



FINDLAY GALLERIES

# MASTER DRAWINGS & PAINTINGS

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# MASTER DRAWINGS

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**Henri Matisse**  
(1869 - 1954)  
*Femme Allongée au Peignoir, 1928*  
Pen & India Ink on Paper  
19 x 26 Inches  
FG©131705





# Henri Matisse

(1869 - 1954)

Portrait de Femme a la Robe Personne, Nice, 1933  
Signed and Dated *Henri Matisse 1933* • Pencil on Paper  
12 <sup>7</sup>/<sub>8</sub> x 9 <sup>7</sup>/<sub>8</sub> Inches • FG©133866

Provenance:

Wally Findlay Galleries, New York, 1981  
John Berggruen Gallery, San Francisco, California  
B.C. Holland Inc., Chicago Illinois, no. c83 - 6 - 12  
Private Collection, Texas, Aneri Art Ltd., New York, 1989  
Private Collection, Washington D.C.  
Wally Findlay Galleries International Inc.

Exhibited:

Wally Findlay Galleries, New York, *Henri Matisse: Important Line and Charcoal Drawings Dating from 1905 - 1952*, November 9th - December 12th 1981

Literature & References:

Wally Findlay Galleries, New York, *Henri Matisse: Important Line and Charcoal Drawings Dating from 1905 - 1952*, Exhibition Catalog, New York, 1981, p. 24, illustrated  
Estate of Washington, D.C. Philanthropist

Provenance \*:

Authentication letter from Marguerite Duthuit.





**Balthazar Klossowski de Batthus**  
**(1908 - 2001)**

*Jeune Fille Assoupie, 1949*

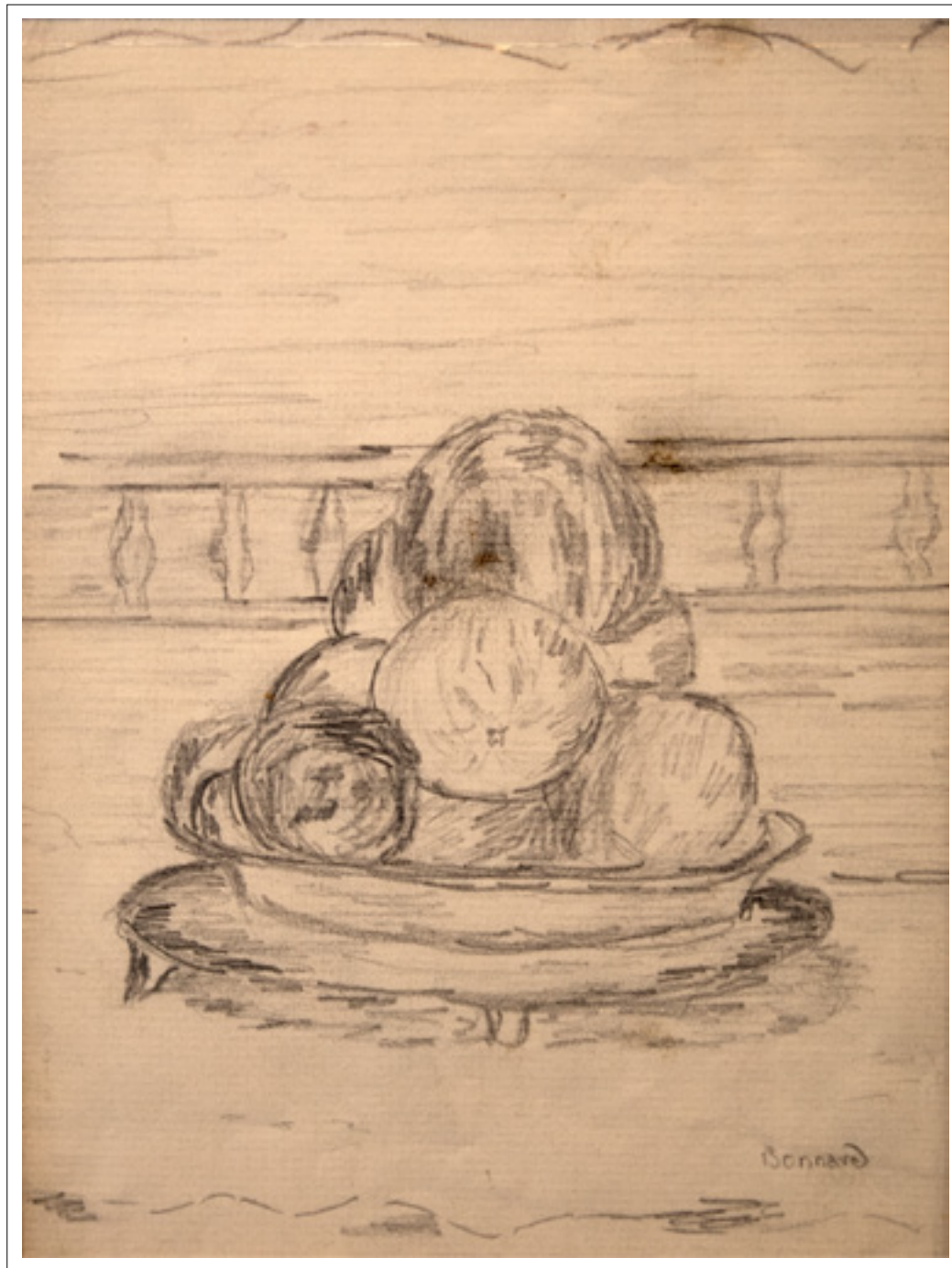
Pencil on Paper

9 x 13 Inches

FG©132028

**Pierre Bonnard**  
(1867 - 1947)  
*Jeune Femme à sa Toilette*  
Graphite on Paper  
4<sup>3/4</sup> x 6<sup>1/3</sup> Inches  
FG©139052





**Pierre Bonnard**  
(1867 - 1947)

*Nature Morte au Balcon, Antibes*

Graphite on Paper

7 <sup>2</sup>/<sub>16</sub> x 5 <sup>3</sup>/<sub>16</sub> Inches

FG©139053



**Pierre Bonnard**  
(1867 - 1947)

*Portrait de Marthe en Kimono*

Graphite on Paper

9 <sup>11</sup>/<sub>16</sub> x 10 <sup>9</sup>/<sub>16</sub> Inches

FG©139054



# Winslow Homer

(1836 - 1910)

The Breakwater, 1883  
Pencil and Watercolor on Paper  
14 1/2 x 21 1/2 Inches • FG©132030

Provenance:

Thomas B. Clarke, New York, circa 1895  
Sale, New York, American Art Galleries, Private Art Collection of Thomas B. Clarke, February 14 - 18, 1899, no. 340.  
Emerson McMillian, New York, purchased from above.  
William Macbeth, New York.  
Estate of William Macbeth, 1917.  
E.C. Badcock Art Galleries, New York, 1927.  
Dr. and Mrs. T. Edward Hanley, Bradford, Pennsylvania, 1937.  
Bernard Danenberg Galleries, Inc., New York, 1968.  
Mr. and Mrs. Murray Handwerker, Lawrence, New York, 1968  
Vose Galleries, Boston Massachusetts.  
Private Family Trust, New York.  
Sale; Christie’s New York, May 21st 1998, lot 102.  
Private Collection, New York.  
Wally Findlay Galleries International Inc.

Exhibited:

Massachusetts, Doll & Richards, *Watercolors by Winslow Homer*, December 1883, no.29, (probably).  
New York, Union League Club, The Paintings of Two Americans: Winslow Homer and Geroges Inness, March - October 1898, no. 46.  
New York, Wildenstein & Company, *Loan Exhibition of Paintings and Drawings from Hanley Collection*, November - December 1961, no. 75.  
New York, Gallery of Modern Art, *Selections from the Collection of Dr. and Mrs. T. Edward Hanley Bradford*, Pennsylvania, January - March 1967 (This exhibition also traveled to The Philadelphia Museum of Art, The Huntington Hartford Collection, and The Denver Art Museum).  
New York, Whitney Museum of Art, *Winslow Homer*, April - June 1973, no. 102 (This Exhibition also traveled to Los Angeles, California, Chicago, Illinois County Museum of Art, The Art Institute of Chicago).  
Conneticut, Whitney Museum of Art, *Winslow Homer and the New England Coast*, November 1984 - January 1985.  
New York, Woodhouse Gallery at Guild Hall, *Winslow Homer: The Pleasures of Summer*, June - July 2010.

Literature & References:

Thomas Benedict Clarke, Thomas Ellis Kirby, *Catalog of the private art collection of Thomas B. Clarke*, New York, 1899.  
W. H. Downes, *The Life and Works of Winslow Homer*, Boston, Massachusetts, 1911 pp. 106 - 107.  
International Studio, vol. 90, July 1928, p. 78, Illustrated.  
Edward T. Hanley, *Selections from the collection of Dr. and Mrs. T. Edward Hanley*, published in 3 editions: Gallery of Modern Art including the Huntington Hartford Collection, The Philadelphia Museum of Art, and the Denver Museum of Art, p. 58.  
Tony Harrison, *Winslow Homer in England*, Ocean Park Maine, 1983 p. 88.  
Gene Teitelbaum, Winslow Homer: An Annual, vol. 5, 1990.





## Camille Pissarro

(1830 - 1903)

*Les Cordonniers, 1878*

Pastel on Paper Laid Down on Board

23 <sup>7</sup>/<sub>8</sub> x 18 <sup>1</sup>/<sub>4</sub> Inches • FG©133864

### Provenance:

Dr. Goujon, Marseille

Anonymous sale, Sotheby Parke-Bernet & Co., London, March 31, 1982 Lot 159.

Anonymous sale, Christie's, London, June 19, 2000, Lot 525

Private Collection, New York

Wally Findlay Galleries International Inc.

### Exhibited:

Galerie Manzi-Joyant, Paris, *Retrospective C. Pissarro*,

January - February 1914,

no. 169 Illustrated

Nassau County Museum of Art, New York, *Long Island Collections*,

January - March 15, 2009

### Literature & References:

L.R. Pissarro & L. Venturi, Camille Pissarro, *son art - son oeuvre*, Paris,

1939, vol. 1, p. 292, no. 1539, illustrated, vol. II, pl. 296

***“Les cordonniers sont toujours le plus mal chaussés.”***

Impressionism is celebrated, universally, as an artistic movement that upheld the joys and virtues of light and nature, in their quasi infinite gamuts of interactions. It is less known that, in the late ‘70s and early ‘80s, following Degas’ suite, the impressionists began exploring the theme of the human figure in earnest. Of course, the treatment of light continued to be a permanent concern of theirs. In the case of *Les Cordonniers*, the plays of light in the treatment of these two male shoemakers at work is particularly fascinating:

1) Observed while hard at work, the two craftsmen are positioned in order to maximize the effects of the source of light on their own work. The figure on the left turns his back to us – his back shown to us in ‘contre-jour’ (backlit). The figure to the right is seen in three-quarter profile and also attempts to draw the maximum effect from the flow of daylight on his work.

2) In effect, we can say that these two craftsmen operate similarly to the artist himself, Camille Pissarro: They too, are producing work that is inherently dependent on the flow of daylight.

3) Furthermore, one senses a great deal of empathy between the artist and these two craftsmen, all but ignoring Camille Pissarro’s presence, while fully absorbed in their work and giving full attention to their





painstaking and exacting practice.

The shoemakers are depicted without any contortion, distortion, emphasis, or embellishment. Similar to Pissarro’s depictions of peasants and rural workers, field workers are to Pissarro what dancers are to Degas. These workers are not being supervised or commanded to perform tasks – they simply perform the duties necessary for a comfortable life. The loose and energetic treatment of the pastel is also reminiscent of Degas, with whom Pissarro was working almost daily between 1878 and 1882. This treatment allows the shoemakers to be integrated into the composition, albeit the separation of things and beings within the parallel planes, the urban outside the window, and the worker’s interior space. The plane on the top left is represented by a light filled window, which is broken into a horizontal and vertical grid, while the interior plane in the foreground is depicted with strong lines in blues and greens. This composition, which combines static and dynamic elements, exemplifies how Pissarro essentially painted, ‘the invisible plenitude of the world’ (paraphrasing Maurice Blanchot).

In the same way as Degas exuded deep empathy for his models, young dancers in rehearsals, whose bodies were literally aching under the pain of their rigorous, and unceasing training practice, one sees here an analogous situation with Pissarro paying a quiet, discrete, yet moving homage to these shoemakers.

In 1878-1879 (the period when *Les Cordonniers* was most likely executed) Pissarro spent most of his time in Paris looking for collectors, in order to provide for his family. Julie Pissarro, stayed in Pontoise<sup>1</sup> in the family house, with their four boys, often expressing her frustration and lack of understanding of her husband’s efforts, complaints are frequent in her letters, “I’m so unhappy, I don’t want [...] to live from hand to mouth any more. It’s always like this, it’s impossible, and you with your perpetual ‘wait, wait’.” Pissarro decided to rent a small flat in Montmartre, at 18 rue des Trois-Frères. Repeatedly throughout 1878, Pissarro appealed to the generosity of Murer, one of his remaining collectors, “Could you once again lend me fifty francs that I’ll send [to Pontoise] where they must be waiting with great impatience” [JBHI, no. 57]. In November 1878 Julie herself moved to Paris with their children, settling into a small flat, where they will stay until May 1879. That November Julie gave birth to Ludovic-Rodo, the fourth son and sixth child of Camille and Julie Pissarro. In view of his financial difficulties, Pissarro terminated the lease on their house in Pontoise for a while. *Les Cordonniers* was most likely executed during this tumultuous period – which ironically, is a period of great fecundity in Pissarro’s artistic career, when he produced some of the most stunning works with pastel in his life (as in this case with the present work).

In late June of 1878, to tide Pissarro over, Murer commissions him to paint his portrait : “It’s a matter of a hungry stomach, an empty purse, a poor devil, a – well, you understand all the variations that can be played on this theme...” [JBHI, no. 58]. Pissarro had already made a pastel drawing for him in the previous year, showing Murer at his kitchen range. Executed later *Les Cordonniers* is most closely related to this pastel work, entitled *Murer as a Pastry Cook* of 1877, and illustrated as no. 1538 in the 1939 Pissarro Catalogue Raisonné by Ludovic Rodo Pissarro & Lionello Venturi (and reproduced here for your reference). These two pastel works share similar size and are unique, as they are the only interior representations of labor and of an urban occupation. Representations of labor remained a central concern to Pissarro, most famously his representations of rural labor, representations of urban labor are far less frequent within his oeuvre, but they partíciple to the same inspiration. This pastel is a pictorial hymn to male proletarian labor and gain their fuller dimension when seen in parallel with Degas’ *Les Repasseuses*, (illustrated here) another hymn to urban proletarian labor. Camille Pissarro was a lifelong devotee and considered a “veteran” of the anarchist movement. It is important to note however, that Pissarro avoided assigning a simple illustrative function to art. He had little but contempt for art that was stained with that “taste for illustration and that despicable facility.” [JBHIII, no. 323]. It is therefore pointless to search in Pissarro’s art for a pool of signs

of his ideology transposed into a two-dimensional visual language. The shoemakers in *Les Cordonniers* do not affect theatrical poses, either they are simply themselves, without an illustration of a political or a moral thesis. Hence the sense of ease and serenity that emanates from *Les Cordonniers*. Pissarro’s respect for these shoemakers stops him from revealing their stories, knowing that their stories can never serve as a pretext for his kind of painting. As Pissarro once said : “I asked myself: what could a man of letters understand by anarchist art? Forain? So it seemed to me. Is there an anarchist art? Is there? Evidently, they don’t know. All art is anarchist when it is beautiful and well done! That’s what I think.” [JBHIII, no. 261] This narrative discretion, this expressive restraint, marks Pissarro’s work throughout his career.

He saw himself and Degas at the time as brothers in arms. They collaborated on a publication *Le Jour et La Nuit* – and he described Degas with the utmost praise when he referred to him as ‘an anarchist in art of course, and unbeknownst to him.’

*Joachim Pissarro PHD, 2018*

<sup>1</sup> The town of Pontoise lies some thirty kilometres northwest of Paris in the region known as the French Vexin. Pissarro settled in Pontoise, living there from 1872 to late 1882.



**Camille Pissarro**  
*Murer as a Pastry Cook*, 1877,  
Pastel,  
25 9/16 x 18 15/16 (65 x 48 cm),  
No. 1538 in the Pissarro Catalogue  
Raisonné by Ludovic Rodo Pissarro &  
Lionello Venturi.



**Edgar Degas**  
*La Repasseuse*, 1869  
Charcoal, White Chalk, and Pastel on Paper  
Musée d’Orsay



**Edgar Degas**  
*Repasseuse*, 1884-1886  
Oil on Canvas  
Musée d’Orsay

Childe Hassam  
(1839 - 1955)

The Willows and the Bather, 1905  
Watercolor, Charcoal and Gouache on Paperboard  
14 1/4 x 10 Inches • FG©125825

Provenance:

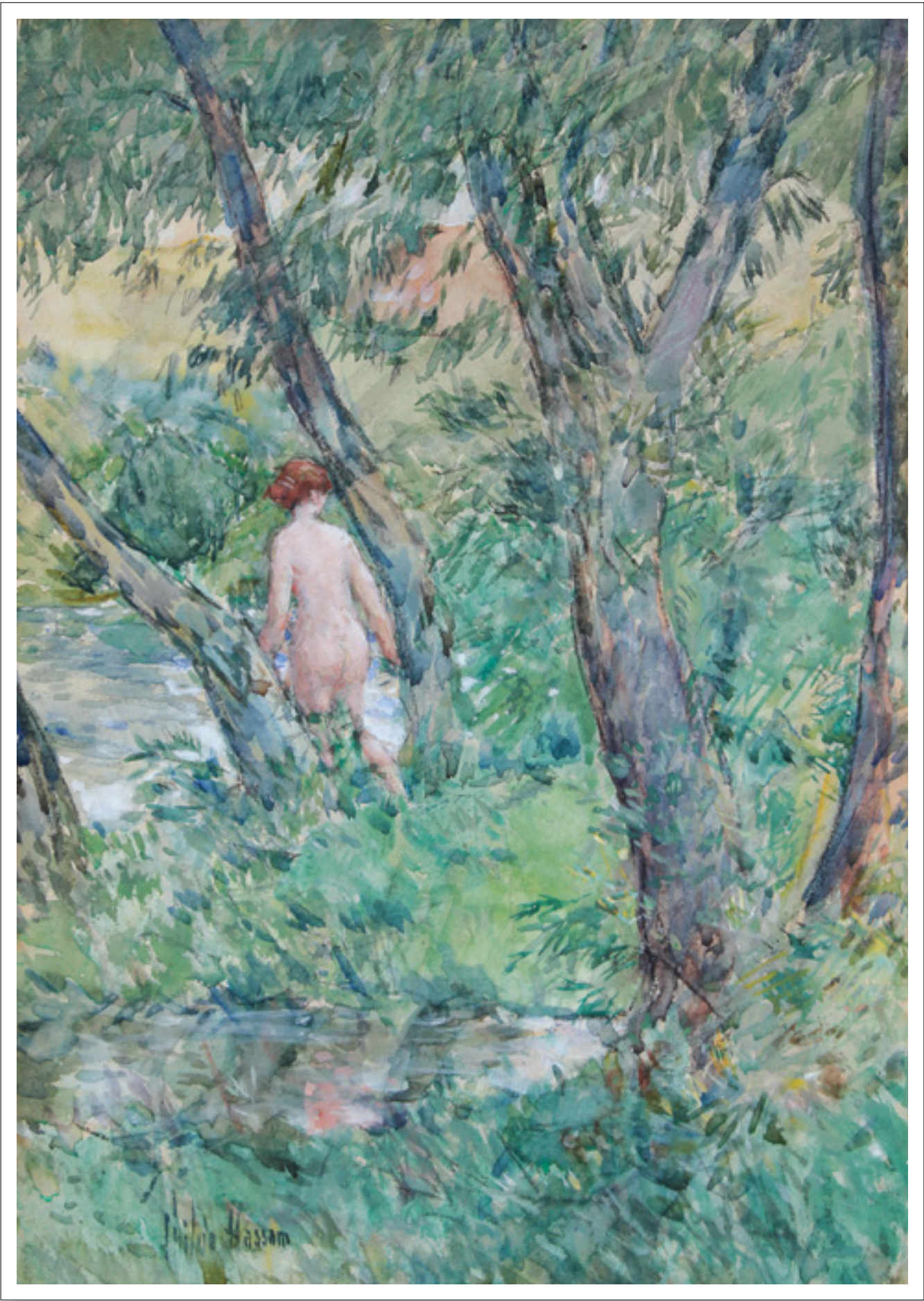
The Milch Gallery, New York, possibly acquired directly from the artist.  
Mrs. Irma Rudin, New York. Berry- Hill Galleries, New York.  
Dr. and Mrs. Jhon Hashim, 1975  
Private Collection, New York.  
Wally Findlay Galleries

Exhibited:

Washington. D.C., Adams-Davidson Gallery, Masters of the Medium, April - May 1988, no. 15  
(as Bather among the Willows)  
Nassau County Museum of Art, Tiffany and the Gilded Age, September 2008 through January 2009.

Notes:

This watercolor will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming catalog raisonné of the artist's work.



**Edgar Degas**  
**(1834 - 1917)**

***Etude de Danseuses (Trois Danseuses) c. 1900***

Charcoal, Pastel on Thin Paper Laid on Canvas

22 <sup>1</sup>/<sub>4</sub> x 17 <sup>1</sup>/<sub>2</sub> Inches

FG©132299



**Ernst Ludwig Kirchner**  
(1880 - 1938)

*Zwei Weibliche Akte, 1923 (recto)*

*Portrait Einer Frau, 1913 (verso)*

Charcoal & Colored Crayon on Paper

20 x 14 <sup>3</sup>/<sub>4</sub> Inches

FG©133750



**Eugene Louis Boudin**  
(1824 - 1898)  
*Paysage Normand*  
Pastel on Paper  
7 <sup>3</sup>/<sub>16</sub> x 11 <sup>4</sup>/<sub>16</sub> Inches  
FG©139050





**Jean Cocteau**

***Le Baiser, 1959***

Pastel, graphite and wash on paper

11 <sup>15</sup>/<sub>16</sub> Inches in diameter

FG©139057

**Eugène Delacroix**  
(1798 - 1863)  
*Mousquetaire a Cheval*  
Ink on Paper  
8 <sup>15</sup>/<sub>16</sub> x 6 <sup>9</sup>/<sub>16</sub> Inches  
FG©139055





**Andre Derain**

*Nu*

Ink on Paper

17 <sup>15</sup>/<sub>16</sub> x 24 <sup>7</sup>/<sub>16</sub> Inches

FG©139049

**Charles Marion Russell**  
(1864 - 1926)  
*War Party, 1895*  
Watercolor on Paper  
19 <sup>2</sup>/<sub>3</sub> x 29 Inches  
FG©134369



**William Russell Flint**  
*Jennifer and Hazel on a Sandy Estuary*  
Watercolor on Paper  
18 <sup>3</sup>/<sub>4</sub> x 25 <sup>3</sup>/<sub>4</sub> Inches  
FG©136416



**Francis Picabia**  
(1879 - 1953)

*Portrait of Josephine Baker, c. 1940*

Graphite on Paper

10 <sup>9</sup>/<sub>16</sub> x 7 <sup>2</sup>/<sub>16</sub> Inches

FG©139056





**Robert Antoine Pinchon**  
**(1886 - 1943)**  
*Saint Cere, 1915*  
 Pastel on Paper  
 9 <sup>2</sup>/<sub>16</sub> x 11 <sup>9</sup>/<sub>16</sub> Inches  
 FG©139047



**Robert Antoine Pinchon**  
**(1886 - 1943)**  
*Paysage aux environs de Leipzig, 1917*  
 Pastel on Paper  
 4 <sup>15</sup>/<sub>16</sub> x 8 <sup>2</sup>/<sub>16</sub> Inches  
 FG©139048



**Robert Antoine Pinchon**  
(1886 - 1943)

*Paysage Bretonne au Chale Rouge*

Watercolor on Paper

18 <sup>2</sup>/<sub>16</sub> x 23 <sup>9</sup>/<sub>16</sub> Inches

FG©139046

**Maurice Brazil Prendergast**  
(1858 - 1924)  
*Folly Cove, Gloucester, 1915*  
Watercolor, Pastel, Pencil and Oil  
on Paper  
13 <sup>3</sup>/<sub>4</sub> x 19 <sup>3</sup>/<sub>4</sub> Inches  
FG©132260



**Kees Van Dongen**

**(1877 - 1968)**

***Femme a la Toilette***

Watercolor & Ink on Paper

17 1/2 x 12 1/4 Inches

FG©132032



**Edouard Vuillard**

**(1868 - 1940)**

***Portrait de Madame Albert Henraux, 1920***

Pastel on Brown Paper

12 <sup>1</sup>/<sub>2</sub> x 9 <sup>3</sup>/<sub>4</sub> Inches

FG©125830



**Giovanni Francesco Romanelli (attributed to)**  
***The Apotheosis of Saint Francis Xavier***  
 Pen, Pencil, Brown Ink and Ink Wash on Paper  
 14 x 8 <sup>1</sup>/<sub>16</sub> Inches  
 FG©135564



**Unknown (19th century)**

*Paris, 1887*

Watercolor over Colored Pencil on Paper

11 x 8 Inches

FG©134228



**Francois Boucher (After)**

*Christian Allegory*

Pen and Brown Ink and Gray Wash over Traced of Charcoal

10 <sup>7</sup>/<sub>8</sub> x 7 <sup>15</sup>/<sub>16</sub> Inches

FG©136627





**Tsuguharu (Leonard) Foujita**  
(1886 - 1968)

*Femme à la coupe, c. 1930*

Gouache, Watercolor, Ink and Wash on Paper

11 <sup>4</sup>/<sub>16</sub> x 8 <sup>5</sup>/<sub>16</sub> Inches

FG©127988



**Tsuguharu (Leonard) Foujita**  
(1886 - 1968)

*Femme a l'épingle, c.1930*

Gouache, Watercolor, Ink and Wash on Paper

11 <sup>4</sup>/<sub>16</sub> x 8 <sup>5</sup>/<sub>16</sub> Inches

FG©127987

# MASTER PAINTINGS

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## Camille Pissarro

(1830 - 1903)

Brise-Lames est, retour des régates au Havre, 1903

Oil on Canvas • 17 x 20 Inches

FG©133865

### Provenance:

Dr. Regendanz, Richmond.

R.C. Regendanz, G.W. Regendanz and L. Borkon, Richmond; sale, Christie's, London, June 29th 1981, Lot 18.

Hammer Galleries New York.

Anonymous Sale, Christie's New York, May 10th 1989, lot 38.

Private Collection, La Jolla, California.

Private Collection, Long Island, New York.

Wally Findlay Galleries International Inc.

### Exhibited:

Paris, Galerie Manzi et Joyant, Rétrospective C. Pissarro, January - February 1914, no. 71.

Lausanne, Switzerland, Fondation de l'Hermitage, L'Impressionisme dans les Collections Romandes, June 17th - October 21st, 1984, No. 66.

Bakersfield, Bakersfield Museum of Art, Lightness of Being,

December 2003 - April 2004 (Illustrated pl. 4).

### Literature & References:

L. R. Pissarro & Venturi, Camille Pissarro, son art - son oeuvre, vol. I, Paris, 1939, p. 263, no. 1313 (Illustrated col. II, pl. 255).

Exhibition Catalog, The Impressionist and the City, Dallas, Dallas Museum of Art, 1993, no. 151 (Illustrated in colour p. 205).

Exhibition Catalog, Camille Pissarro, Ferrara, Palazzo dei Diamanti, 1998 (Illustrated fig. 45, p. 110).

Joachim Pissarro, Camille Pissarro, New York, 1993, p. 265-267

(Illustrated no. 316, p. 265).

Joachim Pissarro and Claire Durand-Ruel Snollaerts (Wildenstein Institute), Pissarro, Critical Catalog of Paintings, 2005, vol. III, p.916, no. 1514.

### Condition:

Overall very good: 5/29/15 (preliminary) condition report from Chelsea Restoration Associate included. Full write up pending.





Le Havre occupies a particularly important place within Pissarro's biography, and his career. Here are a few of the salient features that made Le Havre strongly resonate for Pissarro:

- 1) Le Havre was the very first city in France which he saw, as a 10-year old young boy having crossed the Atlantic from his native Virgin Islands to go and study in Paris.
- 2) Le Havre was one of the last cities where he ever worked — this particular painting, one of the most successful and romantic within the whole series, was executed in the latter part of the summer of 1903, a few weeks before the artist's death (73 years old).
- 3) The Le Havre Museum was the first museum in France to acquire a painting by Pissarro — indeed, the only museum that acquired a painting by the artist during his lifetime.
- 4) Le Havre was known to Pissarro as this was where one of his closest friends, Claude Monet grew up, and trained as a young artist.
- 5) After having completed his first series of cityscapes in Rouen in 1883, then again in 1896 and 1898, and having completed a second series of cityscapes in Dieppe, in 1901 and 1902, he culminated his exploration of the main harbors in Normandy with this striking series of works depicting the harbor of Le Havre.

The group of paintings depicting the harbor at Le Havre was the last series of cityscapes undertaken by Pissarro. Le Havre was (and still is) the most important port in France, and the second most important port in Europe. Interestingly, even though this series counts some of the most striking, and, indeed, very meaningful works in the artist's career, Pissarro struggled before settling on his decision to paint there. The choice of Le Havre as a source of motifs was not an obvious one for him. He explained his doubts in a letter written to his fourth son, Ludovic-Rodo, in July 1903. It is apparent from this letter that Pissarro had originally been thinking of doing a third series in Dieppe. What had deterred him, however, were practical matters, as he was now accompanied with his wife and younger children. The quality of the meals served by the hotel in which he had previously stayed in Dieppe had become disappointing – a sous-chef had left and the quality of the food had become considerably worse: 'It's become impossible!' was Pissarro's verdict. Apparently for the first time, therefore, food was one of the factors that determined his choice of motif. In Le Havre, however, Pissarro, his wife and youngest children were served 'de la grande cuisine française', perfectly suited to the taste of 'the English and the rich', but which Pissarro nevertheless thought 'quite bad'. Julie, a native from Burgundy, found simple, provincial traditional cooking much more to her taste.

Pissarro found it taxing, to say the least, to have to reconcile to all these separate demands: finding a satisfactory motif for his work, while accommodating personal demands for a comfortable place to stay in, and serving a decent cuisine: 'The countryside is beautiful and there are certainly nice things to do, but it is the practicalities that are lacking. The hotels are never situated in good enough places.' He feared, therefore, that he would have to give up Le Havre; after weeks of ineffective search for the ideal spot, he had not even started painting, with the exception of two small exploratory oil sketches. From Le Havre they went to Honfleur and stayed at the famous Auberge Saint-Siméon where all the early impressionists stayed: 'We are sleeping at the Hôtel Saint-Siméon, famous for all the painters who have stayed here since 1830 up to the present day. In former times there was a farm under the apple trees planted in the green meadows, overlooking the sea. Boudin, Corot, Cals, Daubigny, Monet, Jongkind all passed through here.' However, Pissarro felt that things had considerably changed since 1830: nothing was left of the glorious

past of the farm Saint-Siméon: 'the stupid new proprietors have tidied it all up!... It is atrociously neat, sparkling clean, the ruler-drawn alleys are spread with sand, you cannot see the sea but from the dining-rooms; you can no longer even look at the sea from the bedroom windows. In brief, it has been made up to suit the taste of English ladies who flock there.'

This return to the sources of Impressionism was filled with nostalgia, and, in Pissarro's word, 'heartbreaking.' He also admitted to Lucien, his eldest son: "In my opinion, our meadow at Eragny is a marvel compared to all that I see here." Hoping to overcome his father's hesitations and doubts about finding a suitable motif for a new series, Rodo suggested that he come to paint in Brittany, where he himself was staying and painting. Pissarro gave three reasons why he adamantly preferred painting in Normandy, addressing his own son with these words: "my good man, simply because I prefer Normandy; because it is only two steps away from Paris and Eragny; because I have to think of satisfying my collectors". This is the first time throughout Pissarro's correspondence that he so clearly emphasized the role of his collectors in his choice of a location for a series. Practical consideration (food, comfort, amenities) had never absorbed much of his reflection either. He was now seventy-three years old, and surrounded by his wife, children of all ages, and even a young grandchild. Although generally in good health, he was regularly troubled by his eye infection, which needed frequent attention from his eye doctor in Paris. Pissarro finally settled back in Le Havre, the place which he had first contemplated, and found a hotel that was found most acceptable for all purposes. He set up his easel there on his birthday, 10 July 1903. As it turned out, this was to be his last birthday, and his last series of cityscapes.

A further aspect of Pissarro's biography was brought to the fore during this visit: this was the first town in France that he had ever set eyes upon, when, aged ten, he alighted from his first transatlantic voyage to begin his studies in France. He saw Le Havre again in 1855 when he decided to settle in France permanently and start his career as an artist. Pissarro's last series, therefore, constituted a kind of retracing of his early steps. His latest impressions are seen to merge with his first impressions of nearly half a century earlier: 'I see the big transatlantic steamers passing beneath my window all day long'. Those transatlantic steamers which shuttled between the Old World and the New World could not but have reminded Pissarro of his original journeys from Saint Thomas - except that when Pissarro had first travelled as a youth, it was on a sailing-ship. Furthermore, an important meteorological in Le Havre itself brought back his birthplace in the Virgin Islands to his memory: a violent storm raged in the port of Le Havre on 13 September. Pissarro wrote: "Oh yes! We had a hurricane! And what a hurricane ! One such that nobody in the hotel could sleep. It was a little like Saint Thomas."

Indeed, a deep and very moving thread of autobiography seems to be running through this whole series of paintings — his last—imbuing this group of works with an almost prescient dimension: Le Havre offered the artist a moment of return, of speculative reflection upon his past and, as Pissarro himself put it, upon his whole 'destiny'. The Le Havre letters, very emotional and intense, are of extraordinary density and richness. During this time he was providing constant encouragement, advice and criticism to his three eldest sons, all painters as well. But what he told them sounded more like an echo of what he had been telling himself all life-long: 'One must want to find, and end up knowing, what one wants.' In the same letter he articulated a genuine aesthetic creed which sheds light on his motivations and interests throughout the series:

"You know that motifs are completely secondary for me: I am more interested in the atmosphere and its effects. A mere nothing would be up my street. If I had any sense, I would stay in the same town, or village, over a number of years, unlike many other painters; I end up by finding in the same spot effects that I do not know, and that I have never tried or succeeded with."



Eventually Pissarro became happy with his work in Le Havre: ‘Here I am now settled down, working at the Hotel Continental on the jetty. **Superb and very lively motifs.**’ A week before he left, he admitted, ‘I am very glad that I came here, for one thing it is superb and has not been spoilt, and I have made several acquaintances here who like my painting and who will buy at one time or another.’ The Le Havre series had therefore achieved one of Pissarro’s aims: it was a commercial success, all the more gratifying as it had not required that he should compromise in the least his aesthetic standards.

The Le Havre series, like most of Pissarro’s series, consists of three motifs: the inner harbor, the pilots’ jetty and the semaphore. The first two motifs, which includes the present work, were executed from Pissarro’s hotel window (looking from left and right) – ‘having to be alert, following the rapid changes of effects from my window, I am stuck to my post!’ By August 20, (40 days after his incipient point) Pissarro had completed eleven canvases and was hoping to reach a dozen.

Although there is specificity in the themes of the Le Havre series, the individual paintings, as in all of Pissarro’s other series, were concerned with expressing the ‘freedom of the brush’, which he repeatedly advocated to his sons, and even more importantly, the ‘right harmonies’. As Pissarro put it, his series all represent a persistent search for a ‘harmonious ensemble’ or ‘harmonic relationship’. The extraordinary cohesiveness that defines specifically the structural relationships within and between each series, and generally Pissarro’s life and work, demonstrates that the artists, reaching the end of his life, had completed his ambition. The fact that the Le Havre series was also an historical document was accidental. It was as though he was not quite aware that his work in Le Havre had a historical illustrative function, as well as a pictorial one. By the same token, he was acknowledging that the illustrative and pictorial functions are not (always) incompatible.

This particular painting quintessentially embodies this unusual combination within Pissarro’s works. We know from its title that the painting depicts a return of a race of regattas. Recent research on this painting pined out the fact that one of the highlights of sports activity was the famous regattas. This event was organized by the SociŽtŽ des RŽgates du Havre, founded in 1838 – the oldest French yacht club still active. This event drew considerable attention, and brought throngs of tourists into Le Havre.



Burgee of SociŽtŽ des RŽgates du Havre

Here Camille Pissarro has taken visible joy in the challenge of depicting the maritime choreography of this flight of regattas returning home. There is something almost musical and poetic in the ‘dŽfilŽ’ of these elegant sailing structures lining up, one after the other, on their way back to their base. It is also

particularly striking to think that Pissarro was a ten year old child, tramatized during his first atlantic crossing on a sail boat – the wind having come to a complete still for days on end – here again, in one of the ultimate paintings he completed, Pissarro returns, with evident aesthetic joy, to a theme he seldom even addressed : the beauty of sailing.

*Joachim Pissaro PHD, 2018*



Image of a regatta from America’s Cup 1903



## Marc Chagall

(1887 - 1985)

Le Cirque, 1941

Watercolor, Gouache and Pastel on Paper

15 1/4 x 19 1/2 Inches

FG©129010

### Provenance:

Original Sale: October 1942 to Oliver Smith, Co- Founder of the American Ballet Theater; Sales book entry from the Pierre Matisse Gallery.

Private Sale: Through Hirschl and Adler to unknown Owner.

Private Sale: Collector on Long Island

Wally Findlay Galleries Inc.

### Exhibited:

Nassau County Museum, New York, May - August 2004.

European Art Between the Wars

### Literature & References:

Franz Meyer, Marc Chagall, Life and Work, New York, 1963, no. 706, p. 437, Illustrated p. 757.

“Two gouaches from Connecticut resume the violent circus motifs and give them a color space of flickering fantasy.” p. 706



CHAGALL



Othon Friesz  
(1879 - 1949)

La Ciotat - Paysage, 1907  
Oil on Canvas • Signed and dated lower right  
18 1/4 x 14 7/8 Inches • FG©135784

Provenance:

Galerie Armand Drouant, Paris.  
Private Collection, France  
Wally Findlay Galleries Inc.

Exhibited:

Nassau Museum of Art.

Literature & References:

This work will be included in Volume II of the catalog raisonne being prepared by Odile Aittouares

Condition:

The painting is in good condition. Images of black light process pictures on file and available upon request. Official condition report pending.

Notes:

Signed and dated “Othon Friesz 07” on the lower right.



**Childe Hassam**  
(1859 - 1935)

*Bridge at Posilippo, Naples, 1897*

Oil on Canvas

25 x 30 Inches

FG©131700





**Henri Lebasque**

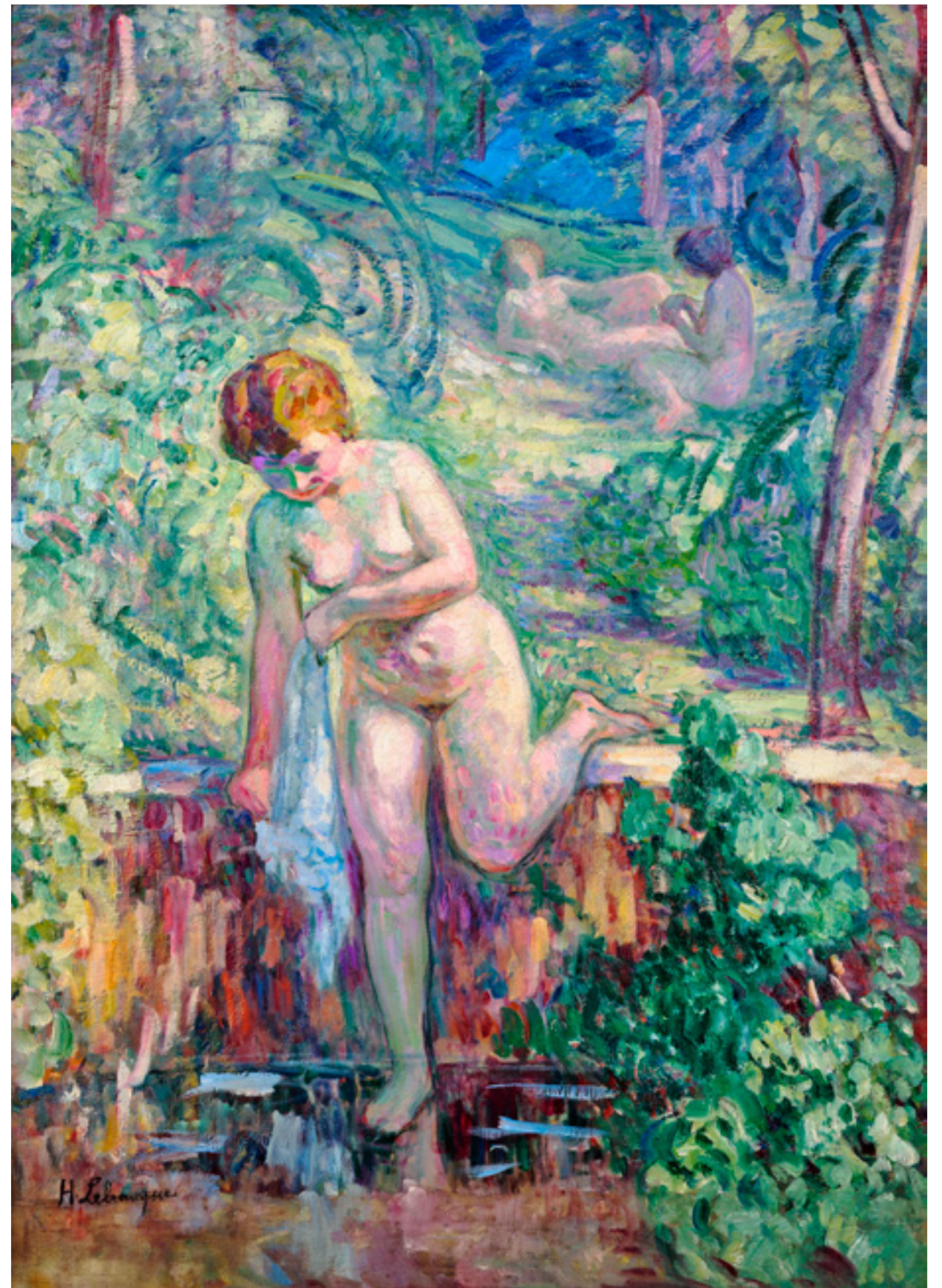
**(1865 - 1937)**

***St. Tropez, Baigneuse a la Fontaine, 1906***

Oil on Canvas

39 <sup>3</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>4</sub> Inches

FG©133910



**Eugène Boudin**  
(1824 - 1898)

*Trouville, Le Marche aux Poissons, 1884*

Oil on Board Mounted on Wood Panel

14 <sup>3</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>8</sub> Inches

FG©133912





**Georges Braque**

**(1882 - 1963)**

*Vase de Feuilles*

Oil and Gouache over Pencil on joined  
Paper Laid on Canvas

18 <sup>3</sup>/<sub>4</sub> x 25 <sup>1</sup>/<sub>8</sub> Inches

FG©132734



**Maximilien Luce**  
(1858 - 1941)  
*Le Port d'Amsterdam, 1908*  
Oil on Canvas  
25 <sup>3</sup>/<sub>4</sub> x 32 Inches  
FG©135730





**Henri Matisse**

**(1869 - 1954)**

***Henriette sur les Roches a Antibes, 1922***

Oil on Canvas

15 x 18 <sup>1</sup>/<sub>8</sub> Inches

FG©132736





**Jean Metzinger**  
(1883 - 1956)  
*Parc Montsouris, Paris, 1906-07*  
Oil on Canvas  
21 x 29 Inches  
FG©134194





**Maurice Brazil Prendergast**  
(1858 - 1924)  
*Late Afternoon*  
(*Moonlight at Marblehead*), 1907 - 1910  
Oil on Canvas  
12 1/4 x 15 3/4 Inches  
FG©131702

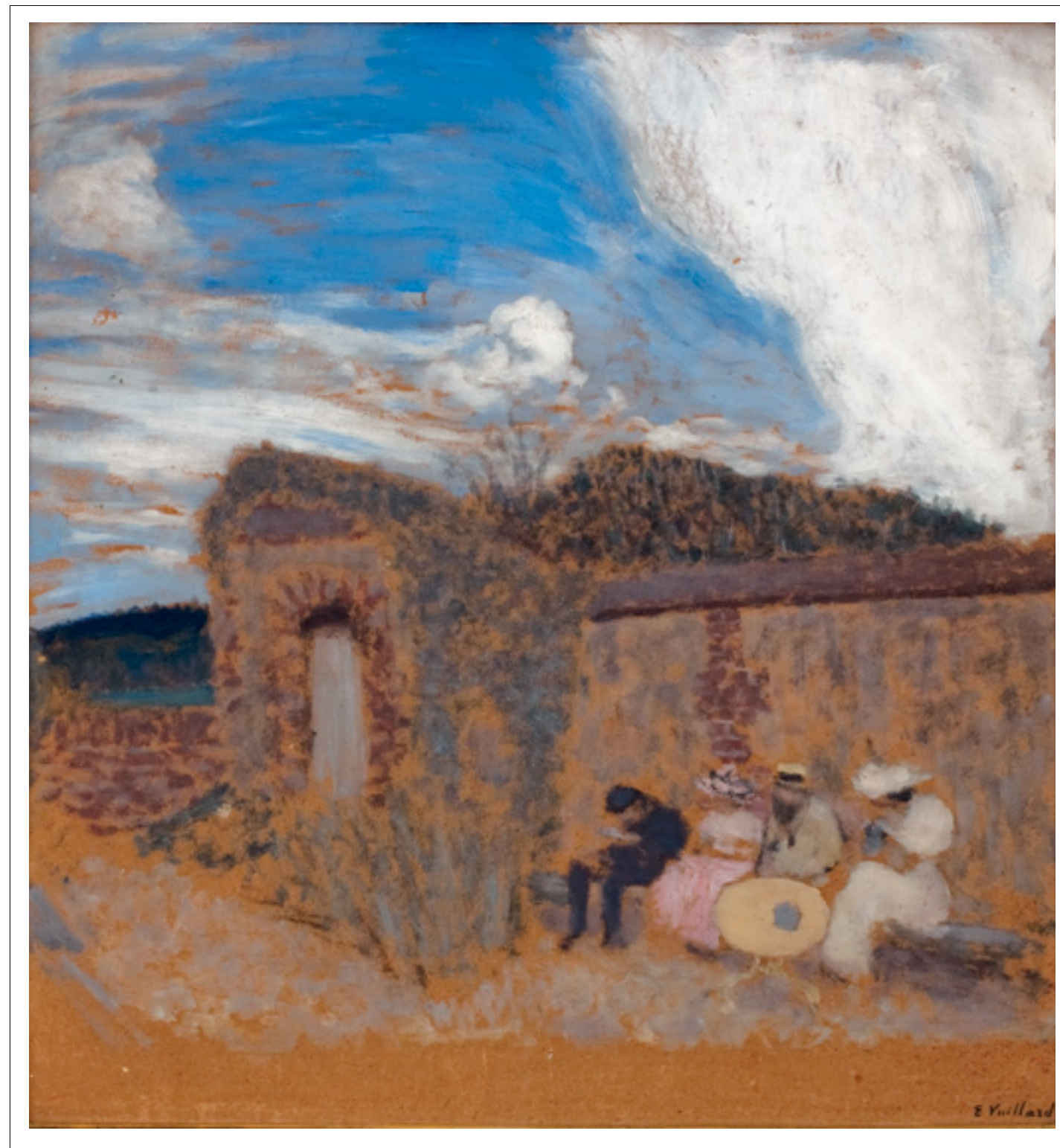




**Maurice de Vlaminck**  
**(1876 - 1958)**  
***Scene de Village, 1904***  
Oil on Canvas  
14 5/8 x 10 1/2 Inches  
FG©130771



**Edouard Vuillard**  
(1868 - 1940)  
*Quatre Personnages sur un Banc, 1902*  
Oil on Card  
18 1/2 x 17 3/8 Inches  
FG©125831





# FINDLAY GALLERIES

## NEW YORK

724 Fifth Avenue, 7th Floor  
New York, New York 10019  
+1 (212) 421 5390  
[newyork@findlayart.com](mailto:newyork@findlayart.com)

## PALM BEACH

165 Worth Avenue  
Palm Beach, Florida 33480  
+1 (561) 655 2090  
[palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

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