

# JEAN-FRANÇOIS HEIM

TABLEAUX - DESSINS - SCULPTURES



## JEAN-HONORÉ FRAGONARD

Grasse 1732 - Paris 1806

French school

### THE WATERING PLACE

Oil on canvas

H. 0,515 m ; W. 0,63 m

DATE: ca. 1763-1765

#### PROVENANCE:

Madame de Saint-Sauveur; her sale, Paris, February 12, 1776, lot 53

Randon de Boisset; his sale, Paris, February 22, 1777, lot 230, for 1 650 *livres* to Mercier

Anonymous sale, Paris, May 23, 1780, lot 40, for 800 *livres*

Possibly the comte de Choiseul Gouffier, by 1783

Duc de Choiseul; his sale, Paris, December 10, 1787, lot 67, for 610 *livres* to Dulac

Anonymous sale, Paris, July 8, 1793, lot 14

Laperlier; his sale, Paris, April 11-13, 1867, lot 33

Hippolyte Walferdin; his sale, Paris, April 3, 1880, lot 14

Mme Charles Kestner, by 1889

G. de Lauverjat.

Arthur Vieil-Picard

Private Collection, Switzerland

Private Collection, New York

#### EXHIBITIONS:

Paris, Salon de la Correspondance, August 1783, no. 156 (or 157).

Paris, Galerie Martinet, *Catalogue de tableaux et dessins de l'école française, principalement du XVIIIe siècle tirés de collections d'amateurs*, 1860, no. 158 (said to belong to M. Walferdin).

London, Royal Academy, *European Masters of the Eighteenth Century*, 1954-1955, no. 210.

Zurich, Kunsthaus, *Schönheit des 18. Jahrhunderts*, 1955, no. 92.

134, rue du Faubourg Saint-Honoré, 75008 Paris, France

Tél. : +33 1 53 75 06 46 - Fax : +33 1 53 75 06 50

jean.f.heim@galerieheim.fr - www.galerieheim.com

Jean-François HEIM – EURL au capital de 7622,45 €

RC Paris : B 391 376 415 code APE : 525 Z

N° d'identification européen FR 32391376415

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Tokyo, National Museum of Western Art; Kyoto, Municipal Museum, *Fragonard*, March-June 1980, no. 29.

Paris, Galeries Nationales du Grand Palais; New York, The Metropolitan Museum of Art, *Fragonard*, September 1987-May 1988, no. 92.

### LITERATURE:

*Le Journal de Paris*, March 25, 1777, no. 84, p. 2, no. 230.

Edmond and Jules de Goncourt, *Fragonard*, Paris, 1865, p. 339.

Le Hir, « Compte-rendu de la vente du 11-13 avril 1867 », *Journal des amateurs d'objets d'art et de curiosité*, 1867, p. 128.

Roger Portalis, *Honoré Fragonard, sa vie, son œuvre*, Paris, 1889, p. 127, 269, 289.

Pierre de Nolhac, *J.-H. Fragonard, 1732-1806*, Paris, 1906, p. 140.

Georges Wildenstein, « L'Exposition Fragonard au pavillon de Marsan », *Revue de l'art français*, no. 7, July 1921, p. 20.

Jacques Wilhelm, "Fragonard as a Painter of Realistic Landscapes", *Art Quarterly*, no. 11, Fall 1948, p. 302.

Louis Réau, *Fragonard*, Paris, 1956, p. 183, 186.

Georges Wildenstein, *The Paintings of Fragonard*, Aylesbury and Paris, 1960, p. 226, no. 126 (fig. 78).

Jacques Thuillier, *Fragonard*, Genève, 1967, p. 71-72.

Daniel Wildenstein and Gabriele Mandel, *L'opera completa di Fragonard*, Milan, 1972, p. 93, no. 158, fig. p. 92.

Jean-Pierre Cuzin, *Jean-Honoré Fragonard, Vie et œuvre, Catalogue complet des peintures*, Fribourg, 1987, p. 279-280, no. 110, repr. p. 280.

Pierre Rosenberg, *Fragonard*, New York, 1988, p. 195, no. 92, repr. p. 196.

Pierre Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 86, no. 131, repr.

### RELATED WORKS:

A preparatory study in bister wash is in the collection of the British Museum.

Two paintings seem to have been associated as a pendant of the present work: *Stormy Weather*, oil on canvas, H. 0,50; W. 0,61, private collection; and *The Rock*, oil on canvas, H. 0,55; W. 0,64, private collection.

Fragonard was a pupil of Jean Siméon Chardin and François Boucher. He obtained the Prix de Rome in 1752 and worked under Carle Vanloo in the Ecole royale des élèves protégés for three years. From 1756 to 1761 he studied at French Academy in Rome, at this time directed by Natoire who encouraged his pupils to work out of doors and draw landscapes. In Rome Fragonard became a close friend of Hubert Robert and the Abbé de Saint-Non. Fragonard and Robert worked a lot together in the country side and influenced each other profoundly in style. During the summer of 1760 a visit to the villa d'Este at Tivoli was going to have a decisive impact on Fragonard's artistic career.

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On his return to Paris in 1761, Fragonard undertook a series of landscapes close in style to Dutch 17<sup>th</sup> century painting. *The Watering Place* reveals a direct influence of Dutch 17<sup>th</sup> century landscapes on the aesthetics of that time. Fragonard's admiration for Jacob van Ruisdael, whose influence is evident in the present picture, was already brought to light. With great subtlety Fragonard shows condensed and sometimes threatening clouds that find an echo with the rough terrain and the silhouettes of trees. The artist adds rural figures, often heightened with lively red, and also animals at a watering place. Far from a simple imitation, Fragonard reinterprets the style of his predecessors according to his eighteenth century sensibility.

Whether or not Fragonard actually ever travelled to Holland remains uncertain. However, he could easily have studied Dutch 17<sup>th</sup> century landscapes in private collections in Paris. French collectors in the second half of the 18<sup>th</sup> century had a great passion for this genre and some of the finest examples could be found in their collections. Pierre-Louis-Paul Randon of Boisset, Receiver General Finance, who briefly owned our painting, had amassed one of the most important collections of 18<sup>th</sup> century Paris, including over a hundred Dutch paintings.

*The Watering Place* may at one time have been associated as a pendant with another painting by Fragonard, *Stormy Weather*, which belonged to the Comte de Choiseul Gouffier. The Comte lent two "landscapes with figures of men and animals" to the Salon de Correpondance in 1783, and some scholars believe these two paintings were, in fact, *Stormy Weather* and *The Watering Place*. In addition, watercolour versions of these two paintings were together in the Marquis de Lagoy collection in 1800, and their existence there together further suggests an association between these two compositions. Another Fragonard painting, entitled *The Rock*, has also been linked with *The Watering Place* as its possible pendant. The two paintings were in the Walferdin collection, though sold separately, and were again together in the de Lauverjat and Veil-Picard collections.

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