

James Tissot

1836-1902 | French



Jeune femme à l'éventail

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Oil on panel | Circa 1870-1871

Signed "J.J. Tissot" (lower left)

Panel: 31 1/4" high x 22 3/4" wide | 79.38 x 57.79 cm

Frame: 39 1/8" high x 30 1/2" wide x 2 3/8" deep
99.38 x 77.47 x 6.03 cm

“

*There is something of the
human soul in his work,
and that is why he is
great, immense, infinite.*

- Vincent van Gogh on James Tissot

”



Conjuring the brilliance of late 18th-century costume with infusions of 19th-century modernity, James Tissot's *Jeune femme à l'éventail* illustrates the remarkable technique for which he was renowned. His delicate portraiture, combined with his fascination with conveying texture, demonstrates why he was one of the most revered artists of the Belle Époque.

Grouped with Tissot's "keepsake pictures" of beautiful women in fashionable dress, this work is noteworthy not only for the fresh face of its sitter but also for the appearance of some of Tissot's most beloved props. The delicate fan and paisley cashmere shawl, a favorite prop of Tissot's artistic idol Jean Auguste Dominique Ingres, made frequent appearances in his paintings, as did the exquisite dress the sitter wears. Its identifiable styling can be seen in several of Tissot's most notable works of the period, including *La cheminée* and *Un déjeuner à la rivière*.

The playful feel of this painting is grounded by Tissot's exceptional attention to detail. A master of conjuring an array of textures, Tissot showcased this ability in this composition by juxtaposing many types of fabrics and patterns within one costume. This intricacy, which he carried even to his depiction of the woman's manicure and jewelry, set him on par with the best artists of his day and contributed to his commercial success.

Born in 1836 in the port town of Nantes, Tissot traveled to Paris at the age of 20 in order to join the studios of Hippolyte Flandrin and Louis Lamothe. During this period, he became close with James Abbott McNeill Whistler, Edgar Degas and Edouard Manet, and the impact of these friendships is reflected in his portraits of modern life. Having enjoyed considerable success in Paris during the 1860s, Tissot fought in the Siege of Paris, and after the fall of the Commune in 1871, he went to London, where he stayed for the next

ten years. He was met with incredible success there, and he also met the love of his life, Kathleen Newton, a divorcée, with whom he lived from about 1876 until her death in 1882. Today he is regarded among the great masters of Belle Époque painting, and his works can be found in important collections worldwide, including the Metropolitan Museum of Art, the Brooklyn Museum, the National Gallery of Art, the Musée d'Orsay, the Tate Gallery and many others. ●



OVERVIEW

PROVENANCE

Sold by James Tissot as *L'Éventail* to Jean Pilgeram and Léon Lefèvre of the French Gallery, London

Acquired from the above as *The Fan* by Thomas Agnew & Sons, London, July 6, 1872

Acquired from the above by John Foster, Bradford, West Yorkshire, December 24, 1872

Martin Foster, by descent

His sale; Christie's, London, 29 July 1977, lot 31, as *Girl with a Fan*

With Colnaghi's, London

Anonymous sale; Sotheby's, Belgravia, 23 March 1981, Lot 66 as *Summer Dreams*

Walter F. Brown, Texas

With Thomas Agnew & Sons, London

Sir Arthur Gilbert, acquired directly from the above

M.S. Rau, New Orleans

Private Collection, Texas

M.S. Rau, New Orleans

LITERATURE

W. Misfeldt, *The Albums of James Tissot*, 1982, p.44, fig. I-77

M. Wentworth, *James Tissot*, 1984, p. 77, pl. 65

K. Matyjaszkiewicz, ed., *James Tissot 1836-1902*, 1984, p. 66 and 103, no. 27

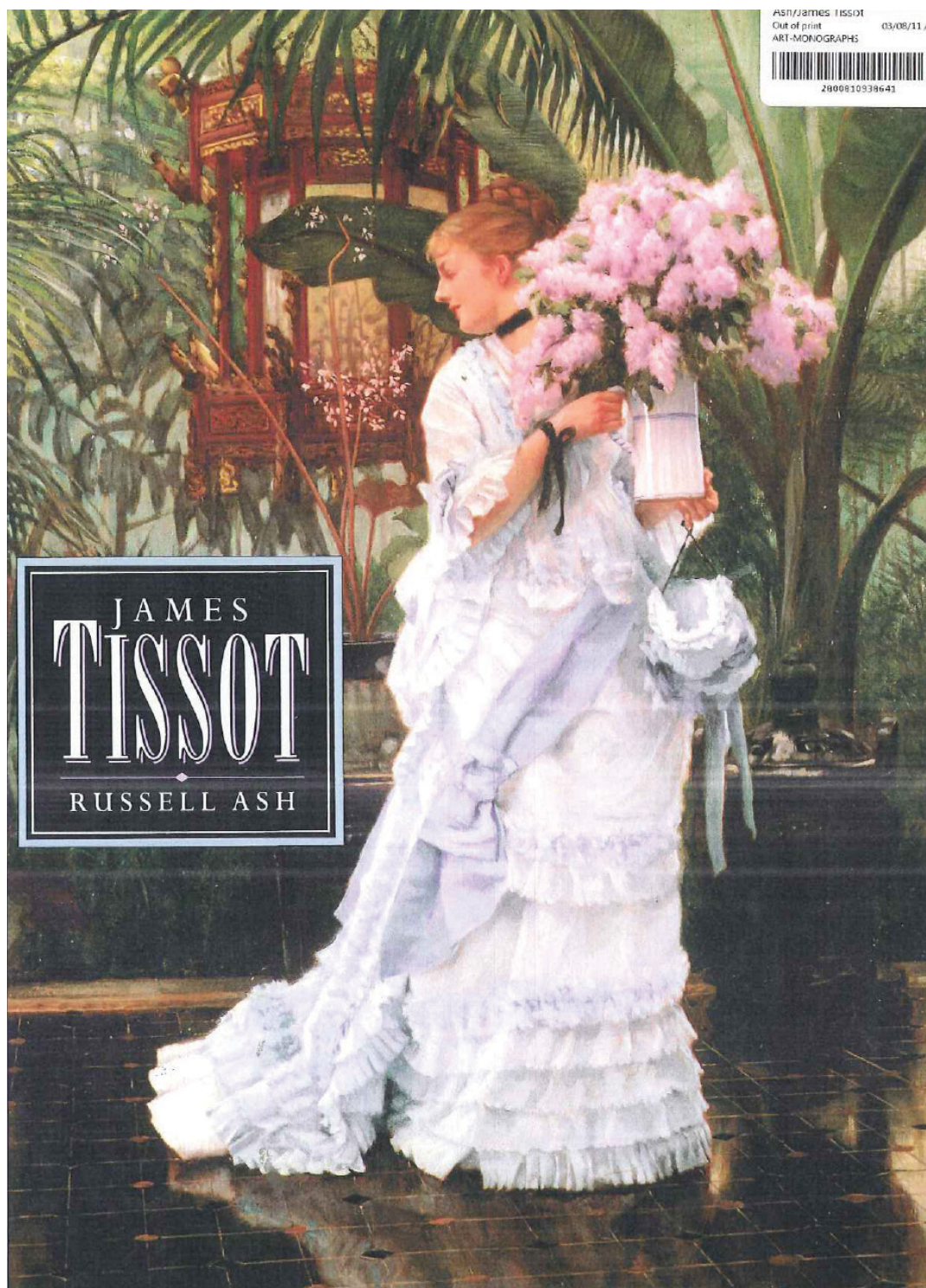
C. Wood, *The Life and Work of James Jacques Tissot 1836-1902*, 1986, p. 48, pl. 39

R. Ash, *James Tissot*, 1992, pl. 10

EXHIBITED

London, Barbican Art Gallery; Manchester, Whitworth Art Gallery and Paris, Musée du Petit Palais, *James Tissot*, November 1984-June 1985, no. 27 (no. 30, Paris)





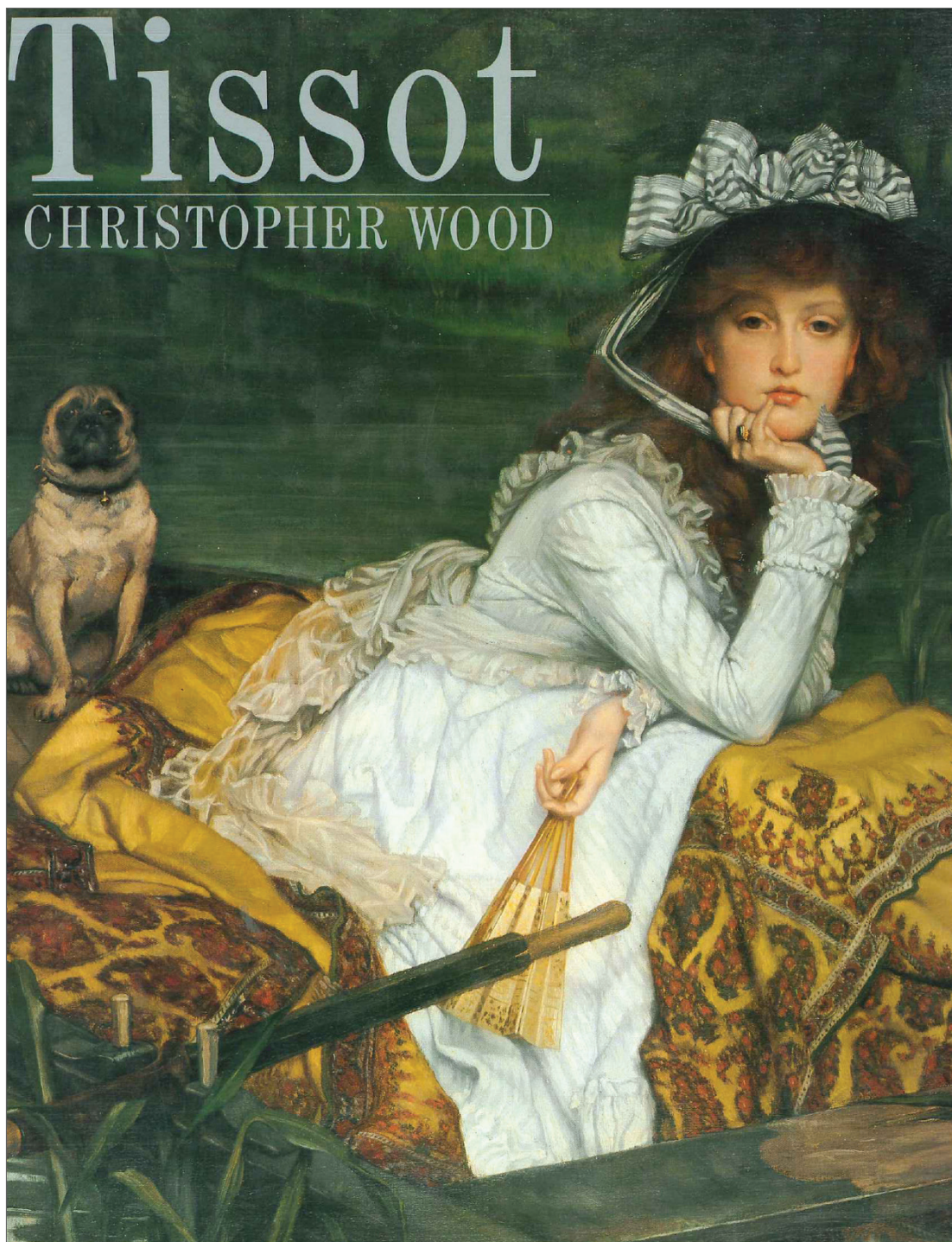
R. Ash, *James Tissot*, 1992, pl. 10





R. Ash, *James Tissot*, 1992, pl. 10





C. Wood, *The Life and Work of James Jacques Tissot 1836-1902*, 1986, p. 48, pl. 39



THE PAINTER OF MODERN LIFE

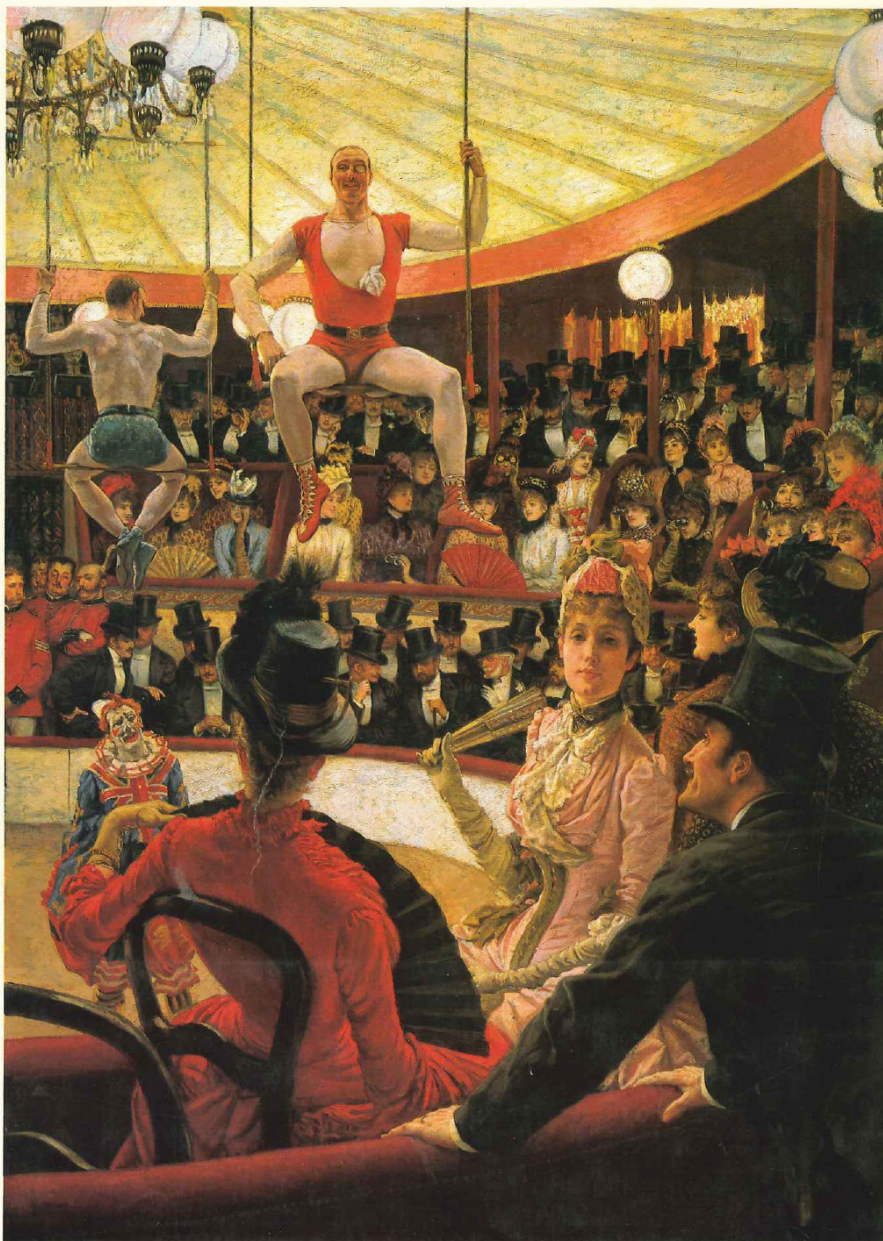
subtly and indirectly he conveys it the more effective it tends to be. His single-figure studies of girls in Directoire costume, such as *Young Lady with a Fan* (39) or *On the River* (40) are as a result more effective images than those involving several figures. Perhaps best of all is the *Young Lady in a Boat* (41) of 1870, shown at the Salon with *The Foursome*. In all three pictures the same languid beauty stares boldly and impassively at the viewer, as if challenging him to disapprove. The *Young Lady in a Boat* was published as a Salon photograph entitled *A la dérive* or *Adrift*, clearly indicating that both the boat and its lovely occupant were morally off course. Pictures such as these are really a continuation of Tissot's modern-life scenes adapted to eighteenth-century costume. Stevens also regarded himself as a painter of



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40 *On the River* (*A la Rivière*), 187039 *Young Lady with a Fan*
(*Jeune Femme à l'éventail*), c1870

TISSOT



K. Matyjaszkiewicz, ed., *James Tissot 1836-1902*, 1984, p. 66 and 103, no. 27





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25. *A Girl in an Armchair (The Convalescent)*. 1870.

Toronto, Art Gallery of Ontario. Oil on panel, 14 $\frac{1}{2}$ x 18 (37.5 x 45.7). Signed & dated b.r.: J.J. Tissot / 1870.

PROV.: Donated by R.B.F. Barr, Esq., Q.C., 1966.

EXH.: Providence/Toronto 1968 (17) illus.

LIT.: Wentworth 1984, p. 112 & pl. 99.

This painting appears in the first of Tissot's photograph albums containing Parisian works of 1859–70. The dark piping on the morning gown is a very popular decoration of the 1860s, while the large cross on a velvet ribbon was also a fashionable accessory of that time and is seen in other French pictures by Tissot (e.g. *À la Rivière*, Fig. 47).

26. *A Tryst at a Riverside Café*. c. 1869.

Mr Ronald Lewis.

Oil on canvas, 16 x 21 (40.6 x 53.3). Signed b.l.: J.J. Tissot.

PROV.: In the owner's family for at least 50 years.

LIT.: Wentworth 1984, p. 73.

No contemporary title has been preserved for this painting, one of several eighteenth-century costume pieces on the theme of outdoor luncheons or picnics. The subject in all of them is light-hearted flirtation. Their suggestive tone was inspired by the works of Boilly, Debucourt and their late eighteenth-century contemporaries (see p. 66). Tissot was criticized for reverting to historical pastiche rather than keeping to modern life subjects,

but his 'eighteenth-century' pictures must have found a ready market for he continued to paint them until his departure from Paris.

A closely related work dated 1869 (Fig. 46 (Album, I/61)), for which a study of the girl is known (Los Angeles, private collection), shows the same couple seated on a bench before a trellis, the pug this time at the girl's feet. Both costumes appear in various other pictures (see p. 66).



Fig. 46. *Untitled*, Whereabouts unknown

27. *Jeune Femme à l'éventail* [Girl with a Fan]. c. 1870–1.

San Antonio, Texas, private collection.

Oil on panel, 31 x 23 (78.7 x 58.4). Signed b.l.: J.J. Tissot.

PROV.: Martin Foster; Christie's 29 July 1977 (31); Sotheby's 23 March 1981 (66) as *Summer Dreams*.

LIT.: Wentworth 1978, p. 114 & fig. 24b; Wentworth 1984, p. 77 & pl. 65.

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Fig. 47. *À la Rivière*. Whereabouts unknown

One of several 'keepsake' pictures in which a young woman in neo-eighteenth-century costume gazes languidly at the viewer (like in *À la Rivière*, Fig. 47). The striped dress, hat and shawl appear in a number of other pictures (see p. 66).

28. *Alexander II, Tsar of Russia*. c. 1869.

London, National Portrait Gallery.

Watercolour on paper 11 $\frac{1}{8}$ x 7 $\frac{1}{8}$ (30.1 x 18.1). Signed b.r.: Coidé.

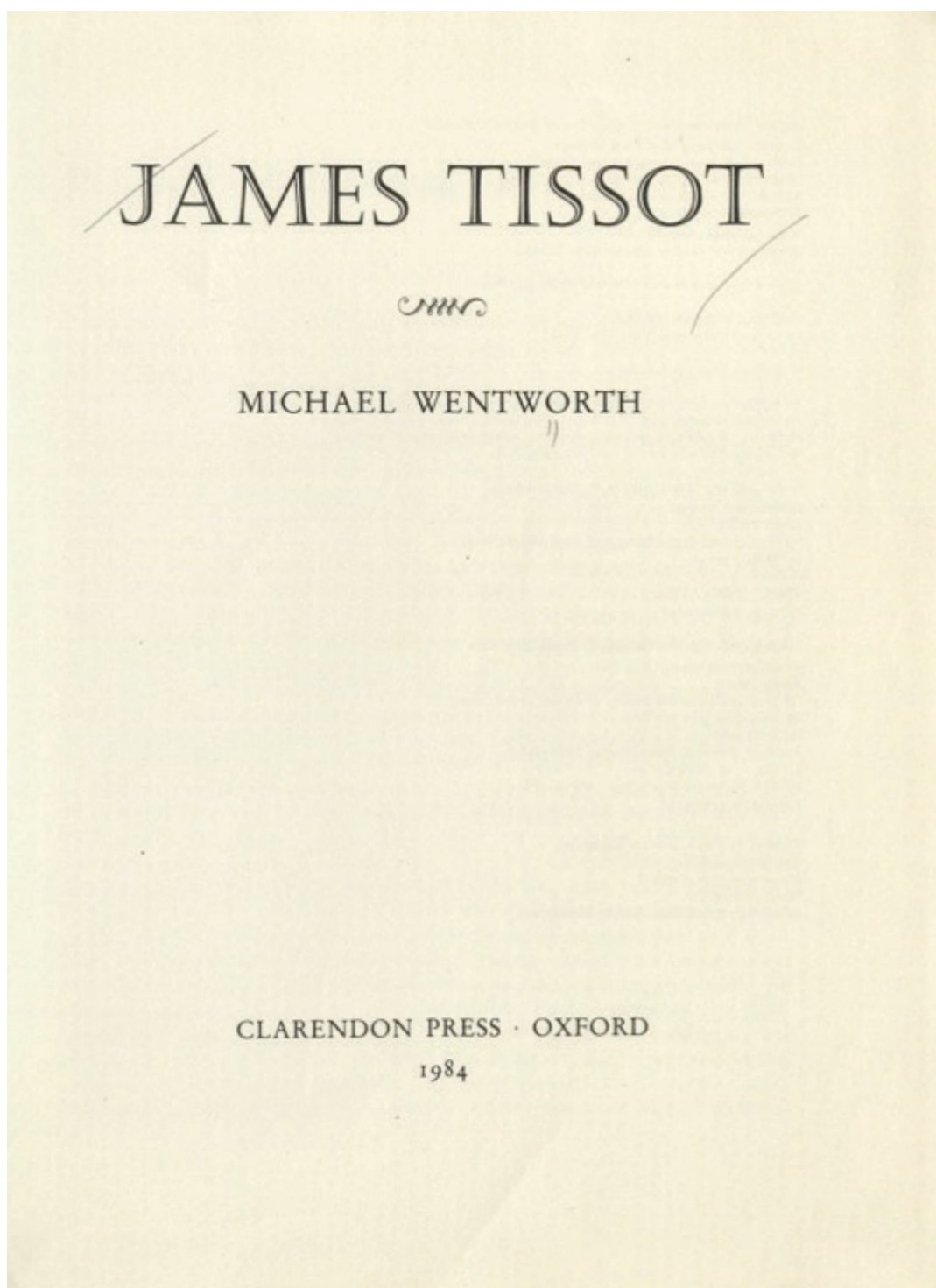
PROV.: Sir Thomas Gibson Bowles, who sold the originals with *Vanity Fair* in 1889; Christie's 5–8 March 1912, *Vanity Fair* sale; purchased either from Maggs Bros., 1934, or from Hodgson & Co., 2 November 1938.

EXH.: *Vanity Fair* 1976 (37) & p. 8. LIT.: Misfeldt 1971, p. 121; Wentworth 1978, p. 348; NPG 1981, pp. 8 (illus) & 683; Wentworth 1984, pp. 85–7.

Original cartoon for one of sixteen caricatures by Tissot, chiefly of European sovereigns and signed *Coidé*, which were published as chromolithographs in *Vanity Fair*, 1869–71. These sixteen are rather political cartoons than caricatures, with their 'props' and pointed moral comments, and were probably drawn by Tissot before the Franco-



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M. Wentworth, *James Tissot*, 1984, p. 77, pl. 65



Renoir found a meaning truer than superficial manner and a grace more vivid in the world around them.

A number of Tissot's Directoire pictures focus suggestively on the figure of an errant young woman. If a work like *La Cheminée* (Pl. 64) remains essentially a charming and accomplished exercise in the manner of Stevens, thinly disguised by its historical costume, others strike a more immediately personal note. *Jeune Femme à l'éventail* (Pl. 65), in which the young woman gazes with languid impertinence from behind a fan, is quite another thing, as is *A la rivière* (Pl. 66), where she now sits casually with a daisy in her mouth and stares at the viewer. The Salon picture *Jeune Femme en bateau* (Pl. 67)⁸⁵ is another scene from the same play, and if there is any doubt as to its meaning, the title under which it appeared as a Salon photograph, *A la dérive*, or *Adrift*, leaves little room for nautical or moral speculation.

One of the last of Tissot's canvases to be exhibited before the war, *Jeune Femme en bateau* can serve in retrospect as a summary of his development in the sixties. It looks back to the sensuality and heightened realism as well as the subject of Courbet's *Les Demoiselles des bords de la Seine*, although Courbet's overflowing sensuality is carefully contained in a veneer of the fashion-plate chic learned from Alfred Stevens which gives it an archness foreign to its meaning. As a narrative, it heightens intensity of 'mood' at the expense of 'subject', creating context without plot in the manner of Millais and the Pre-Raphaelites and giving Stevens's bland genre new sharpness and bite. Its focus is comic as much as sentimental, and turns, as will be the case with many of his most effective works in the seventies, on manners and *double entendre*. A clear attempt to suggest character and narrative by a careful choice of 'typical' pose can doubtless be traced to interaction with Degas. Like the majority of Tissot's works of the sixties, *Jeune Femme en bateau* is carefully and competently designed. A growing understanding of the principles of Japanese design can be sensed in the sharp cutting of the boat, its diagonal placement, and parallel arrangement of elements in relation to the picture plane. Over everything, technical meticulousness and careful documentation of detail give an almost archaeological quality to his visual research.

The 1860s were a period of continual experimentation for Tissot, and *appassionnement* followed upon *appassionnement* in his search for technical and narrative means of expression. Technically, he remained an imperfect and essentially unimaginative painter, although by the end of the decade he had become extremely personal in his manner. Insistence on high finish and minute rendering had the effect of reducing a wide range of influences to a single stylistic denominator, and as a result one speaks more of iconographical than technical

⁸⁵ Salon of 1870, no. 2747, as in the collection of W. H. Stewart.



65. *Jeune Femme à l'éventail*, c.1870-1.

M. Wentworth, *James Tissot*, 1984, p. 77, pl. 65



The Albums of James Tissot



Willard E. Misfeldt

Bowling Green University Popular Press
Bowling Green, Ohio 43403
1982

W. Misfeldt, *The Albums of James Tissot*, 1982, p.44, fig. I-77



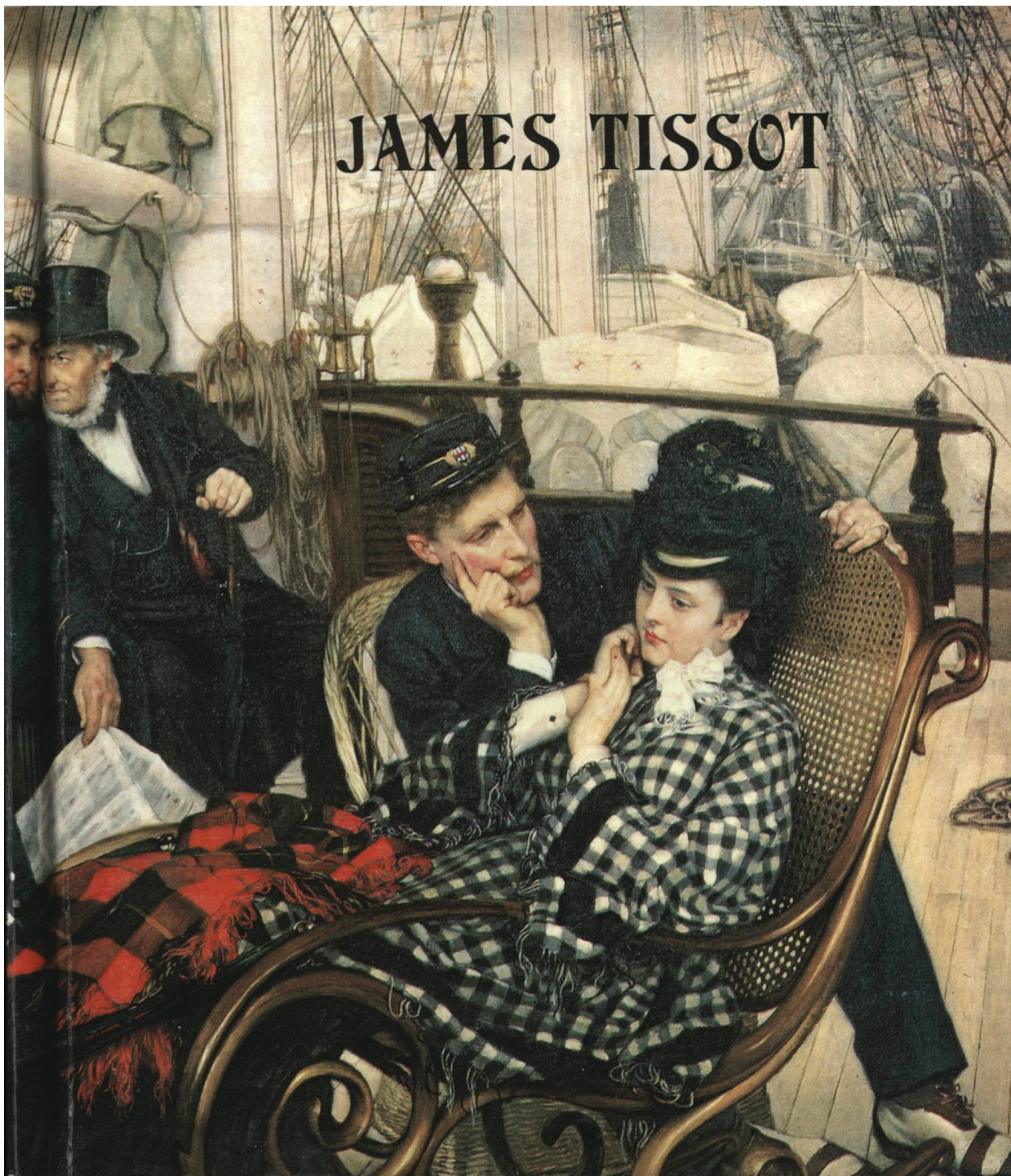


I-76: *Girl in an Armchair*, 1872



I-77: *Woman with a Fan*





London, Barbican Art Gallery; Manchester, Whitworth Art Gallery and Paris, Musée du Petit Palais, *James Tissot*, November 1984-June 1985, no. 27 (no. 30, Paris)



JAMES TISSOT

1836-1902

Barbican Art Gallery, Londres
15 novembre 1984 - 20 janvier 1985
Whitworth Art Gallery, Manchester
1^{er} février - 16 mars 1985

Musée du Petit Palais, Paris
5 avril - 30 juin 1985

LIBRARY
Museum of Fine Arts
Houston

London, Barbican Art Gallery; Manchester, Whitworth Art Gallery and Paris, Musée du Petit Palais, *James Tissot*,
November 1984-June 1985, no. 27 (no. 30, Paris)



JAMES TISSOT



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30.
Jeune femme à l'éventail
Vers 1870-1871

San Antonio, Texas, collection particulière
Huile sur panneau, 78,7 × 58,4
S. h.g. : J.J. Tissot

Historique :
Martin Foster : Christie's, 29 juillet 1977,
n° 31 ; Sotheby's, 23 mars 1981, n° 66 sous le
titre *Summer Dreams* [Rêves d'été].

Bibliographie :
Wentworth 1978, p. 114 6; fig. 24b ; Went-
worth 1984, p. 77 et pl. 65.

Cette œuvre constitue l'une des nom-
breuses peintures, proches des « images
souvenirs » représentant une jeune
femme qui porte une toilette « néo-dix-
huitième siècle » et observe le spectateur
avec langueur (comme *A la rivière*,
fig. 60, et sa réplique à l'aquarelle, 35,3
× 24,8, chez Brandt Dayton, New York,
en 1983). La robe à rayures, le chapeau
et le châle apparaissent dans plusieurs
autres compositions (voir p. 86).



fig. 60 *A la rivière*,
1871, location inconnue

31.
Lady Mary Craven
Vers 1870

Londres, collection particulière

Crayon et aquarelle sur papier, 46,4 × 30,5

Historique :
Achété à Paris en 1923 par le précédent
propriétaire.

Expositions :
Leicester Galleries 1933, n° 3 ; Sheffield 1955,
n° 54.

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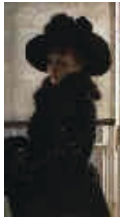

Étude préparatoire inachevée et peut-
être pour un portrait à l'huile. La toilette
de la jeune femme date de 1870 environ
ce qui nous permet de supposer que cette
étude aurait pu être réalisée lors du
séjour à Londres durant lequel Tissot
avait exécuté le portrait du colonel Bur-
naby (voir la notice n° 29), ou peu après
son arrivée à Londres en 1871. Le nom
du modèle est celui qui fut communiqué
à l'acquéreur en 1923 à Paris.

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London, Barbican Art Gallery; Manchester, Whitworth Art Gallery and Paris, Musée du Petit Palais, *James Tissot*,
November 1984-June 1985, no. 27 (no. 30, Paris)







AUCTION COMPARABLES

	3	James Jacques Joseph Tissot
	Title	October
	Medium	Oil on Canvas
	Year of Work	1878
	Size	Height 46 in.; Width 21 in. / Height 116.8 cm.; Width 53.3 cm.
	Misc.	Signed
	Sale of	Sotheby's New York: Thursday, February 16, 1995 [Lot 00144] 19th C. European Paintings, Drawings and Sculpture
	Estimate	1,200,000 - 1,800,000 USD
	Sold For	3,082,500 USD Premium
	5	James Jacques Joseph Tissot
	Title	La cheminée
	Medium	Oil on Canvas
	Size	Height 20.1 in.; Width 13.5 in. / Height 51 cm.; Width 34.2 cm.
	Misc.	Signed
	Sale of	Christie's London: Wednesday, June 11, 2003 [Lot 00013] Important British & Irish Art
	Estimate	800,000 - 1,200,000 GBP (1,333,333 - 2,000,000 USD)
	Sold For	1,573,250 GBP Premium (2,622,083 USD)
	6	James Jacques Joseph Tissot
	Title	Mavourneen, portrait of Kathleen Newton
	Medium	Oil on Canvas
	Year of Work	1877
	Size	Height 34.7 in.; Width 20 in. / Height 88.2 cm.; Width 50.8 cm.
	Misc.	Signed
	Sale of	Christie's New York: Thursday, May 25, 1995 [Lot 00099] 19th c. European Pntgs, Draws., Wcs & Sculpture
	Estimate	2,000,000 - 2,500,000 USD
	Sold For	2,532,500 USD Premium
	8	James Jacques Joseph Tissot
	Title	Seaside
	Medium	Oil on Canvas
	Size	Height 34 in.; Width 23.7 in. / Height 86.4 cm.; Width 60.3 cm.
	Misc.	Signed, Inscribed
	Sale of	Christie's London: Wednesday, November 27, 2002 [Lot 00019] Important British Art
	Estimate	2,000,000 - 3,000,000 GBP (3,105,590 - 4,658,385 USD)
	Sold For	1,546,650 GBP Premium (2,401,630 USD)






AUCTION COMPARABLES

	9	James Jacques Joseph Tissot	<p>Title Young ladies admiring Japanese objects</p> <p>Medium Oil on Canvas</p> <p>Year of Work 1869-1869</p> <p>Size Height 22 in.; Width 15.5 in. / Height 55.9 cm.; Width 39.4 cm.</p> <p>Misc. Signed</p> <p>Sale of Sotheby's New York: Wednesday, May 5, 1999 [Lot 00285] La Belle Époque - Paintings and Sculpture</p> <p>Estimate 1,200,000 - 1,500,000 USD</p> <p>Sold For 2,312,500 USD Premium</p>
	12	James Jacques Joseph Tissot	<p>Title Les Demoiselles de Province</p> <p>Description James (Jacques) Joseph Tissot (1836-1906)Les Demoiselles de Provincesigned 'J.J</p> <p>Medium oil on canvas</p> <p>Size Height 58 in.; Width 40.2 in. / Height 147.3 cm.; Width 102.2 cm.</p> <p>Misc. Signed</p> <p>Sale of Christie's London: Tuesday, June 16, 2015 [Lot 00062] Victorian, Pre-Raphaelite & British Impressionist Art</p> <p>Estimate 1,200,000 - 1,800,000 GBP (1,875,293 - 2,812,939 USD)</p> <p>Sold For 1,202,500 GBP Premium (1,879,199 USD)</p>
	15	James Jacques Joseph Tissot	<p>Title Preparing for the gala</p> <p>Medium Oil on Canvas</p> <p>Size Height 34 in.; Width 16.5 in. / Height 86.4 cm.; Width 41.9 cm.</p> <p>Misc. Signed</p> <p>Sale of Sotheby's New York: Thursday, May 23, 1996 [Lot 00252] La Belle Epoque</p> <p>Estimate 800,000 - 1,200,000 USD</p> <p>Sold For 1,817,500 USD Premium</p>
	16	James Jacques Joseph Tissot	<p>Title Spring</p> <p>Medium Oil on Canvas</p> <p>Size Height 55.7 in.; Width 21 in. / Height 141.5 cm.; Width 53.3 cm.</p> <p>Misc. Signed</p> <p>Sale of Christie's London: Wednesday, November 26, 2003 [Lot 00021] Important British & Irish Art</p> <p>Estimate 600,000 - 800,000 GBP (1,016,949 - 1,355,932 USD)</p> <p>Sold For 1,035,650 GBP Premium (1,755,339 USD)</p>



AUCTION COMPARABLES

	17		James Jacques Joseph Tissot
		Title	Summer
		Medium	oil on canvas
		Size	Height 36.3 in.; Width 20.2 in. / Height 92.1 cm.; Width 51.4 cm.
		Misc.	Signed
		Sale of	Christie's London: Thursday, June 7, 2007 [Lot 00038] Victorian & Traditionalist Pictures
		Estimate	700,000 - 900,000 GBP (1,384,493 - 1,780,063 USD)
		Sold For	860,000 GBP Premium (1,700,949 USD)
	19		James Jacques Joseph Tissot
		Title	L'Orpheline
		Medium	Oil on Canvas
		Year of Work	1879
		Size	Height 46.1 in.; Width 21.5 in. / Height 117.2 cm.; Width 54.6 cm.
		Misc.	Signed
		Sale of	Christie's London: Friday, November 4, 1994 [Lot 00101] Fine Victorian Pictures, Drawings & Watercolors
		Estimate	900,000 - 1,300,000 GBP (1,449,508 - 2,093,734 USD)
		Sold For	1,024,500 GBP (1,650,024 USD)
	23		James Jacques Joseph Tissot
		Title	The Princess de Broglie
		Medium	Pastel
		Year of Work	1895-1895
		Size	Height 66.1 in.; Width 38.1 in. / Height 168 cm.; Width 96.8 cm.
		Misc.	Signed
		Sale of	Sotheby's New York: Tuesday, October 24, 1989 [Lot 00113] 19TH CENTURY EUROPEAN PAINTINGS AND DRAWINGS
		Estimate	800,000 - 1,200,000 USD
		Sold For	1,100,000 USD Premium



James Tissot | *Evening*

1878

Medium: Oil on canvas

Dimensions: 35^{7/8} x 20 inches | 91 x 51 cm



M
O

Musée d'Orsay
Paris, France



James Tissot | *Spring Morning*

c. 1875

Medium: Oil on canvas

Dimensions: 22 x 16³/₄ inches | 55.9 x 42.5 cm



THE
MET

Metropolitan Museum of Art
New York, United States



James Tissot | *In Full Sunlight*

c. 1881

Medium: Oil on wood

Dimensions: 9^{3/4} x 13^{7/8} inches | 24.8 x 35.2 cm



THE
MET

Metropolitan Museum of Art
New York, United States





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