector, California (acquired from the above, 2004 until 2016)

LITERATURE

Jean Nougaret, *Alexandre Cabanel: Sa vie son oeuvre, essai de catalogue*, (dissertation), Montpellier, 1962, p. 116, no. 16

Fernand Pelez, (Petit Journal), Paris, 2009, np., (illustrated in color)

Jean Nougaret "Catalogue Sommaire de l'Oeuvre paint de Alexandre Cabanel," in Michel Hilaire and Sylvain Amic, *Alexandre Cabanel,* 1823–1889: *La tradition du beau,* exh. cat., Montpellier, 2010, p. 460, no. 180

In 1867, Alexandre Cabanel sent six paintings to the Exposition Universelle in Paris, including three acclaimed portraits and two of his most celebrated works, *La Nymphe enlevée par un faune* (*The Rape of the Nymph*) and *La Naissance de Venus* (*The Birth of Venus*) (Musée d'Orsay, Paris). Also in this group was the massive *Le paradis perdu* (*Paradise Lost*), a new painting depicting the Biblical story of Adam and Eve. This work immediately earned Cabanel the highest awards and honors and solidified his place as France's leading Academic painter of the Second Empire. Its destruction in Münich during World War II might have been one of art history's greatest losses were it not for the numerous preparatory sketches and detailed versions that Cabanel had made. The present painting, one of only a handful of related works held in private hands rather than in a major museum collection, is the closest to the original in size and composition and the only documented *répétition* in Cabanel's expansive *oeuvre.*

Intended for King Maximilian II of Bavaria as part of a larger tableau of thirty decorative historical canvases for his Foundation "for the gifted," or Maximilianeum, the commission for *Paradis perdu* came from the architect-in-charge, Leo von Klenze, in 1862. Klenze had already approached several French artists to participate in the project, but was repeatedly frustrated in his efforts to secure a commission. His eventual decision to appoint Cabanel – little-known in Germany and, at 38, still rather young – was a surprising but profoundly astute one: Cabanel had already, by the 1860s, undertaken many mural schemes, complex iconographic programs, and decorative cycles in public buildings and private residences and his prowess as a religious painter, in the tradition of the great Italian Renaissance masters, had been noted by no less influential a figure than the critic Théophile Gautier. "The Salon painting that most directly follows on from elevated, serious, profound art," Gautier had written in 1852, "whose prototypes are Michelangelo and Raphael is *The Death of Moses* by Monsieur Cabanel, Prix de Rome winner in 1845. In his case, his stay

at Rome, which sometimes can be detrimental to young artists, has indeed been profitable. One can see how he has eaten the bread of angels [Psalm 78: 25] and nourished himself on the marrow of lions," (Théophile Gautier, "Beaux-Arts, Salon de 1852," in *La Presse littéraire*, 16 May 1852).

Cabanel's contribution to the Maximilianeum's gallery of pictures was to be his most important and largest commission for an institution outside of France. That it was also significant for Cabanel himself may be gauged by the number of studies, sketches, and reductions that he made of *Paradis perdu*. The subtle and often striking differences between these pictures provide a fascinating insight into the artist's laborious technical and intellectual process, as he worked his way toward a final composition. An early *esquisse*, or sketch for the work, now at the Van Gogh Museum in Amsterdam, for example, reveals a more unified Adam and Eve, their hands loosely intertwined as they half-sit, half-lie together on the ground. The present version of *Paradis perdu*, on the other hand, captures Cabanel's ultimate – and far more psychologically probing - resolution.

Eve lies prostrate under the Tree of Life, shielding her face with her arm and contorting her body in the shameful agony of her expulsion from Eden. Such melodramatic gestures were typical of Cabanel, whose explorations into the expressive potential of body language through 19th century theater and opera may be traced directly from this picture to his most famous work, *The Birth of Venus* of 1863, an ostensibly vastly different painting in theme and tone. (It is perhaps no coincidence, given this trajectory, that both pictures feature the same languishing model.) Adam slouches by her side, glowering outward, his hunched shoulders and darkened visage indicating his own dejection and contrition. His slightly elevated position and disengagement with Eve's grasping hand suggest the discordance that has grown between them. To the left of this pair, God the Father and a pair of vengeful angels cascade down from the heavens, their energy reflected in the wing-like locks of hair swirling around their heads. The glistening sword of one of the angels, with its undulating blade, underscores the figures' dynamism; it also echoes the sinuous lines of Eve and her naked body, adding emphasis to her carnal sin. The retreating Satan, seen in the lower left, seems almost an afterthought in Cabanel's composition; clearly, it is Eve's story that he feels must be told.

Cabanel's efforts to "master the human figure," as he wrote to his brother in 1845, were aided not merely by copious preparatory sketches from contemporary models, but by careful study of earlier artworks as well. The training he would have received as a young academic painter at the *École* was based, above all else, on copying canonical works by Old Master painters from the Renaissance onward and classical sculptors from the ancient world. Upon completion of hundreds of such copies, students were allowed to make studies from life, producing works that, ideally, combined artistic convention with originality and innovation. In *Paradis perdu*, many of the compositional details are drawn from these earlier masters, and from Cabanel's own, historically-inspired paintings, creating a uniquely self-reflexive catalogue of Renaissance and academic figurative art. (The origins of this work, with its hierarchical arrangement of muscular figures, inspired use of chiaroscuro, and overtly narrative qualities lie with Raphael, Michelangelo, and Milton, whose *Paradise Lost* should, some critics believed, be read alongside Cabanel's highly literary canvas.) Even here, however, Cabanel's originality cannot be suppressed: Rather than burdening Eve with the strictures of past religious paintings or rendering her with the dreamlike and idealized qualities of his own, earlier female protagonists, he infuses her instead with an element of the odalisque, bringing her effectively down to earth. (Like many 19th century painters, Cabanel would experiment with Orientalist subjects during the course of his long career, and his familiarity with the eroticized, even carnal depictions of Middle Eastern women by Delacroix, Ingres, and his colleague and perceived rival Jean-Léon Gérôme would also mark his work.) The incongruity of this maneuver did not seem to trouble 19th century viewers: An oil study for the figure of Eve – one of at least 35 such individual figure studies for this single composition – entered the collection of the fairly conservative Hercules Louis Dousman II of St. Louis, MO in December 1879, and her comportment as a whole had a clear influence on at least one of Cabanel's illustrious students, Fernand Pelez (1843-1913), whose own *Adam et Ève* (Moulins, Musée départemental Anne de Beaujeu) was exhibited at the Paris Salon of 1876.

Cabanel's use of landscape – a motif he had virtually no prior experience with – is also noteworthy here. His decision to depict God and his angel attendants in the Garden of Eden differed from virtually all previous representations of this theme, making his self-induced challenge to render the natural world all the more remarkable.

The multiple studies, sketches, and versions of *Paradis perdu* that Cabanel created were personally beneficial – they helped the artist to achieve his final composition – but they were more broadly valuable as well. Those without the means to purchase a popular Salon painting, or without access to a wealthy patron's interior decorative scheme, could now enjoy similar works in their own homes. In 1867, the same year that *Paradis perdu* was completed and exhibited, the esteemed art dealer Knoedler bought reductions of several of Cabanel's Salon paintings for Israel Corse of New York, for an average of 10,000 francs each. (Cabanel's main market during his lifetime, but particularly at the height of *Pardis perdu*'s fame, consisted of American collectors, including William Astor, Jay Gould, William T. Walters, and William H. Vanderbilt. Crucial to the artist's appeal among this group was his close association with the American agent George Lucas, as well as, albeit to a lesser extent, the dealers Avery, Knoedler and Goupil. Cabanel's most successful subjects were solitary female figures from literature and, increasingly after 1870, commissioned society portraits.) Reductions also entered the US collections of Henry Gibson and John Wolfe, each of whom were the satisfied owners of Cabanel's *Birth of Venus*, H. W. Derby, Mrs. A. E. Kidd, and J. H. Warrant. (Today, the Dahesh and Metropolitan Museum in New York own smaller versions of the Musée d'Orsay work.) So popular were these reductions that they were often "purchased before they leave the easel, or, indeed, before they are half finished," (Lucy Hooper, "Art in Paris," *Art Journal* [New York], n.s. 2, no. 3 [1876]: 90). That the Gallery 19c version of *Paradis perdu* was not purchased before its paint had dried is evidenced by an 1889 inventory of Cabanel's possessions at the time of his death (it is listed as no. 29), and by a contemporary photograph of Cabanel in his famed Paris studio. The painting hangs behind the artist's desk, its prominent location on the wall again suggesting the importance it held for Cabanel, at this, the height of his illustrious career.

The technical vocabulary surrounding the Gallery 19c version of *Paradis perdu* is critical to understanding its importance. Different than a sketch, study, or reduction intended for engraving or immediate purchase, the present work is a later, nearly identical, version of the original painting, magnificent in scale and finish. As Patricia Mainardi has written: "The correct term for an artist's later version of his own theme … was … *répétition*, the same [value-neutral] word used in performance for a rehearsal. In performance, we never assume that opening night is qualitatively better than later presentations – first performances are, in fact, usually weaker than subsequent ones, which gain in depth from greater experience and familiarity with the material," (Patricia Mainardi, "The 19th-century art trade: copies, variations, replicas," *The Van Gogh Museum Journal* 2000, pp. 63-4.). The present version of *Paradis perdu*, then, the only such *répétition* recorded in the Cabanel literature, may be regarded not merely as an art historically valuable replica of a lost painting, but as a personal challenge by the artist to himself, to offer to the world what he believed to be his best performance yet.

This catalogue note was written by Emily M. Weeks, Ph.D.

"There is only one master here — Corot. We are nothing compared to him." - CLAUDE MONET

Jean-Baptiste-Camille Corot

FRENCH, 1796 — 1875

VUE DE VENISE, 1828
inscribed *Venise 12 Juillet* (lower right)
oil on paper laid down on canvas
10 by 12 1/8 in. (25.4 by 30.8 cm.)

PROVENANCE

Private French Collection (and sold: Sotheby's, New York, April 23, 2004, lot 4, illustrated)

Salander O'Reilly Galleries, New York
(Acquired at the above sale)

Private American Collection (until 2016)

Acquired from the above

This newly discovered painting is one of five known depictions of Venice from Corot's first trip to Italy in 1828. Robaut documented only two Venetian views from this period in his catalogue raisonné and according to Martin Dieterle, two additional Venetian subjects have since been identified with this work now representing the fifth known composition.

Like most of Corot's works from this first Italian trip, this painting is executed in a fluid plein air technique – or a technique which Martin Dieterle likens to "drawing in oil"; the goal being to create a rapid "snapshot" of a specific location and time. The result is spontaneous and captures an immediate visual impression. The present work is inscribed in the same manner as many of Corot's works from his first Italian trip, where he incised the location and date directly into the wet paint with the handle of the brush. Here, he documents that it is Venice on July 12 (12 Juillet).

Corot's stay in Venice may have been cut short due to an outbreak of cholera. Nevertheless, he was able to capture the pearly light that bounced off the water, and the sunlit reflections on the buildings. When Corot returned to Venice in 1834, he revisted this earlier view and painted a second version of the Grand Canal from the same location (see Robaut 317 and page 16 of the present catalogue).

The authenticity of this painting was confirmed by Martin Dieterle in 2004. It will be included in the sixth supplement to Alfred Robaut's *l'Oeuvre de Corot* currently being prepared by Martin Dieterle and Claire Lebeau.

Jean-Baptiste-Camille Corot

FRENCH, 1796 — 1875

VENISE — VUE DU CAMPO DELLA CARITA EN REGARDANT LE DÔME DE LA SALUTE, 1834
Vente Corot stamp (lower right)
oil on paper laid down on canvas
10 1/2 by 15 in. (26.6 by 38.1 cm.)

PROVENANCE

Estate of the artist (and sold, Hôtel Drouot, Paris, *Vente Corot*, May 29 – June 9, 1875, lot 80); Collection Hector Brame Ernest May, Paris (and sold, his sale June 4, 1890, lot 27); Jacques Ernest-May, Paris; Christian Lazard, Paris; Private Collection (and sold: Piasa: Paris, December 8, 2004, lot 9, illustrated); Galerie Schmit, Paris; Acquired from the above

EXHIBITED

Paris, Galerie Paul Rosenberg, *Oeuvres des grands maîtres du XIXe siècle*, 1922, no. 18; Paris, Petit Palais, *Paysage français de Poussin à Corot,* May - June 1925, no. 62; Paris, Galerie Paul Rosenberg, *Camille Corot, figures et paysages d'Italie*, June 6–July 7, 1928, no. 12; Paris, Musée des Arts Décoratifs, Les artistes français en Italie, 1934, no. 78; Paris, Orangerie des Tuileries, Corot, 1936, no. 24 Philadelphia Museum of Art, Corot, 1946, no. 17; Paris, A. Daber, Corot, 1965, no. 27; Musée de Dieppe, Corot, July - September, 1958, no. 11; Bern, Kunstmuseum, Corot, January – March 1960, no. 22 Rome, Palazzo delle Esposizioni, L'Italia vista dai pittori francesi del XVIII e XIX secolo, 1961, no. 83 Paris, Galerie Schmit, Corot, May 12 – June 12, 1971, no. 10; Paris, Orangerie des Tuileries, Hommage à Corot, June – September, *1975, no. 33; Paris, Galerie Schmit, Corot dans les collections privées, April 24 – July 9, 1996*

LITERATURE

Alfred Robaut, *L'oeuvre de Corot: catalogue raisonné et illustré,* 1965, vol. II, p. 112, no. 317, illustrated p. 113

Corot has been hailed the most poetic landscape painter of 19th century France, and the *plein air* studies executed on his two Italian campaigns between 1825 and 1828, and later in 1834, were certainly formative in the development of the artist's technique and aesthetic. In the early landscapes executed in Italy, he focused on the effects of light on water and the panoramic view, studies that he would continue to practice after returning to France. At the time of Corot's death in 1875, the critic Philippe Burty emphasized the significance of the Italian landscapes: "Some of these studies, very personal works and marked by the delicacy of drawing and the keenness of the overall structure, are famous in the studios. Corot lent them willingly, and they have had a happy influence on the contemporary school" (as quoted in P*eter Galassi, Corot in Italy: open-air painting and the classical landscape tradition,* New Haven, 1991, p. 3).

Corot had only a brief interlude in Venice at the end of his first Italian tour in the summer of 1828. A *plein air* study inscribed 'Venise, 12 Juillet,' which illustrates Santa Maria della Salute from the Campo della Carita, is one of five known subjects from this visit (see page 22). When he returned to Venice in August 1834, he reprised his view of the site depicted in the earlier oil sketch, making it the subject of the present work. The simple composition, spontaneous paint handling, and intimate scale suggest that this image was painted from nature. "Venice had delighted him above all," wrote an early Corot biographer, Émile Michael, "he was particularly struck by the transparency of the salt air, by the brilliance of the light, by the joyful coloration of the buildings that the waters of the Grand Canal reflect with still more delectable intonations" (as quoted in Gary Tinterow, Michael Pantazzi, and Vincent Pomarède, *Corot,* exh. cat., New York, 1996, p. 130).

The present work once belonged to the French financier, Ernest May, whose collection included old master and 18th century pictures as well as significant works by Édouard Manet and Edgar Degas. May appears as a central figure in Degas' *Portraits at the Stock Exchange* (Musée d'Orsay, Paris).

The exciting discovery of the finished study for The Grain Sifters is certain to shed new light on Courbet's working methods.

Gustave Courbet

FRENCH, 1819 — 1877

Study for *LES CRIBLEUSES DE BLÉ (THE GRAIN SIFTERS)*, 1854
oil on board
14 3/8 by 20 3/8 in. (36.5 by 51.7 cm.)

PROVENANCE

Sale: Hôtel Drouot, *Esquisses Terminées des Tableaux de l'Exposition des Beaux-Arts*, Paris, June 27, 1855, lot 19, as Courbet – *Les Cribleuses de blé* (probably consigned by Courbet)

Private Collection

EXHIBITED

Le Havre, Exposition Municipale, 1858, no. 127 (as Courbet – *Jeune fille épilant du blé –esquisse des Cribleuses*)

Possibly, London, The French Gallery, 1859, no. 40

Ornans, Musée Départemental, *Gustave Courbet, L'apologie de la nature...ou l'exemple de Courbet*, June 2–October 21, 2007, p. 153, (illustrated in color)

LITERATURE

Possibly, Francis Haskell, *L'art française et l'opinion anglaise dans la première moitié du XIXe siècle, Revue de l'art*, 1975, no. 30, p. 76, note 48

Gustave Courbet (1819–1877), exh. cat., Paris, Grand Palais, 1977, p. 135 and London, Royal Academy of Arts, 1978, p. 120

Courbet painted *The Grain Sifters* (*Les cribleuses de blé*) for the 1855 Paris *Exposition Universelle*, where it appeared side-by-side with ten other works by the artist. This was the same year that Courbet installed a separate exhibition of forty paintings in a nearby building, the *Pavillon du Réalisme*, built on the Avenue Montaigne. Both exhibitions took place over the summer months of 1855. During the time when the final version of *The Grain Sifters* was on view at the Exposition Universelle, a very interesting and, somewhat unique, auction occurred at Drouot in Paris on June 27, 1855. It was titled, *D'Esquisses Terminées de Tableaux de l'Exposition des Beaux-Arts.* This sale was made up of 90 lots by 64 different artists; among the roster of names (many of which are unknown today) were Doré, Diaz de la Peña, Harpignies, Jongkind, Troyon, Toulmouche, Picou and under numbers 18 and 19 were two esquisses by Courbet, *Les Casseurs de Pierre* (*The Stone Breakers*) and *Les Cribleuses de blé* (*The Grain Sifters*). The theme of this auction was to bring together the oil sketches that corresponded to the paintings on view at the *Exposition Universelle*. There were landscapes, genre subjects, mythological, religious and history themes; in other words, the organizers of the sale appeared to have intentionally selected a variety of subjects represented in the 1855 Salon. The motivation for this auction and the choice of artists featured remains unknown, however, the most important fact that has now emerged was that Courbet appears to have followed the traditional process of planning the final composition and color choices on a smaller scale before tackling the final painting. We rarely see preliminary oil sketches by Courbet – this just was not the way he painted, so we must ask ourselves, are these two works unique in Courbet's oeuvre and if so, why did he do them? We can only speculate.

Was Courbet asked to submit two esquisses for this auction, which meant – even if this was not his normal practice – he now would have to paint them? Or, did the organizers just assume that all of the Salon artists had esquisses of the final compositions in their studios and could simply open a cupboard to find one for the auction, and if this was not the case with Courbet, did he initially agree to be included in the auction and then paint two esquisses "after" the originals? Certainly his documented interest in self-promotion (and interest in selling his paintings) would support either theory.

The next record of an esquisse for *The Grain Sifters* appears in an exhibition in Le Havre in 1858 where it is listed under Courbet's name: no. 127 – *Jeune fille épilant du blé – esquisse des Cribleuses*. While this 1858 show is cited in the catalogues of the 1977 Courbet retrospective (Paris, p. 135 and London, p. 120), at that time, the authors did not have any knowledge of the existence of a sketch. And, Francis Haskell in a 1975 article devoted to the subject of English taste for French art (Haskell, p. 76) mentions that Courbet's *Cribleuses de blé* was included in an 1859 exhibition at the French Gallery in London. Haskell rightly understands that this reference refers to *The Grain Sifter*s, or a variant of it. Sarah Faunce believes that the French Gallery exhibition more probably included the esquisse and not the final version of the painting, as has previously been assumed. Courbet is known to have loaned the large painting to Brussels in 1857 and to Besançon in 1860, which were two comprehensive and important shows. It is more likely, according to Faunce, that although we cannot document the results of the 1855 Drouot sale of *Esquisses Terminées*, that the esquisse passed into private hands and subsequently was shown in Le Havre in 1858 and at the French Gallery in London in 1859.

Our esquisse is painted on cardboard, which is an unusual support for Courbet. However, Bruno Mottin, in his essay in the catalogue for the recent Courbet retrospective comments that out of all of the Courbets he evaluated in French collections, only one is on cardboard: *The Portrait of Madame Andler* (RF 168) (Bruno Mottin, " A Complex Genesis: Courbet in the Laboratory," *Gustave Courbet*, exh. cat., Paris and New York, 2007, p. 71). Interestingly, Madame Andler dates to 1855, the year of our esquisse, and the dimensions are almost identical.

In a letter to Champfleury in late 1854, Courbet refers to *The Grain Sifters* as a "painting of country life...It belongs to a series of *The Young Ladies from the Village,* also a strange painting." (Petra ten-Doesschate Chu, ed., *Letters of Gustave Courbet,* Chicago, 1992, p. 133, letter 54–8). The setting for *The Grain Sifters* is a bluterie, or bolting room in Ornans. It has previously been assumed that Courbet's two sisters, Zoé and Juliette, and his illegitimate son, Désiré Binet posed for the picture (*Gustave Courbet*, exh. cat. 1977, p. 134). When compared to the final version of *The Grain Sifters* (fig. 1), the *esquisse* conveys all of the characteristics associated with the development of what might be called the last step leading to the finished product. In the *esquisse*, Courbet has decided upon the composition and placement of the figures. Color choices have also been determined. What Courbet still has yet to refine in the finished oil are the specific gestures and attitudes of his sitters. The most noticeable differences are in the figures flanking the woman sifting. While they both appear in each painting, Courbet has refined their expressions and actions in the final work; the seated woman is more attentive to the task at hand but also appears to be daydreaming, and the young boy becomes much more inquisitive as he peeks into the *tarare,* or device for cleaning grain. What remains the same are such tiny details as the delicacy with which the seated woman picks up one kernel of grain with her fingers; this subtle gesture is expressed identically in the *esquisse.* But most remarkable of all is that the monumentality and strength of the woman sifting is as powerful in our smaller version as it is in the finished oil: knees pressed to the floor, strong, exaggerated outstretched arms sifting the grain, and one straight line from her left hand to her neck revealing no profile or facial features, underscoring that the peasant class is a faceless class. Courbet has taken some artistic license here as the traditional pose for a peasant sifting (male or female) is in a standing position; the weight of the sifting box would have been too heavy to maneuver while seated.

The 1855 sale at Drouot also included an esquisse for *The Stonebreakers*. Based on the spontaneity and implicit monumentality of the esquisse for *The Grain Sifters* , we can only imagine what the equivalent painting for *The Stone Breakers* must have looked like.

"The purest and most thoughtful minds are those which love color the most."

- JOHN RUSKIN, *THE STONES OF VENICE*, 1853

Federico del Campo

PERUVIAN, 1837 — 1923

CANAL IN VENICE, 1902
signed, inscribed and dated
F. DEL CAMPO/VENEZIA 1902 (lower right)
oil on canvas
18 1/4 by 23 in. (46.3 by 58.4 cm.)

PROVENANCE

Private Collection, Connecticut (until 1958)
Private Collection, New York (1958–1994)
Thence by descent to the present owner

Federico del Campo stands out as one of the few well-known 19th century Latin American painters. After receiving his artistic training in Madrid, del Campo travelled throughout Italy, finally settling in Venice in the 1880s. There he found a group of Spanish artists and began a friendship with Martin Rico y Ortega. The two painters would become the primary recorders of *vedute*, or views of Venice, continuing in the tradition set a century earlier by Canaletto and Guardi.

Venice had been an obligatory stop on the Grand Tour since the 18th century, however it was during the 19th century that it became a fashionable center for the rich and famous, who frequented such popular spots as the Caffè Florian or the Danieli Hotel. The desire to take a "souvenir" back home led to a strong tourist market for vedute and artists like Martin Rico and Federico del Campo were available to supply the visual "postcard." The technical mastery always evident in their work had its origins in their earlier Academic training. However, both Rico and del Campo were also interested in exploring the impressionistic effects of light, and therefore preferred to work outdoors directly from nature. Venice provided the perfect subject to combine these two stylistic approaches.

Our painting shows a scene bustling with daily activity set along a Venetian canal. The stucco buildings are awash in soft Venetian light set against a blue sky, while the sun casts shadows on the facades of the buildings and luminous reflections in the water. A beautiful feature in the composition is the sacred decoration of the building on the right, although it has not been possible to identify the sculpture of the *Madonna Della Carità* above the portal. Del Campo likely drew his inspiration from his travels through the streets and canals of the city. His paintings succeeded in capturing the essence of Venice, which was timeless in the 19th century and remains so today.

The present picture, unseen for over half a century, may be considered a leading example of the illustrious series of paintings Gérôme made in the 1860s depicting Muslim men at prayer.

Jean-Léon Gérôme

FRENCH, 1824 — 1904

PRIÈRE DANS LA MOSQUÉE, circa 1865
signed *J. L. Ge* lower right
oil on canvas
16 by 13 in. (40.6 by 33 cm.)

PROVENANCE

Post Collection (and sold, Roos, Amsterdam, April 14, 1881, lot 33, illustrated, as *La Mosquée*)

Van Eeghlen (acquired at the above sale)

Arthur Atwater Kent, Sr. (1873–1949) (and sold, his sale, with auctioneer Roy J. Goldenberg, Los Angeles, November 3, 1949)

Private Collector (acquired at the above sale)

Thence by descent

LITERATURE

Le Figaro illustré, July 1901, illustrated

Oeuvres de J. L. Gérôme, (Bibliothèque nationale, Paris), III, 4

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, London, 1986, p. 294, no. 510, illustrated

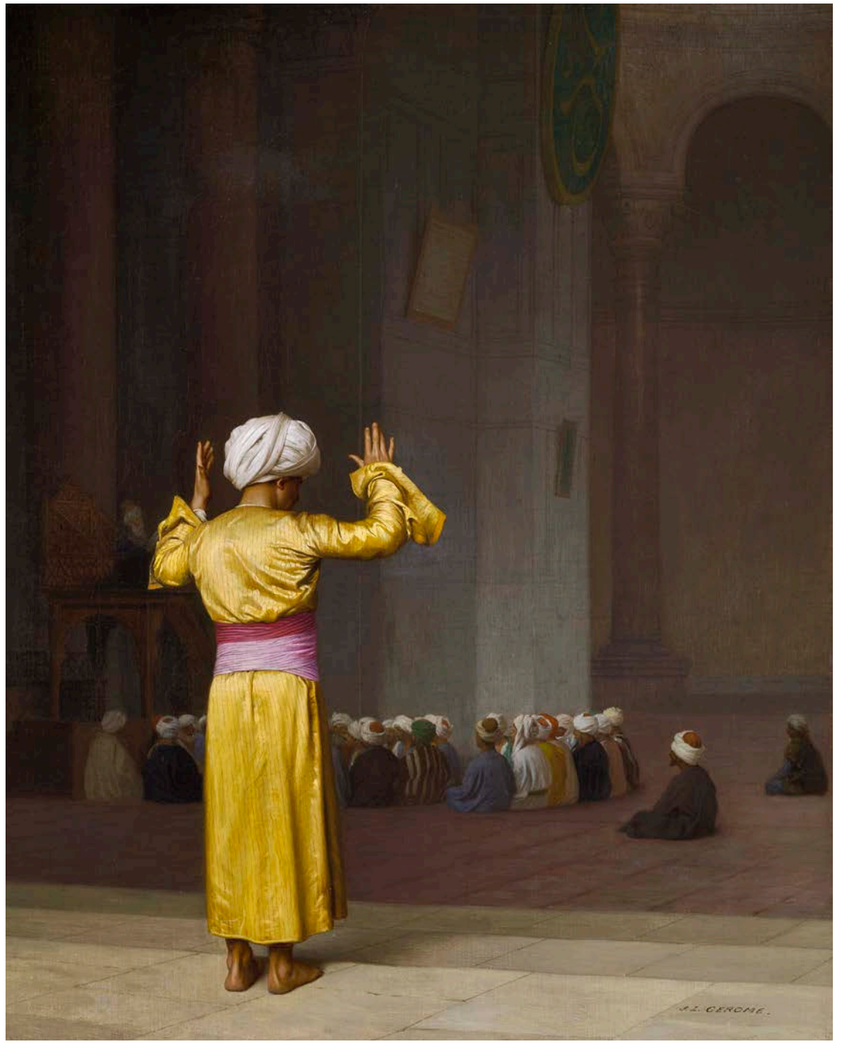
Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalouge raisonné mis à jour*, Paris, 2000, p. 366, no. 510, illustrated p. 367 (as lost)

In the 1860s, Gérôme began one of his most successful Orientalist series, depicting Muslim men at prayer. Set outdoors, on rooftops, and inside religious and domestic structures throughout the Middle East, these meditative images became virtually synonymous with the artist's name, and are today among the most coveted images in Gérôme's oeuvre. The present picture, believed lost for over a decade, is a leading example of this illustrious group.

Gérôme's intense interest in the art and architecture of Islam is evidenced by the numerous architectural and ethnographic sketches he made abroad and by the calculated itineraries he followed, particularly in Egypt and Turkey. In Istanbul in 1875, Gérôme visited and drew at least fifteen mosques as a guest of the Sultan. Among Gérôme's favorites were the New Mosque (Mosque of the Valide Sultan), the Sultan Ahmet (Blue) Mosque, Rüstem Pasha, and Hagia Sophia, arguably Istanbul's most popular attraction among 19th century travellers and artists. The Ottoman *tughra* (medallions filled with the sultans' calligraphic monograms) here recall the interior decorative schemes of this awesome site, as do the dimly lit columns and arcades in the distance.

Against this distinctive architectural backdrop, a single figure is silhouetted, his silken robes crafted from the most vibrant of confectionery colors. He raises his hands, palms facing outward, as if to recite "Allah-o-Akbar" ("God is Great"). This expressive gesture was part of the prayer ritual, and was usually made during Qiyam. The man's back is turned to the viewer – a provocative conceit that Gérôme had considered and abandoned in at least one other of his prayer paintings, for reasons of convention and popular appeal. The fact that the standing figure does not face the intricately carved wooden *minbar*, as do the other seated Arabs who listen intently to the oral delivery of the Friday sermon, also defies expectation; rather than providing the rote documentation of a religious practice, Gérôme removes his painting from the confines of reality and elevates it to the realm of a highly creative art – a sure sign of his growing confidence as Orientalism's greatest practitioner.

This catalogue note was written by Emily M. Weeks Ph.D.



"From out the horizon the golden rays of an ascending tropical sun fill the upper air with radiance and just tip with rose light the very topmost stones of the Pyramids."

– *NEW YORK TIMES*, APRIL 24, 1886

Jean-Léon Gérôme

FRENCH, 1824 — 1904

THE FIRST KISS OF THE SUN
signed *J.L. Gérôme* (lower right)
oil on canvas laid down on board
21 ¼ by 39 ½ in. (54 by 100.3 cm.)

PROVENANCE

Boussod Valadon & Cie., Paris

Crist, New York

George I. Seney Collection, American Art Association, New York, February 13, 1891, lot 246

Knoedler & Co., New York

P.A.B. Widener, Philadelphia

Scott & Fowles, New York

Patrick A. Valentine, Greenwich, Connecticut

Sale: Parke-Bernet Galleries, New York, April 18, 1962, lot 76

Acquired at the above sale (and sold: Robert Isaacson, Christie's, New York, May 6, 1999, lot 9)

Private Collection, Connecticut

Sale: Christie's, London, June 19, 2003, lot 20, illustrated

Acquired at the above sale by the present owner

EXHIBITED

Paris, Salon, 1886, no. 1043 (as *Le Premier Baiser du soleil*)

Poughkeepsie, Vassar College Art Museum, *Jean Léon Gérôme and his Pupils*, 1967, no. 4

Greenwich, Connecticut, Bruce Museum, *Elegance and Opulence: Art of the Gilded Age*, Winter 1999

Washington, D.C., Royal Embassy of Saudi Arabia, November 8–30, 2007

Kansas City, Nelson-Atkins Museum of Art, *Gérôme and the Lure of the Orient*, February 5-July 20, 2014

LITERATURE

Fanny Field Hering, *The Life and Work of Jean-Léon Gérôme*, New York, 1892, p. 132

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, Paris, 1986, pp. 133, 248 and pp. 258–59, no. 345, illustrated

Musée Herbert, *Album de voyage des artistes en expédition au pays du Levant*, Paris, 1993, p. 34

Gerald M. Ackerman, *La vie et l'oeuvre de Jean-Léon Gérôme*, 2nd. ed., Paris, 2000, p. 316, no. 325, illustrated pp. 152, 137

Gerald M. Ackerman, *Jean-Léon Gérôme: Les Orientalistes*, vol. 4, Paris, 2000, pp. 316–17, no. 345

Gérôme and Goupil: Art and Enterprise, exh. cat., Paris, 2000, p. 43

Exhibited at the Salon of 1886, well after the last of the artist's Middle Eastern travels, this picture has been called " ... the most beautifully composed and painted of Gérôme's landscapes," (Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, London, 1986, p. 258). The view is taken from the west, with the rising sun illuminating the peaks of the pyramids at Gizeh. Their confectionary colors allude to the efforts by the artist to capture the extraordinary palette of the Egyptian landscape, and, more broadly, to the important contributions that Orientalism would make to Impressionist painting. The Sphinx is barely perceptible in the middle distance – a curious compositional decision, as most artists made this impressive monument their focal point. Gérôme focuses instead on the unexpected gentleness of this harsh desert landscape, and the close connection between nature and culture. Camels rest, their legs bundled underneath them. Tents echo their shapes, and those of the pyramids beyond. Everything is horizontal, undulating, and sedate. It is indeed a beautifully composed and tinted vision, and a crowning moment in Gérôme's long and prolific career.

But this is also a record of fact, an illustration of Gérôme's travels with his student, Paul Lenoir. As Lenoir recalled upon their arrival at the site: "By the orders of the dragoman, and almost in a traditional manner for those of us who had visited Egypt before, our tents arose, as if by enchantment, under the shade of an enormous sycamore, which insisted on flourishing in the midst of the sand; supplemented by three palm trees ... Camels, donkeys, tents, escort, donkey-boys, camel-drivers, our luggage, and ourselves all found ample room under its benevolent branches ... " (quoted in Fanny Field Hering, *The Life and Work of Jean-Léon Gérôme*, New York, 1892, p. 132).

This catalogue note was written by Emily M. Weeks, Ph.D.

Painted in 1893, Goeneutte has shown a plein air artist working on the banks of the Oise. Seated on his folding chair, easel in hand and paint box by his side, his small white dog is his only travelling companion.

Norbert Goeneutte

FRENCH, 1854 — 1894

ARTIST SKETCHING ON THE BANKS OF THE OISE,
signed *Norbert Goeneutte* and dated *1893*
(lower left)
oil on panel
17 7/8 by 21 1/2 in. (45.4 by 54.6 cm.)

PROVENANCE

Sale: Sotheby's, London, November 18, 2003, lot 317
Stoppenbach and Delestre, Ltd., London
Private Collection (acquired from the above)

Located eighteen miles northwest of Paris, Auvers-sur-Oise became a popular artists' colony in the mid-19th century. It was initially discovered by Corot and then in the 1860s by Daubigny, who eventually chose to settle there. With its charming village and picturesque location on the Oise River, easily reachable by train from Paris, Auvers continued to appeal to the next generation of artists; frequent visitors included Pissarro, Renoir, Cézanne, Gauguin and Van Gogh. The bucolic setting also attracted Norbert Goeneutte, who moved there in 1891, and remained until his death in 1894.

Painted in 1893, Goeneutte has shown a plein air artist working on the banks of the Oise. Seated on his folding chair, easel in hand and paint box by his side, his small white dog is his only travelling companion. Perhaps it is early springtime, judging from the small buds that appear on the trees and we may guess that this is one of the painter's earliest outdoor outings after the winter months. Unfortunately, the identity of the artist remains a mystery, as does the painting on his easel. Yet, even in his anonymity, this artist may be seen as representing any number of the painters, who made the journey to Auvers to work along its scenic riverbanks.

"Now I also have a large Heilbuth in duplicate, By the water's edge, the figure of a lady, she's sitting on part of a tree-trunk ... it's very beautiful."

- VINCENT VAN GOGH TO ANTHON VAN RAPPARD, FEBRUARY 13TH, 1883

Ferdinand Heilbuth

FRENCH, 1826 — 1889

WOMAN READING AT THE SEASHORE
signed *F. Heilbuth*
(FH in ligature, lower right)
watercolor and gouache on paper
14 1/2 by 20 5/8 in. (36.8 by 52.3 cm.)

PROVENANCE

W.A. Van der Grient, Brussels
Sale: Sotheby's, London, June 23, 1988, lot 747

The Channel coast provided subject matter for French artists throughout the 19th century. In the early to mid 1800s, the attraction was the rustic fishing villages with their local population, as depicted in works by artists such as Eugène Isabey. However, with the rapid expansion of the French railroad system during the Second Empire, access to coastal towns became easier and less expensive, resulting in rapid development of the tourist industry for not just the affluent, but also for the middle class. Beachside resorts sprung up in nearly every channel town, and the influx of summer vacationers provided new subjects for the next generation of painters led by such artists as Courbet, Monet and Boudin.

It was in the early 1870s, possibly at the urging of his close friend, Edouard Manet that Heilbuth turned his attention to contemporary scenes, and *Woman Reading at the Seashore* most likely dates from this decade. As was the fashion, she wears a coat and hat to shield her ivory complexion from the sun; her parasol is left momentarily unfolded by her side, freeing her gloved hands to read a letter. Other vacationers sit on the beach or pull skiffs to shore, and small sail boats can be seen on the horizon. The sky, the sea and the pebbled shore are especially naturalistic, made all the more convincing by Heilbuth's mastery of the watercolor medium.

The artist's well-developed technique evidenced in works like *Fillette à l'oiseau* is a testament to his training at the École des Beaux-Arts under François Edouard Picot, who also taught William Bouguereau.

Emile-Auguste Hublin

FRENCH, 1830 — 1897

A WOMAN OF THE EMPIRE, circa 1902
signed *E. Hublin* and dated 1872 (lower right)
oil on canvas
48 3/4 by 28 1/2 in. (123.8 by 72.3 cm.)

PROVENANCE

Private Collection (acquired circa 1908–1910)
Thence by descent

Not enough is known about Emile-Auguste Hublin, an artist from the city of Angers, one of Europe's most important cultural and intellectual centers in the 15th century. Like many aspiring young artists from the provinces, Hublin was drawn to Paris to train at the École des Beaux Arts; he arrived there in April 1855. Hublin excelled in his Academic training, clearly evident in the perfection of detail that characterizes our picture; one immediately recalls similar works by Bouguereau and Breton. However, Hublin chose to depict a more realistic, less idealized view of rural life, which also suggests the influence of artists such as Courbet and Millet.

Hublin was clearly aware of the diversity of the submissions to the long-awaited *Exposition Universelle*, which opened in May 1855, just one month after his Paris arrival. He also would have seen the forty paintings that Courbet installed in his *Pavillon du réalisme*. It is accurate to say that Hublin's art marries the best of the Academic technique, with a more honest, realistic observation of rural (peasant) life. In almost all of his paintings of peasants, Hublin shows mended garments; strips of worn velvet sewn onto rustic muslins. Peasant girls did not wear velvet and one may surmise that these pretty embellishments had their origins in the fancy dresses of the local elite, later to be donated to the village church and repurposed by the peasant class.

We may never know why Hublin did not become a more well-known artist. He clearly painted in the same style and used subjects similar to those of Bouguereau and Breton, both of whom became famous and very successful. In fact, while Edward Strahan listed dozens of paintings by Bouguerau and Breton in his 1879 *Art Treasures of America*, only one work by Hublin is mentioned in a Kentucky collection.

Flaming June is among the most famous masterpieces of the 19th century.
In the present study we see the moment the masterpeice was fully conceptualized.

Frederic Leighton

BRITISH, 1830 — 1896

Study for *FLAMING JUNE*, 1895
oil on canvas
4 1/2 by 4 3/8 in. (11.4 by 11.1 cm.)

PROVENANCE

Sir George Henschel (1850–1934), Bedford Gardens, London, acquired directly from the artist and sold, Christie's, London, July 14, 1916, lot 15 (note Christie's London stencil on stretcher bar: 176CL)

William Lever, 1st Viscount Leverhulme (1851–1925), acquired at the above sale through Gooden & Fox

Sale: *The Leverhulme Collection,* Sotheby's, Thornton Manor, Mereyside, June 26–28, 2001, lot 401, illustrated

The Fine Art Society, London

John Schaeffer, Sydney, Australia (acquired from the above,circa 2003)

Acquired from the above, 2015

EXHIBITED

London, Leighton House Museum, March–May 2010

London, Leighton House Museum, *Victorian Visions: Nineteenth-Century Art from the John Schaeffer Collection,* April 26–September 23, 2012

New York, The Frick Collection, *Leighton's Flaming June,* June 9–September 6, 2015

LITERATURE

"George Henschel," Musical Times, March 1, 1900, p. 159

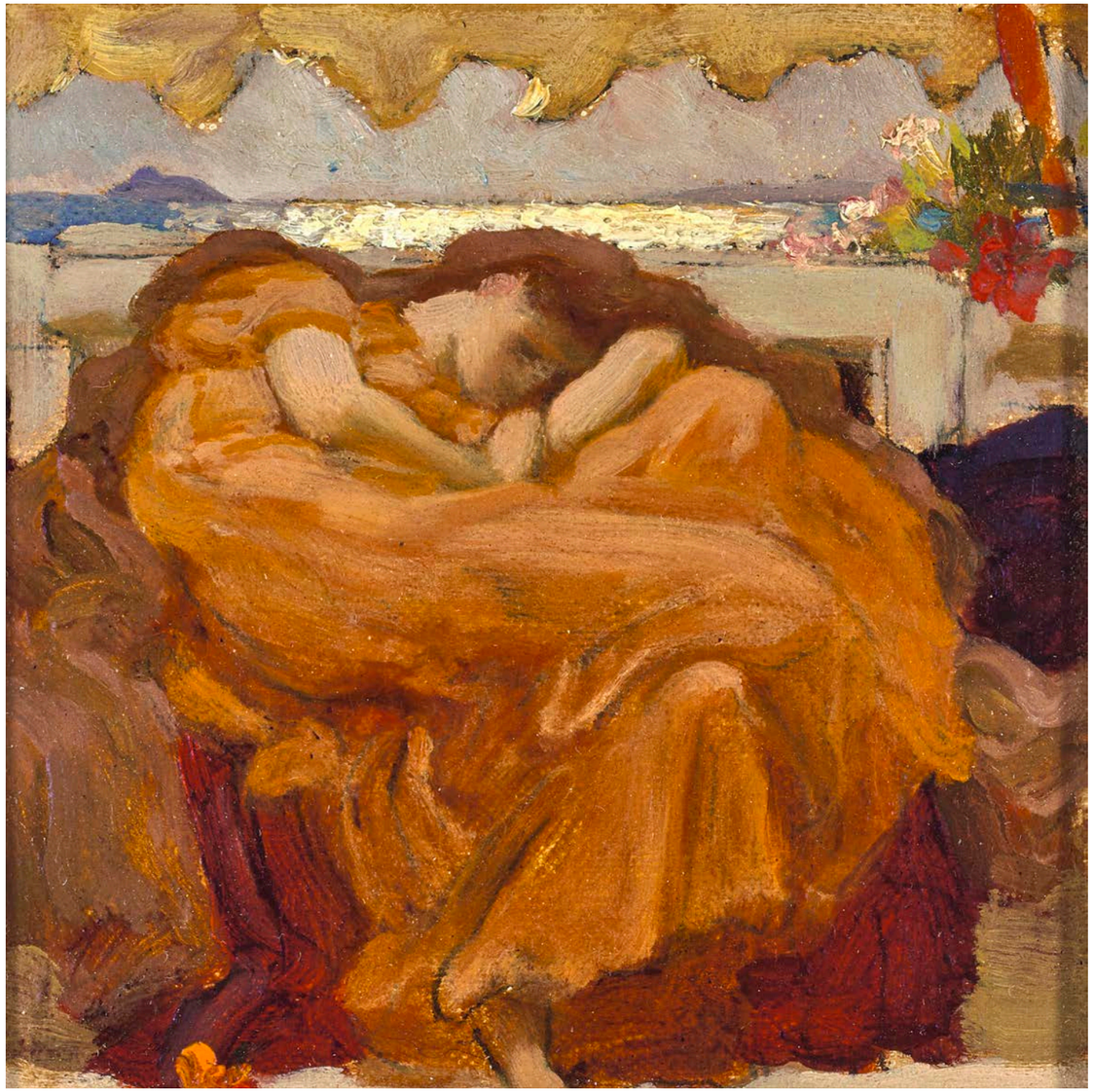
Leonée and Richard Ormond, Lord Leighton, New Haven and London, 1975, p. 173, no. 389

Antique Trade Gazette, July 4, 2001, p. 1, illustrated

Burlington Magazine, vol. 145, no. 1206, September 2003, illustrated (np)

Richard Beresford, *Victorian Visions: Nineteenth Century Art from the John Schaeffer Collection*, exh. cat., Sydney, 2010, pp. 108–109, illustrated in color

Susan Grace Galassi and Pablo Pérez d'Ors, *Leighton's Flaming June*, exh. cat., New York, 2015, pp. 13–15, illustrated in color, p. 14



Frederic Leighton's most iconic painting, *Flaming June*, is a testament to the aesthetic and philosophical interests of an artist with investments in both Academic Classicism and the Avant-garde. His refined technique, traditional process, and intellectual subject matter set him apart from many of his contemporaries, and yet his commitment to the ideal of "art for art's sake" and pursuit of beauty as the true value in art align him with some of the most progressive artists of the period.

Painted and exhibited at the Royal Academy in 1895, *Flaming June* (see secondary image opposite) belongs to a group of late works featuring idealized female figures: robust and sensual women cast as sibyls, muses, or nymphs. Specifically, it is an evocation of one of Michelangelo's most erotic images, *Leda and the Swan* of 1529. A beautiful young woman in a vivid orange gown is seated in profile. Asleep, the configuration of her body is visible through the lush, transparent drapery, conveying a sense of her physical presence and sexuality. Resembling a bas-relief, she is positioned within a spare classical setting, including a marble terrace, bouquet of oleanders, and decorative awning bordering the suggestion of the sea in the distance.

In addition to Renaissance sources for the figure, comparisons have been made to the sleeping women of Edward Burne-Jones' Briar Rose paintings, executed between 1873 and 1890 (Buscot Park, Oxfordshire), George Frederic Watts' allegorical representation of *Hope* (various versions, including one at the Watts Gallery, Compton), and *The Dreamers* by Albert Moore (Birmingham Museum and Art Gallery). The classically inspired architectural setting and other components of the painting can be likened to Sir Lawrence Alma-Tadema's paintings from 1880 onward, such as *Sappho and Alcaeus* (Walters Art Museum, Baltimore). Because Leighton was a cosmopolitan and literate individual, the painting might also be read in relation to themes and symbols of Victorian literature. In Victorian poetry, sleep is often suggestive of death, while oleanders are symbolic of danger, and these associations add to the enduring allure and mystery.

While there is no definitive interpretation for this masterpiece, Leighton's creative process is well documented: beginning with an idea, he then developed the pose, format, and composition through meticulous studies of a live model, and determined the palette in oil sketches. In 1890, the art critic Gertrude Campbell praised Leighton's careful methodology: "A picture by him is but the last stage of a long and laborious artistic process, a building up bit by bit of the whole composition in every detail" (as quoted in Susan Grace Galassi and Pablo Pérez d'Ors, *Leighton's Flaming June*, exh. cat., New York, 2015, p. 29). The present study highlights Leighton's mastery of drawing and design: here he established the color harmony and refined the composition, working through the most significant aspects of the final image.

"When future generations of art historians reconstruct these years [later 19th century painting], may they not forget Fernand Pelez!" - ROBERT ROSENBLUM, *THE APE OF NATURE*, 1981

Fernand Pelez

FRENCH, 1848 — 1913

SANS ASILE (HOMELESS), 1883
signed *Pelez* (lower left)
oil on canvas
30 1/2 by 53 1/2 in. (77.5 by 136 cm.)

Fernand Pelez was an Academically trained painter, who, like several other well-known artists of the period emerged from the workshop and tutelage of Alexandre Cabanel. Not surprisingly, his earliest works from the 1870s did not stray far from traditional Salon subjects, and in this he had some success. These early Salon entries were often sufficiently well regarded to be purchased by the French State. This would normally be considered a boon to the career of an artist and a source of encouragement along the well-established Academic path. But this was not to be the path he took.

Pelez apparently experienced a radical shift in artistic sensibility around this time which would be expressed by his choice of subjects for submission to the Salons of the 1880s and for the rest of his career. He would turn his well-honed Academic skills to the depiction of figures and scenes of the desperate and unfortunate of Belle Époque Paris – the homeless, child beggars, old men standing in bread lines, washerwomen and circus performers. The social implications of these iconoclastic and masterfully executed works had the effect one would expect at the time: critics often protested and official patronage dropped off.

Sans Asile was one of these pictures and his submission to the 1883 Salon, and also to the *Exposition Universelle* in 1889. More specifically, our painting is a previously unknown reduction of *Sans Asile*. It was not unusual for artists to make replicas of their paintings; this was a standard practice for many painters ranging from Bouguereau and Cabanel to Courbet.

There already existed an established tradition of depicting homeless or beggar families in art; artists such as Alexandre Antigna, William Bouguereau and Paul Delaroche had also painted the subject. Pelez, however, brings a new level of pathos to the interpretation, which previously had been more romanticized. Indeed, in *Sans Asile* we see a haggard and exhausted mother, aged beyond her years, nursing a baby, surrounded by her four older children. Their clothing and blankets are thread-bare, their few possessions forming a still-life on the right side of the composition. Mother and son stare out at the viewer. The mother's expression is one of blank, weary resignation; the young boy's eyes flash resentment and defiance. To help drive the point home, they are ironically placed against a backdrop of advertisements proclaiming a Grande Fête and dancing.

The scene in *Sans Asile* cannot help but bring to mind the Naturalist writings of Émile Zola, especially his novel *l'Assommoir*, a story of poverty and desperation set in the working class neighborhoods of Paris in the 1870s. Pelez paints what Zola writes about. In memorializing the tragic plight of the less fortunate; his subjects become more than art, they become a social commentary charged by a realism that is raw and uncensored. Following Pelez's death, a full-page tribute was published in *The New York Sun*. His ability to champion the cause of the poor and downtrodden was not lost on the author, who wrote: "In calling him the painter of tramps, outcasts, the unfortunate, the world does not rightly christen him. He was a mystic, he bestowed on beggars the purest, finest pictorial execution that dreams can conceive. His brush has wiped tears of unjust sorrow from the face of the unhappy" (*The New York Sun*, 1914).

And as for his loss of official approval, it was only temporary. Today, *Sans Asile* is in the collection of the Petit Palais, having been part of a larger acquisition of Pelez's paintings by the City of Paris in 1913 shortly after his death that same year. One can only guess what would have motivated such a purchase, given that the vagaries of fashion in art would seem not to have worked out in his favor. It may have been that, as art historian Robert Rosenblum put it in his comprehensive treatment of Pelez's work: "... it also seems possible that, beneath his Academic surfaces, Pelez was even for his time a singularly powerful and original artist and not one of type." (Robert Rosenblum, "Fernand Pelez, or The Other Side of the Post-Impressionist Coin," in *The Ape of Nature, Studies in Honor of H.W. Janson*, New York, 1981, p. 714).

"Blessed are they who see beautiful things in humble places where other people see nothing." - CAMILLE PISSARRO

Camille Pissarro

FRENCH, 1830 — 1903

PAYSAGE À LA VARENNE-SAINT-HILAIRE, 1863
signed *C. PISSARRO* and dated *1863* (lower right)
oil on panel
7 1/2 by 9 1/2 in. (19 by 24.1 cm.)

PROVENANCE

Charles Madvig, Paris

Dr. Emil Haefely, Basel

James Emil Haefely (1957)

Private Collection, Switzerland

EXHIBITED

Bern, Ausstellung, January 19 – March 10, 1955, no. 5

LITERATURE

Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro*, Paris, 1939, p. 80, no. 23

Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, Paris, 2005, vol. II, p. 79, no. 72 (illustrated)

It is no accident that Pissarro's 1863 depiction of a farmstead at *La Varenne-Saint-Hilaire* immediately recalls the work of Corot. The simple, almost block-like structure of the buildings, the wide range of overlapping shades of green in the background, which define and delineate the trees, together with the figures, identifiable only through quick dabs of paint were all trademarks of the older master's technique. As a young artist, enrolled at the École des Beaux Arts, Pissarro sought out Corot for instruction and Corot's advice was to paint small sketches, study light and the tonal variations in color. In fact, in the catalogues for the 1864 and 1865 Salons, Pissarro calls himself a student of Corot.

This is a Pissarro that we rarely see. Like many of his contemporaries, Pissarro took refuge in England at the outbreak of the Franco Prussian War; he moved to London with his family in September 1870. Pissarro abandoned his house and studio in Louveciennes, and when he returned in June 1871, he found it had been ransacked with most of his paintings destroyed. The English painter and critic, Walter Sickert described the scene: "When the war of 1870 broke out, his [Pissarro's] house was exposed to the fire of the fort Mont Valerien. He was compelled to leave Louveciennes and his studio filled with canvases. As he had never sold a picture, it was practically his accumulated life work he left behind. The canvases were destroyed, either by the invading army or by the pillage that followed in its wake." (Walter Sickert, Introduction to the *Catalogue of the Exhibition of Pictures by Camille Pissarro* held at Stafford Gallery, St. James's, 1911, pp. 3–8.)

Pissarro would go on to exhibit on all eight of the landmark Impressionist exhibitions from 1874–1886 and at the end of his career he became affiliated with the work of the Neo-Impressionists and Georges Seurat. However, it is in the early *plein air* studies from the early 1860s, rarely seen because of the consequences of war, that we glimpse the origins of what would become his most beautiful landscape paintings of the late 1860s.

There is a sense of monumentality in this miniature panorama, and a clear understanding of atmosphere as well as distance conveyed by layers of color representing trees, a meandering river, snow-capped mountains, heavy white clouds and a blue sky.

Théodore Rousseau

FRENCH, 1812 — 1867

FALAISES DU SALÈVE PRÈS DE GENÈVE, 1834
signed with initials *TH.R* lower left
oil on paper laid down on panel
7 1/4 by 13 3/4 in. (18.4 by 34.9 cm.)

PROVENANCE

Sale: Sotheby's, New York, February 12, 1997, lot 169

Private Collection, USA

EXHIBITED

New York, Salander-O'Reilly Galleries, *Théodore Rousseau – The Language of Nature,* February 22–March 9, 2002

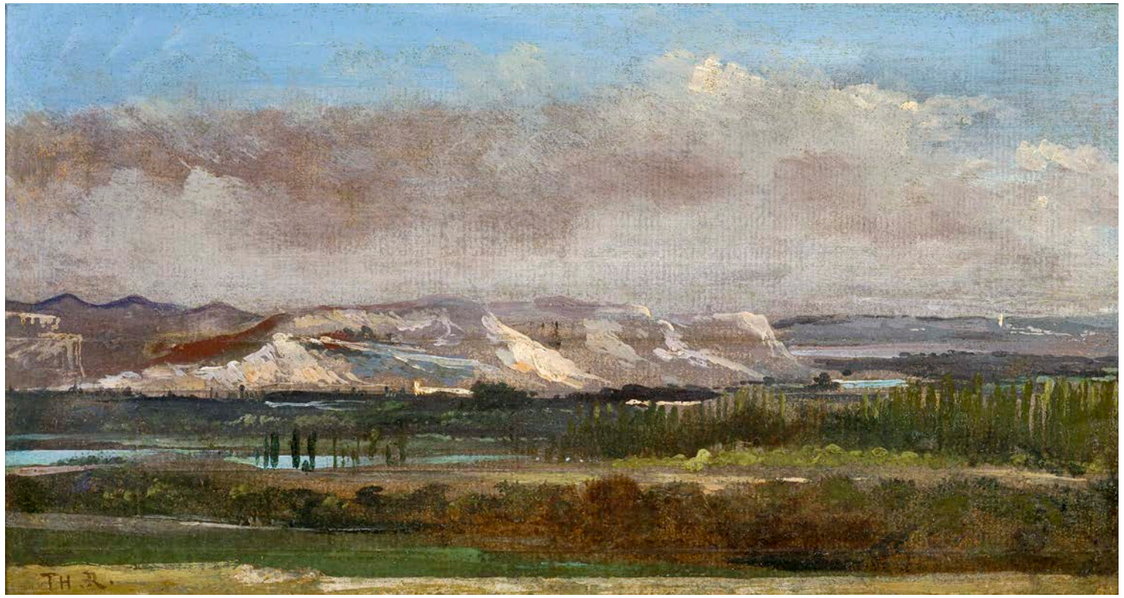
LITERATURE

Michel Schulman, *Théodore Rousseau: Catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 136, no. 152, illustrated in color (with commentary that this scene also resembles the cliffs around Grenoble)

During his lifetime, Rousseau made two significant trips to the Franche-Comté and Switzerland; first in 1834 and later at the end of his career in the 1860s. Both his father and wife were from this region, and Rousseau had visited there earlier in his youth, making drawings in a sketchbook as a young boy.

It was while travelling into Switzerland through France in 1834 that Rousseau began one of the most monumental and important compositions of his career, *Mont Blanc seen from La Faucille, Storm Effect* (Copenhagen, Ny Carlsberg Glyptotek); a painting he re-worked in his studio until the end of his life. Our painting, which depicts the Saleve mountain range near Geneva, was also executed in 1834. While small in scale by comparison, it shares many similarities with the Glyptotek picture. There is a sense of monumentality in this miniature panorama, and a clear understanding of atmosphere as well as distance conveyed by layers of color representing trees, a meandering river, snow-capped mountains, heavy white clouds and a blue sky. There can be no doubt this was a plein air work; executed on paper, portable and easily transported back to Rousseau's studio, where it most likely provided a memory of his trip and an ongoing source as he continued to revise *Mont Blanc seen from La Faucille, Storm Effect.*

Brame & Lorenceau has confirmed the authenticity of this work and that it is included in their Archives on the artist.



"At all hours, in all seasons, Fontainebleau always offers impressions that penetrate the human soul and excite a lively poetry." - THÉOPHILE THORÉ, 1847

Théodore Rousseau

FRENCH, 1812 — 1867

GORGES D'APREMONT, EFFET DE PLUIE, 1834
signed with ititials *TH.R* (lower left)
oil on panel
7 1/2 by 13 7/8 in. (19 by 35.2 cm.)

PROVENANCE

Daniel Katz, London.

Private Collector, Italy (acquired from the above)

LITERATURE

Rolande and Pierre Miquel, Théodore Rousseau : 1812–1867, Paris, 2010, p. 211 (illustrated)

This work has been authenticated to Michel Schulman.

Rousseau stands out as one of the premier landscape painters of the 19th Century. Even among fellow artists his singular dedication and talents for this genre were recognized. Eugène Fromentin observed:

> "In nature, he [Rousseau] discovers thousands of completely new things. The repertoire of his sensations is immense. Every season, every hour of day, evening, and dawn, all the inclemencies of weather, from the hoarfrost to the dog days; every altitude, from the strand to the hills, from the downs to Mont Blanc; the villages, meadows, copses, forests, the naked earth, and the foliage with which it is covered-there is nothing that has not tempted him, stopped him, won him over by its interest, persuaded him to paint it." (Eugène Fromentin, *Les maitres d'autrefois*, Paris, 1876, p. 277).

The Barbizon region in particular seems to have exerted a pull on Rousseau. It may have started with a brief stop-over to paint in the Forest of Fontainebleau in the 1820s. This area, with its vast terrain of dark forest interiors and sunlit clearings, coupled with dramatic rocky plateaus and gorges provided a virtually endless source of inspiration for the landscape painter. Nearly twenty years after his initial acquaintance Rousseau returned yet again, this time to make his home in the nearby village of Barbizon. The time he spent in the region allowed him the familiarity to perceive and be inspired to record the subtleties of light at different times of day and varied atmospheric conditions. Rousseau had apparently found his muse – he remained there until his death in 1867 often composing plein air studies of which the present picture is an example.

This view of the Gorges d'Apremont was executed in Barbizon in 1858. It shows the gorge in the volatile conditions of an approaching storm. The panoramic point of view of this quickly moving weather system allows the artist to depict the varying conditions that occur in rapid sequence, simultaneously. Thus, we witness the wind and gathering clouds, the rain, and the distant promise of bright sunshine. To create a convincing downpour, Rousseau has applied diagonal lines of paint set against quick dabs of colored pigments for the clouds and landscape. The overall effect is dramatic turbulence and movement and a broad palette of color.

Rousseau was not the only artist to paint a rain storm. The theme had also been the subject of both John Constable and Gustave Courbet, two artists, who like Rousseau, had also been inspired to paint the enormous energy and drama of nature's ever-changing landscape.

The first owner of Champs à Barbizon was the artist, Paul Signac, Seurat's younger friend and direct disciple.

Georges Seurat

FRENCH, 1859 — 1891

CHAMPS À BARBIZON (FIELD IN BARBIZON), circa 1882
oil on panel
7 1/2 by 9 1/2 in. (19 by 24.1 cm.)

PROVENANCE

Paul Signac, Paris

Joseph Hessel, Paris

Pierre Matisse, New York, 1928–1958

Mr. Julian I. Raskin, Scarsdale, New York (acquired from the above in 1958)

By descent from the above (until 2015)

Dickinson, London (2015)

American Private Collection (acquired from the above in 2015)

EXHIBITED

Paris, Galerie Bernheim Jeune, Retrospective Georges Seurat, Dec. 14, 1908–Jan. 9, 1909, no. 210 (hors catalogue)

Philadelphia, Philadelphia Museum of Art, 1935

Paris, Galerie Paul Rosenberg, Georges Seurat, Nov. 10–Dec. 26, 1936, no. 4 (titled Orée de Bois, Barbizon)

Providence, Rhode Island School of Design, Museum of Art, 1942, no. 65

New York, Wildenstein, Seurat and his Friends, Nov. 18–Dec. 26, 1953, no. 11

New York, The Museum of Modern Art, Seurat, paintings and drawings, Mar. 24–May 11, 1958 (hors catalogue)

LITERATURE

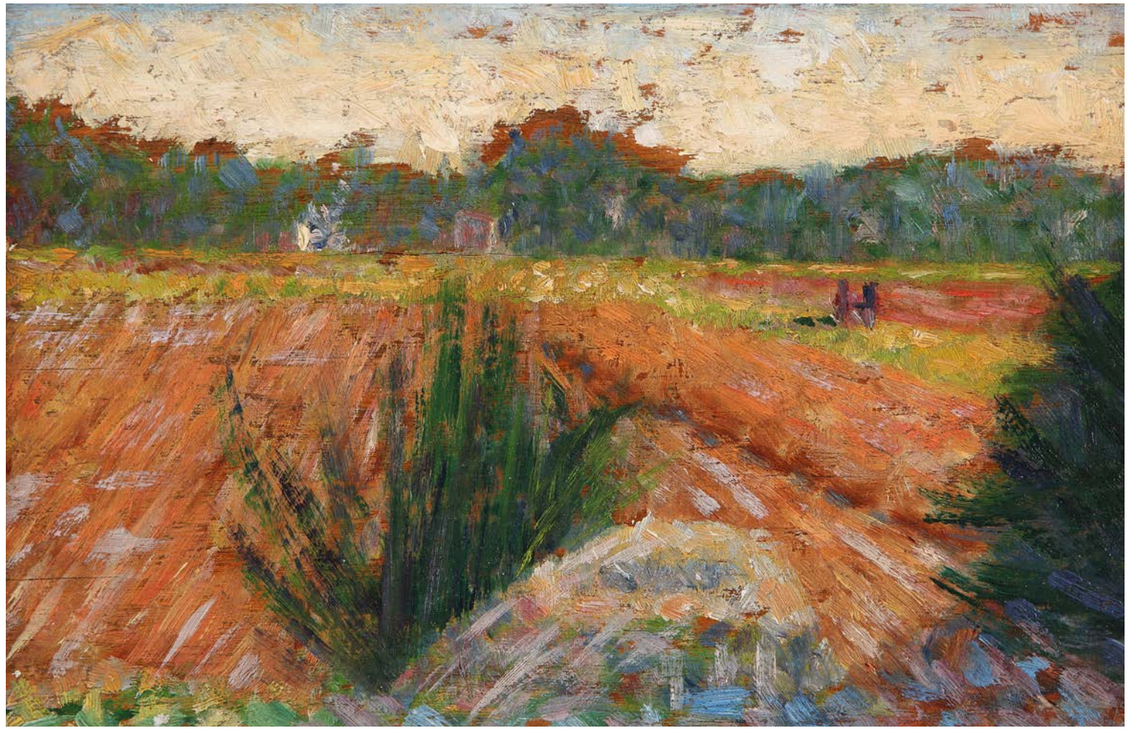
Henri Dorra and John Rewald, Seurat, Paris, 1959, p. 36, no. 37, illustrated

César M. de Hauke, Seurat et son Oeuvre, Paris, 1961, vol. I, no. 22, illustrated pp. 15, 264

Georges Seurat's contribution to the evolution of modern art is remarkable in that it happened in such a short span of time; Seurat died at the age of 31 in 1891. After a year and a half stint at the École des Beaux Arts, Seurat abandoned his training to follow in the footsteps of earlier artists, especially Théodore Rousseau. It is probably no accident that Seurat was drawn to Barbizon early in his career. Like Rousseau, who would fill his backpack with small mahogany panels and set up his easel in the fields and forests around Fontainebleau. He carried a small artist's paint box that was designed with slats to hold standard size wood panels, easily transportable and readily available for painting outdoors.

Painted in 1882, the period of most of Seurat's plein air studies, *Champs à Barbizon* is a vibrant study of the furrowed fields around Barbizon. Two peasants plow the earth and the surrounding forest can be seen in the distance and also in the foreground of the composition, where Seurat most likely set up his easel. In his trademark fashion, Seurat exposes the wood of the panel to create dimension behind the distant silhouette of the forest. While Seurat's pure "pointillist" studies (done primarily for *La Grande Jatte*) date two years later, the origins of this style are clearly evident in the present painting, where the quick, small dashes of juxtaposing color define the subject matter. While it is known that Seurat was influenced by Eugène Delacroix's use of "broken colors", it is also evident that the pastel technique and palette of Jean François Millet were on Seurat's mind when he painted Champs à Barbizon. Seurat was clearly aware of Millet's pastels with their quick hatches and dashes of color.

The first owner of Champs à Barbizon was the artist, Paul Signac, Seurat's younger friend and direct disciple.



“We stand on the brink of a revolution in the arts.”- STENDHAL, 1820

Gallery 19C