

Paul Gauguin

1848-1903 | French



Fleurs dans un vase avec partition musicale

M.S.  Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Circa 1874-76

Signed "P. Gauguin 1874/76" (lower right)

Canvas: 16 1/8" high x 10 5/8" wide | 40.95 x 26.98 cm

Frame: 23 1/4" high x 17 3/4" wide | 59.05 x 45.08 cm

“

*Art requires philosophy,
just as philosophy requires
art. Otherwise, what would
become of beauty?*

- Paul Gauguin

”



OVERVIEW

Early works by the legendary Paul Gauguin, particularly those comprising his rare still lifes, are rare treasures. This remarkable composition, entitled *Fleurs dans un vase avec partition musicale* (*Flowers in a Vase with Musical Score*), stands as an important glimpse of the burgeoning master's unparalleled eye for color, composition and expressive brushwork.

Using an extraordinary palette of soft pastels and rich jewel tones, Gauguin renders the central bouquet in luminous splendor that emerges in three dimensions against the neutral background. The wrinkled edges of the musical score are almost palpable, painted with the same thick impasto that gives the lush blooms their lifelike energy.

When viewing this composition, it is easy to see the technical proficiency that garnered the attention and admiration of fellow artists, including Camille Pissarro, Vincent van Gogh and Edgar Degas. It was Pissarro who persuaded Gauguin to submit a painting to the Salon of 1876. Both Pissarro and Degas were so impressed by his work that they extended an invitation to Gauguin to exhibit at the Impressionist Exhibition of 1879 and at subsequent exhibitions thereafter. Even after the Impressionists held their final official exhibition in 1886, Gauguin maintained his association with Pissarro as the movement transitioned into Post-Impressionism.

Endowed with an exceptional sense of color and a fervent appreciation for life, he initially engaged in painting merely as a leisure activity. This hobby became his life's calling in 1882, following the financial setback he experienced due to the Paris stock market crash, which resulted in the loss of his position as a stockbroker. Gauguin's work, distinguished by its vibrant individuality, would go on to change the course of art history, and his instantly recognizable paintings are held

in the world's most esteemed museums and private collections. Early still lifes similar to this one are owned by the National Gallery of Art, the Philadelphia Museum of Art, and the Museo Nacional Thyssen-Bornemisza, Madrid. *Fleurs dans un vase avec partition musicale* is accompanied by a certification from The Art Loss Register and is featured in the 1964 and 2002 Wildenstein catalogues raisonnés on the artist. ●



PROVENANCE

Armand Parent, Paris, circa 1921

Otto Nierenstein, Vienna, circa 1928

Kunstsalon Abels, after 1950

Römer, Germany, circa 1950

Private collection, Düsseldorf, circa 1988

M.S. Rau, New Orleans

Private Collection, Virginia

LITERATURE

Charles Chassé, *Gauguin et le groupe de Pont-Aven*, Paris, 1921, p. 64

Wilhelm Barth, *Paul Gauguin*, 1929, p. 41

Lee van Dovski, *Gauguin*, 1950, no. 1, p. 338

Georges Wildenstein, *Gauguin*, vol. 1, Paris, 1964, no. 9, p. 5 (illustrated)

Merete Bodelsen, "The Dating of Gauguin's Early Paintings," *The Burlington Magazine*, June 1965, p. 309

Daniel Wildenstein, *Gauguin: A Savage in the Making. Catalogue Raisonné of the Paintings (1873-1888)*, vol. 1, 2002, Paris and Milan, no. 36, p. 37 (illustrated)

EXHIBITED

Basel, Kunsthalle, 1928, no. 1 (as *Bunch of Flowers in Blue Vase*, 1874)

Berlin, Thannhauser, 1928, no. 2 (as *Still life with flowers*)



CHARLES CHASSÉ

GAUGUIN

et

LE GROUPE DE PONT-AVEN

Documents inédits



PARIS

H. FLOURY, ÉDITEUR

2, Rue Saint-Sulpice et 4, Rue de Condé

1921

Charles Chassé, *Gauguin et le groupe de Pont-Aven*, Paris, 1921, p. 64



* * *

Quelle fut l'évolution artistique de Gauguin durant ces divers séjours en Bretagne ? Pour bien nous en rendre compte, il nous faut d'abord rappeler brièvement où en était Gauguin lorsque, pour la première fois, il se rendit à Pont-Aven. Il était impressionniste et se considérait plus particulièrement comme un élève de Pissarro qu'il avait personnellement et intimement connu ; nous pourrions même dire que ce fut Pissarro qui lui mit le pinceau en main. On se souvient que Pissarro ne voulait recourir en peinture qu'aux trois couleurs du prisme et à leurs dérivés immédiats ; on se souvient des efforts qu'il fit, ainsi que Monet et Manet, pour réaliser la lumière par le mélange optique des couleurs et comment les novateurs organisèrent en 1874 chez Nadar une exposition sensationnelle.

« Les premiers essais de Gauguin se datent de 1875 », écrit Victor Ségalen. Il semble même qu'on puisse dire de 1874, car M. Armand Parent qui s'intéresse presque autant à la peinture qu'à la musique, m'a dit posséder dans sa collection une toile de Gauguin de 1874, signée et datée par l'artiste lui-même. Il s'agit d'un vase bleu contenant des fleurs et qui, me dit M. Parent, rappelle étonnamment la technique de Manet et de Monticelli (1).

En 1886, c'est-à-dire lors du premier séjour breton de Gauguin, M. Emile Bernard, rencontrant notre peintre à Pont-Aven, décrit ainsi sa technique : « Une petite facture tisse la couleur et rappelle Pissarro ; peu de style. » (*Mercur de France*, décembre 1903.) Jugement partial mais qui semble cependant contenir une certaine vérité ; nous en retiendrons seulement que Gauguin avait encore conservé à cette époque la technique des impressionnistes intégraux. Je sais que M. de Monfreid me reproche amicalement d'être affreusement

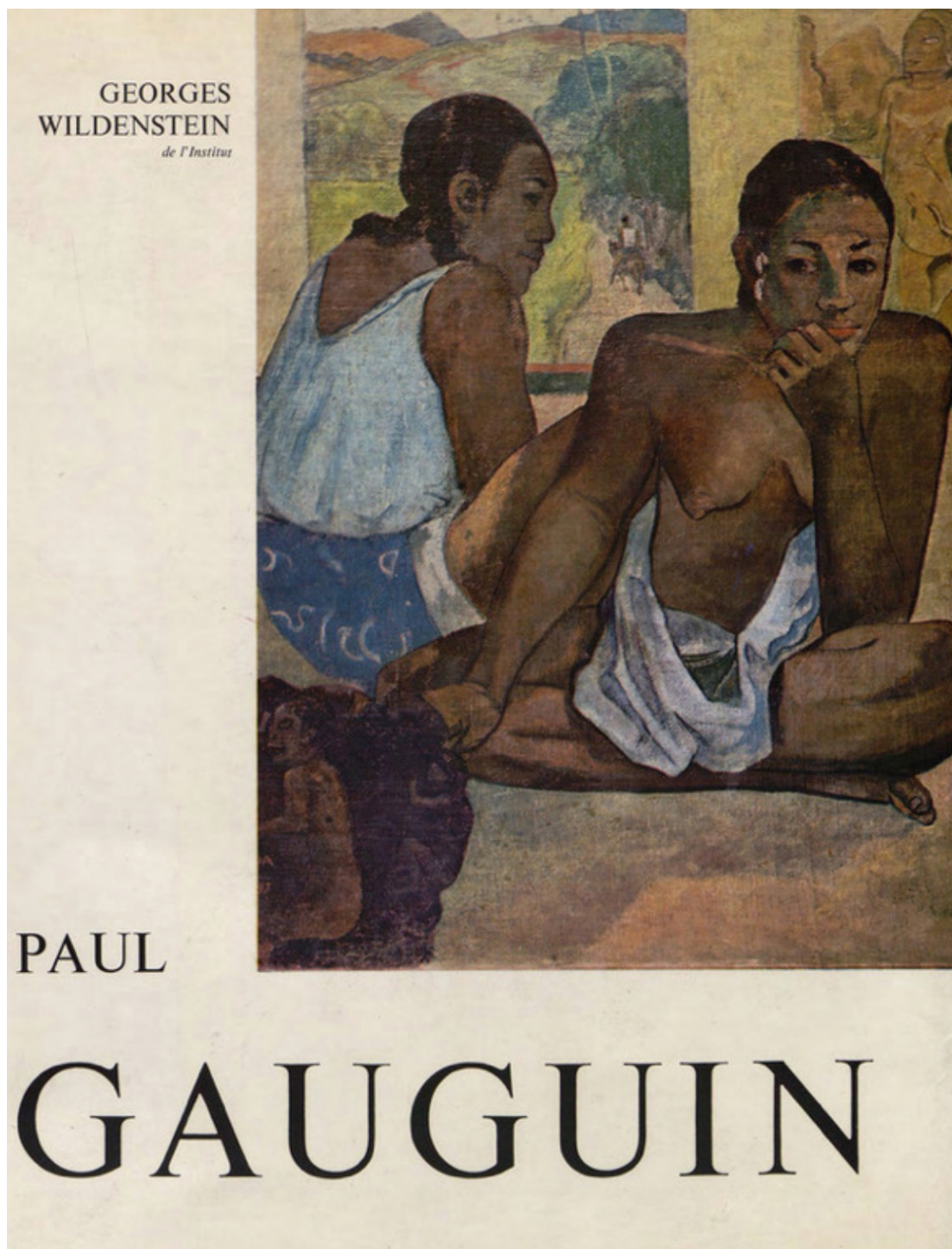
(1) M. Parent possède aussi, comme natures mortes de Gauguin : 1° un vase de couleur rose contenant une rose et, à côté, ... des sabots encore (M. Parent ignore la date de cette œuvre) ; 2° des pommes dans une coupe qui datent, me dit-il, du séjour au Pouldu.

— 64 —

English Translation:

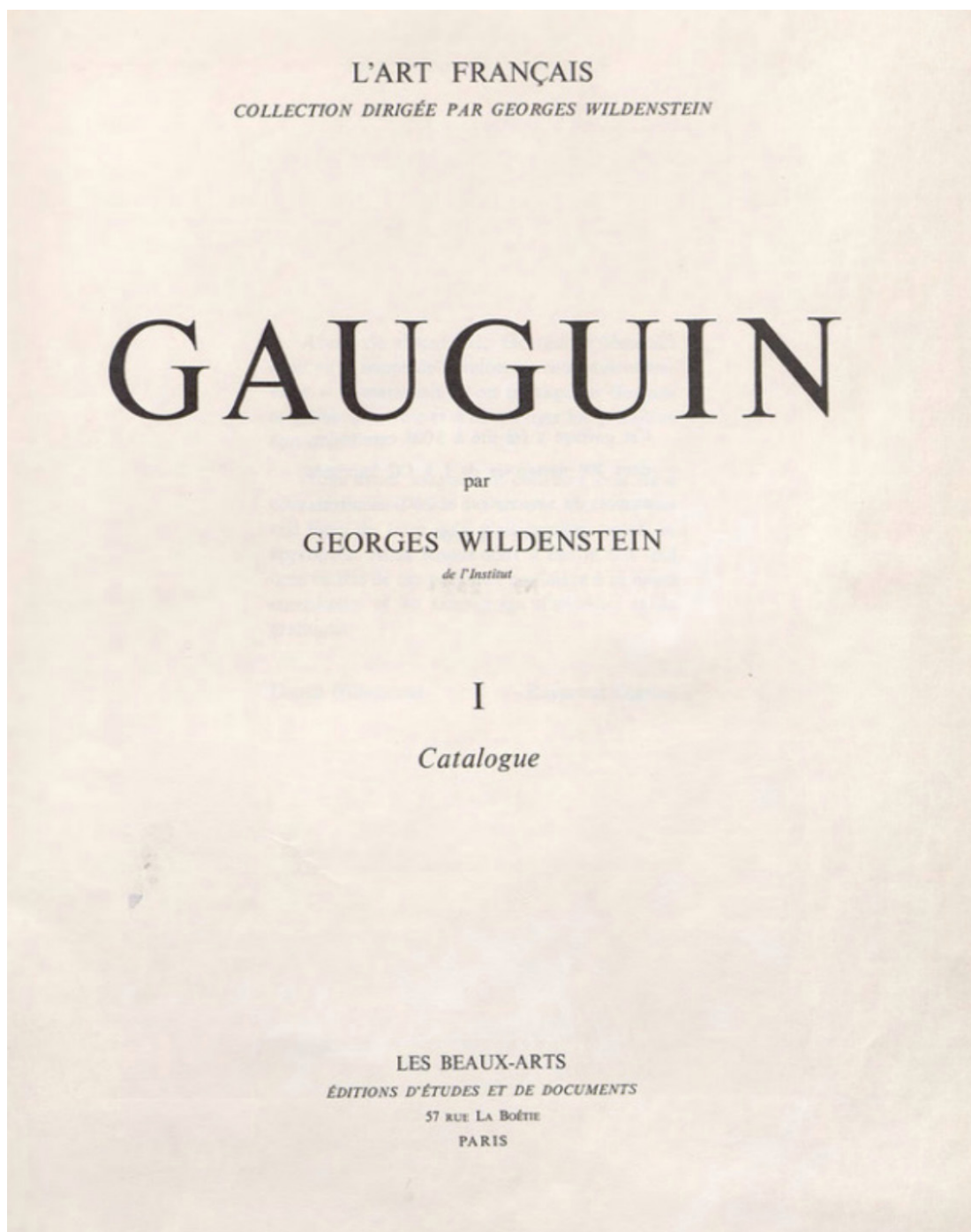
"Victor Ségalen writes, 'Gauguin's first attempts date back to 1875.' It even seems that one could say from 1874, for Mr. Armand Parent, who is almost as interested in painting as he is in music, told me he owns in his collection a canvas by Gauguin from 1874, signed and dated by the artist himself. It is a blue vase containing flowers which, Mr. Parent tells me, astonishingly recalls the technique of Manet and Monticelli (1)."





Georges Wildenstein, *Gauguin*, vol. 1, Paris, 1964, no. 9, p. 5 (illustrated)





Georges Wildenstein, *Gauguin*, vol. 1, Paris, 1964, no. 9, p. 5 (illustrated)



1874

ENVIRONS DE PARIS (?)

5



8. — CLAIRIÈRE.

Toile. H. 0,50; L. 0,61 (?)
Signé et daté en bas à gauche : *P. Gauguin* (18)74.

Comparer pour la technique avec les numéros 4 (1873) et 12 (1875).

COLLECTION PARTICULIÈRE.

Nous ne connaissons ce tableau que par cette photographie.

9. — BOUQUET DE FLEURS DANS UN VASE BLEU.

Toile. H. 0,41; L. 0,27.
Signé et daté en bas à droite : *P. Gauguin* 1874.

La date est mal lisible sur la photographie.
Ce tableau ne nous est connu que par cette photographie publiée par Wilhelm Barth (*Paul Gauguin*, 1929, p. 41); peut-être est-ce le tableau auquel se rapporte le texte ci-après de Ch. Chassé : « M. Armand Parent dit posséder dans sa collection une toile de Gauguin de 1874, signée et datée par l'artiste lui-même. Il s'agit d'un vase bleu contenant des fleurs et qui, m'a dit M. Parent, rappelle étonnamment la technique de Manet et de Monticelli... »

Exposé : Bâle, Kunsthalle, Gauguin, 1928, n° 1; - Berlin, Thannhauser, Gauguin, 1928, n° 2.

Cité : Ch. Chassé, *Gauguin et le groupe de Pont-Aven*, 1921, p. 64; - Wilhelm Barth, *Paul Gauguin*, 1929, p. 41; - Lee Van Dovski, *Gauguin*, 1950, n° 1, p. 338.



COLLECTIONS : Armand Parent (?); - Otto Nirenstein, Vienne (1928).

DISPARU.

Nous ne connaissons ce tableau que par cette photographie.



THE BURLINGTON MAGAZINE

The Dating of Gauguin's Early Paintings

Author(s): Merete Bodelsen

Source: *The Burlington Magazine*, Jun., 1965, Vol. 107, No. 747, French Art in the Later Nineteenth Century (Jun., 1965), pp. 306-313

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Merete Bodelsen, "The Dating of Gauguin's Early Paintings," *The Burlington Magazine*, June 1965, p. 309



THE DATING OF GAUGUIN'S EARLY PAINTINGS

scrutiny should suggest another dating, to examine whether the stylistic features of the pictures fit in with the altered dating.

Wildenstein-Cogniat No.1, *Paysage d'Automne (Lakeside Farm)* (Fig.33)

As to the signature of this painting, the last two digits have been read as 7 and 1 respectively, and that is indeed what at first sight they appear to be. But on closer inspection we find that the tops of both digits are furnished with a split horizontal stroke, which is weaker in the last of the digits, it is true, but nevertheless visible (Fig.25). In fact the two last digits of the signature are obviously the same sign and must be read as 77. In his ordinary handwriting Gauguin always wrote 7 with one vertical and one horizontal stroke, while he invariably wrote 1 with a single vertical stroke, a form that can be observed in the first of the four digits of the signature. How very short the horizontal line of his 7 was at that time, cf. the signature of the drawing of Ingel Fallstedt in Figs.26 and 34.

If, then, we refer this picture to 1877, it will be seen, in the first place, that Gauguin's name written with the small p and the capital G and underscored with a line and two dots fits perfectly with the signature which Wildenstein-Cogniat reproduces on page 11 as typical of 1877. In its comments on *Paysage d'Automne* the Wildenstein-Cogniat catalogue states that although this is the earliest known picture by Gauguin it nevertheless shows 'une technique assez aboutie pour qu'on soit assuré que Gauguin n'en était pas à ses débuts'. If, however, the picture is referred to 1877, as suggested by a close study of the date-mark, the apparent discrepancy between the early date and the mature technique will be seen to disappear.

Wildenstein-Cogniat No.2. *Poires et Raisins (Still Life with Pears and Grapes)* (Fig.31)

Of the signature only 'Gauguin' is visible, and this is written with a capital G. The date-mark is difficult to read, the last digit being overlaid with a brush stroke from the dark brown background. An infra-red photograph shows, however, that it could be read as 76, but not as 72 (Fig.38). If we refer this picture to 1876 it will be seen to fit in with a group of still lifes that appear to be characteristic of that year.

Wildenstein-Cogniat No.3. *Nature morte au livre ouvert* (Fig.32)

In the Wildenstein-Cogniat Catalogue an enlarged facsimile of the signature is reproduced which has been redrawn from a small-sized photograph ('nous ne connaissons ce tableau que par cette photographie') and the last digit which is indistinct in the photograph has here been rendered as a 2. In the Crane Kalman Gallery Catalogue of November-December 1961, No.1, the date has, however, been read as 77 by persons who have obviously handled the picture itself. Furthermore in an expertise dated 3rd May 1933 and fastened to the back of the painting Pola Gauguin mentions the difficulties in reading the date but holds that it should not be read as 72 but as 77. An enlarged photograph of the signature, however, shows the date quite clearly to be 77 (Fig.39): the two digits are much of the same type as the digits in *Lakeside Farm*, but here both the very short horizontal strokes and the long vertical strokes are split. That the last 7 could be read as a 2 from a

small and poor photo is due to the fact that the vertical brush-stroke furthest to the right has become isolated, so as to suggest the final upstroke of a 2. The form of the letters in Gauguin's name, with the small p and the capital G, etc., corresponds exactly with the signature of *Lakeside Farm* (Fig. 25).

In style, this little painting does look like the work of a beginner, still it bears the marks of a certain amount of academic schooling, in this case with reminiscences of Chardin, both in the composition and in the brown gallery tone. By being referred to 1877 it will be seen to find its place in the same year as *Lakeside Farm*, which has already been characterized as being a somewhat academic study, and to follow immediately after a group of still lifes and flower pieces⁹ from 1876.

If the redating of these three paintings to a period after Paul and Mette Gauguin's wedding can be accepted, then there are at the present moment no convincing grounds for regarding Mette Gauguin's statement to Rotonchamp as unreliable. As long as we cannot with certainty point to any pictures the signatures of which unmistakably show a date earlier than 1873, and as long as no other evidence that Gauguin painted before the summer of 1873 is forthcoming, we would do best to accept the cue from Marie Heegaard's letters and give her friend Mette the benefit of the doubt. All that we know for certain is that in the summer of 1873 while Mette was in Denmark Paul Gauguin was painting side by side with Marguerite Arosa, that Marie Heegaard watched their progress, and that Gauguin and Marguerite Arosa both painted her portrait (App.56). A little pencil drawing of Marie Heegaard, which Jean Gauguin many years later tore from a sketch-book and gave to Marie Heegaard's daughter (Fig.22), may be a preliminary sketch for Gauguin's portrait, which is lost.

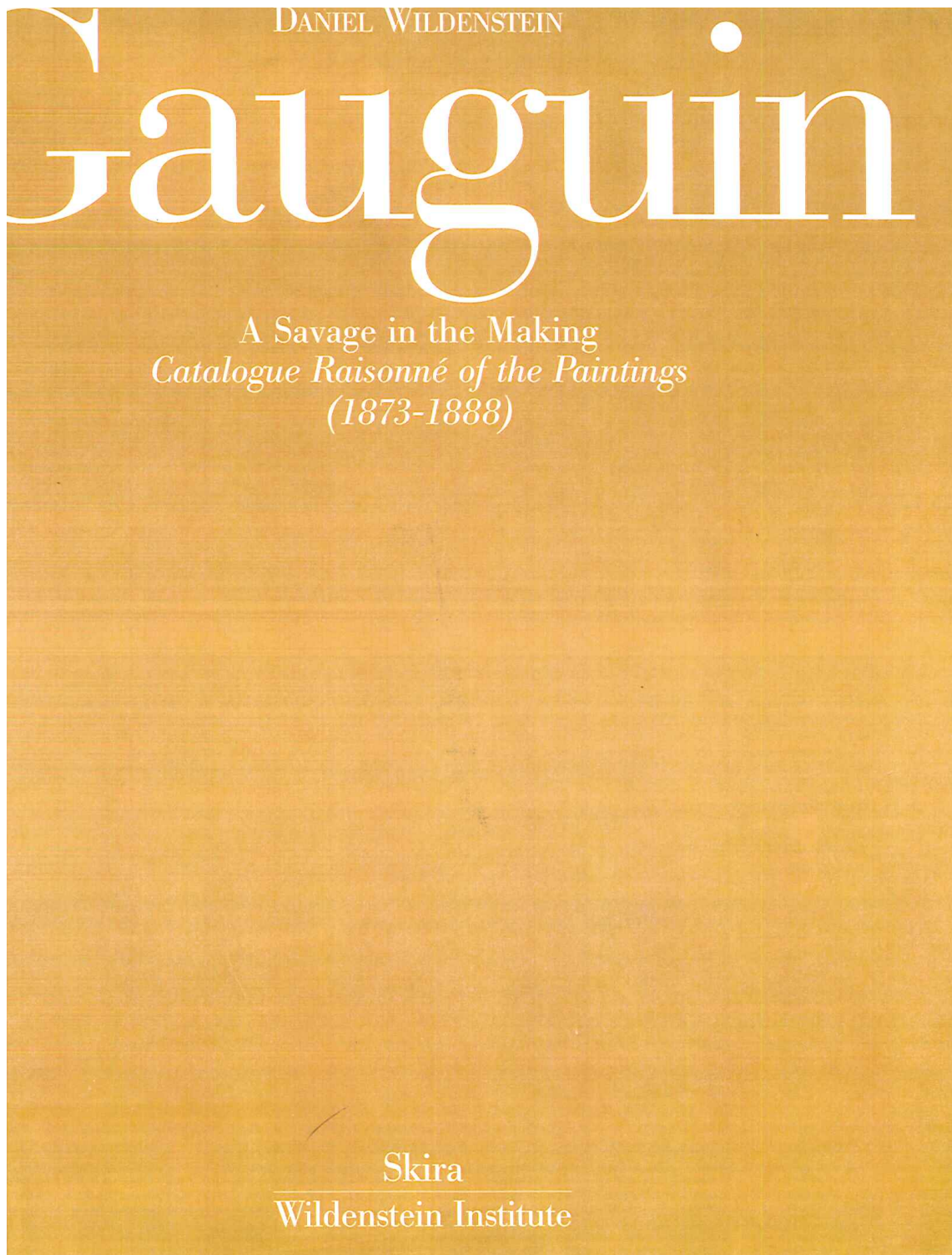
But one memento of the summer of 1873 Marie Heegaard preserved, viz. a sheet with water-colours on each side, which shows traces of having been kept folded among her things for many years. On one side the paper shows *inter alia* a design with a Peruvian motif, and the word *Blanc* in Gauguin's handwriting, probably one of the earliest indications of Gauguin's interest in pre-Columbian art.¹⁰ On the other side of the paper is a wood scene, no doubt from St Cloud, boldly painted in dense green and greyish water-colour tints, and clearly showing the hand of a beginner (Fig.23). Using this little Corot-influenced water-colour from 1873 as a starting-point, one can place the early wood scenes, landscapes and still lifes dealt with in the above – and supplemented with a few other early Corot-influenced landscapes – in a chronology that shows a more continuous development, from picture to picture, and from signature to signature,¹¹ than that of the Wildenstein-Cogniat catalogue.

⁹ In WILDENSTEIN-COGNIAT a flower-piece (No.9), whose date-mark the editors have found difficulty in reading from the photograph at their disposal, has been placed under the year 1874. Its motif, a vase with flowers on top of a sheet of music, is, however, so closely related to No.20 of the same catalogue, *Vase de fleurs sur une page de musique* dated 1876, that it seems more likely that both these paintings belong to the same year.

¹⁰ Reproduced in MERETE BODELSEN: *Gauguin's Ceramics*, London [1964], Fig. 140.

¹¹ In the WILDENSTEIN-COGNIAT catalogue the letters of the signature change from small p/capital G (in 1871-2), to small p/small g (in 1873-4) and back again to small p/capital G (in 1875-7). In the list below the development is now continuous: 1873-4: small p/small g; 1875-7: small p/capital G.





Daniel Wildenstein, *Gauguin: A Savage in the Making. Catalogue Raisonné of the Paintings (1873-1888)*, vol. 1, 2002, Paris and Milan, no. 36, p. 37 (illustrated)



DANIEL WILDENSTEIN

Gauguin

A Savage in the Making

Catalogue Raisonné of the Paintings (1873-1888)

Volume I

Text and Research
Sylvie CRUSSARD

Documentation and Chronology
Martine HEUDRON

Skira

Wildenstein Institute

Daniel Wildenstein, *Gauguin: A Savage in the Making. Catalogue Raisonné of the Paintings (1873-1888)*, vol. 1, 2002, Paris and Milan, no. 36, p. 37 (illustrated)



1876

35
**DAISIES AND PEONIES
 IN A BLUE VASE**

Canvas. 0.55 × 0.38
 Signed and dated lower right:
76 p Gauguin
 W19

The combination of *Leucanthema* (white ox-eye daisies) and a late-flowering variety of peony suggests¹ that this painting was made in June (1876). The dynamic brushwork of the background, like that of still life (37), is clearly experimental; for other such experiments, see 37, inset.

¹ According to Monsieur Lemattre.

Documents and bibliography:

Wildenstein, 1964, no. 19 (repr.).

Exhibitions:

Oslo, Stockholm and Copenhagen, 1926, no. 24.

Provenance:

The painter Johannes Wilhelm, Copenhagen, c. 1926.

Mrs Jarl, daughter of the above, Copenhagen.

Sale, Cologne, Lempertz, 24 April 1928, no. 4.

Baron Louis de Rothschild, Vienna.

Mrs David H. Annan, New York, 1957.

Private collection.

36
**FLOWERS IN A VASE
 WITH MUSICAL SCORE**

Canvas. 0.41 × 0.27
 Signed lower right: *p. gauguin 7* [?]
 W9

The final figure of the date is, alas, unclear, and it is difficult to situate this study precisely. Its owner, Parent, thought that it dated from 1874¹; this is compatible with the form of the signature here, since the capital 'G' that Gauguin began using in 1875 is absent.

Since no other still life is firmly assigned to 1874, comparison is lacking; on the other hand, the frank assurance of this work has no equal in Gauguin's production of that

year. Moreover, the composition is the same overall as that of the *Bouquet* (34) of 1876, a date compatible with the style of this work. In that case, these china asters and roses, which flower in July-August², may have been painted after the 'dynamic' *Daisies and Peonies* (35) of June 1876. At all events, it seems likely that the bouquet was painted between 1874 and 1876. The association of music and flowers is also found in 34. Other still lifes contain printed objects, such as the *Hyacinths and Apples* (41), though the poetry of the present work is, perhaps, rather more worldly.

¹ Chassé, 1921, p. 64 (D).

² According to Monsieur Lemattre.

Documents and bibliography:

C. Chassé: *Gauguin et le groupe de Pont-Aven*, Paris, 1921, p. 64; 'Monsieur Armand Parent says that he possesses a Gauguin painting of 1874, dated and signed by the artist himself. It is a blue vase

containing flowers, which, Monsieur Parent tells me, is astonishingly similar in technique to Manet and Monticelli'.

Wildenstein, 1964, no. 9 (repr.).

M. Bodelsen: 'The Dating of Gauguin's Early Paintings', *The Burlington Magazine*, June 1965, p. 309, note 9.

Exhibitions:

Basel, Kunsthalle, 1928, no. 1 (*Bunch of Flowers in Blue Vase*, 1874).

Berlin, Thannhauser, 1928, no. 2 (Grosshennig of Galerie Wilhelm Grosshennig, Düsseldorf, in 1965 remembered having seen this picture at the Berlin exhibition of 1928).

Provenance:

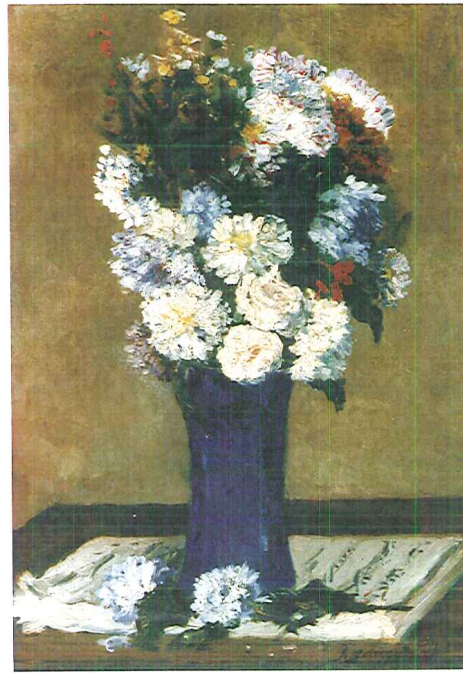
Armand Parent, Paris, c. 1921.

Otto Nierenstein, Vienna, c. 1928.

(?) Thannhauser.

Römer, Germany, c. 1950.

Private collection, Düsseldorf (Germany), c. 1988.



36

37

Daniel Wildenstein, *Gauguin: A Savage in the Making. Catalogue Raisonné of the Paintings (1873-1888)*, vol. 1, 2002, Paris and Milan, no. 36, p. 37 (illustrated)



PAUL
GAUGUIN

1848 - 1903

KUNSTHALLE BASEL
JULI – AUGUST 1928

Basel, Kunsthalle, 1928, no. 1 (as *Bunch of Flowers in Blue Vase*, 1874)



VERZEICHNIS DER WERKE

ÖLGEMÄLDE

FRÜHZEIT. ERSTER BRETONISCHER AUFENTHALT
(1874—1886)

1. BLUMENSTRAUSS IN BLAUER VASE, 1874

u. r. P. Gauguin 74
h. 40,5, br. 27
Otto Nirenstein, Wien.

2. STILLEBEN, ÄPFEL AUF TELLER

nicht signiert. Frühwerk, Geschenk des Künstlers an
seinen Freund Chaudet
h. 21, br. 26
Dr. G. Viau, Paris.

3. GARTEN IM SCHNEE

nicht signiert
h. 41,5, br. 49
Statens Museum for Kunst, Kopenhagen.

4. FRAUENBILDNIS, STUDIE

nicht signiert
h. 32,5, br. 24,5
Kammerherr R. Krag, Kopenhagen.

5. NÄHERIN (ETUDE DE NU), 1880

o. l. Gauguin 1880
h. 114,5, br. 79,5
Statens Museum for Kunst, Kopenhagen.

Basel, Kunsthalle, 1928, no. 1 (as *Bunch of Flowers in Blue Vase*, 1874)



PAUL GAUGUIN

1848—1903

Mit Einführung von Dr. W. Barth,
Direktor der Kunsthalle in Basel

AUSSTELLUNG
IN UNSEREM BERLINER HAUS
BELLEVUESTRASSE 13

OKTOBER 1928

GALERIEN THANNHAUSER

BERLIN
Bellevuestraße 13

LUZERN
Haldenstraße 11

MÜNCHEN
Theatinerstraße 7

Berlin, Thannhauser, 1928, no. 2 (as *Still life with flowers*)



VERZEICHNIS DER WERKE

ÖLGEMÄLDE

ERSTER BRETONISCHER AUFENTHALT

(1874-1886)




- | | |
|------------------------------------|------|
| 1. FRAUENBILDNIS | |
| 2. BLUMENSTILLEBEN | |
| 3. STILLEBEN MIT KANNE UND TOMATEN | 1885 |
| 4. DER WEG | 1884 |
| 5. FRAU UND KIND IM WALD | |
| 6. DIE BLAUEN DÄCHER | 1884 |
| 7. STRASSE | 1884 |
| 8. BAUMLANDSCHAFT | 1884 |
| 8a LANDSCHAFT MIT KIRCHE | |
| 9. ÄCKER MIT BÄUMEN | |
| 10. DER BACH | 1885 |
| 11. LANDSCHAFT MIT KIRCHEN | |
| 12. HAUS IN BÄUMEN | 1885 |
| 13. AUF DER WEIDE | 1885 |
| 14. AN DER BRETONISCHEN KÜSTE | 1885 |
| 15. STILLEBEN | 1886 |

LA MARTINIQUE (1887)

- | | |
|-----------------------------------|------|
| 16. WEG UNTER PALMEN | 1887 |
| 17. MEERESUFER | |
| 18. AM WEIHER | 1887 |
| 19. STILLEBEN, FRÜCHTE UND BLUMEN | 1887 |
| 20. LANDSCHAFT | |

Berlin, Thannhauser, 1928, no. 2 (as *Still life with flowers*)

AUCTION COMPARABLES

	2	<p>Paul Gauguin</p> <p>Title Description Medium Year of Work Size Misc. Sale of Estimate Sold For</p> <p>Fleurs dans un vase Paul Gauguin (1848-1903) Fleurs dans un vase signed and dated 'P Gauguin 86 -' (lower le oil on canvas Circa 1886-1895 Height 23.9 in.; Width 29.1 in. / Height 60.7 cm.; Width 73.9 cm. Signed Christie's New York: Tuesday, May 8, 2018 [Lot 00014] The Collection of Peggy and David Rockefeller: 19th and 20th Century Art, Evening Sale 5,000,000 - 7,000,000 USD 19,437,500 USD Premium</p>
	3	<p>Paul Gauguin</p> <p>Title Description Medium Year of Work Size Misc. Sale of Estimate Sold For</p> <p>Nature morte avec pivoines de chine et mandoline Lot 110Lot 110Lot DetailsProperty from the Ambroise Vollard CollectionPaul oil on canvas 1885 Height 24.2 in.; Width 20.1 in. / Height 61.5 cm.; Width 51 cm. Signed Sotheby's New York: Tuesday, May 16, 2023 [Lot 00110] Modern Evening Auction 10,000,000 - 15,000,000 USD 10,445,700 USD Premium</p>
	4	<p>Paul Gauguin</p> <p>Title Description Medium Year of Work Size Misc. Sale of Estimate Sold For</p> <p>NATURE MORTE AUX POMMES signed P Go and dated 90 (lower centre)oil on canvas31.5 by 45.5cm.12 3/8 b oil on canvas 1890 Height 12.4 in.; Width 17.9 in. / Height 31.5 cm.; Width 45.5 cm. Signed Sotheby's London: Tuesday, June 21, 2016 [Lot 00011] Impressionist & Modern Art Evening Sale 2,200,000 - 2,800,000 GBP (3,226,752 - 4,106,776 USD) 3,397,000 GBP Premium (4,982,399 USD)</p>



Paul Gauguin | *Lilacs*

1885

Medium: Oil on canvas

Dimensions: 13^{3/4} x 10^{5/8} inches | 34.9 x 27 cm



**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL

Museo Nacional Thyssen-Bornemisza
Madrid, Spain

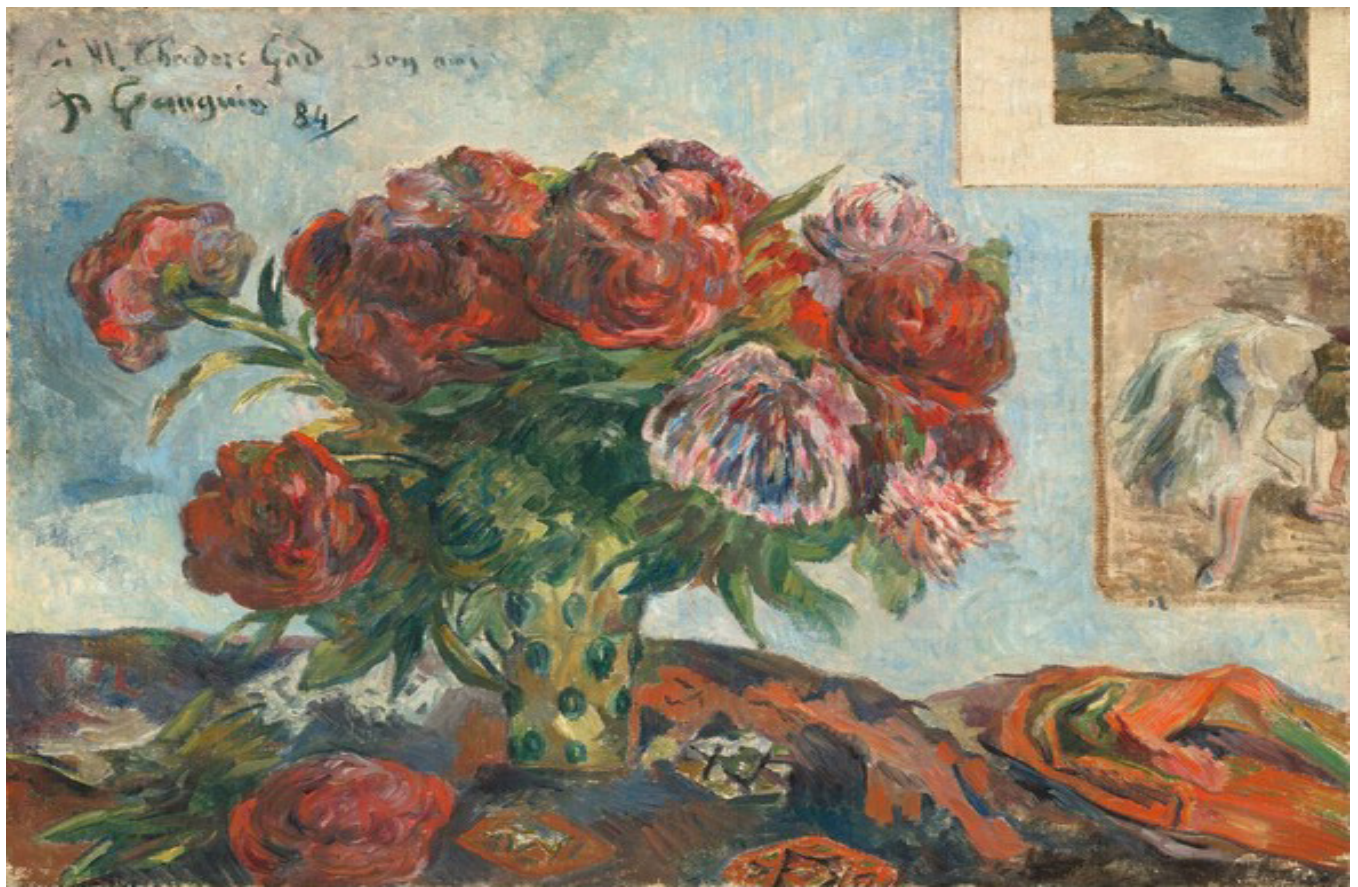


Paul Gauguin | *Still Life with Peonies*

1884

Medium: Oil on canvas

Dimensions: 23^{1/2} x 28^{3/4} inches | 59.7 x 73 cm



**National
Gallery of Art**

National Gallery of Art
Washington D.C., United States



Paul Gauguin | *A Vase of Flowers*

1896

Medium: Oil on canvas

Dimensions: 23¹/₄ x 29¹/₈ inches | 64 x 74 cm



THE
NATIONAL
GALLERY

The National Gallery
London, England



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