

Paul Gauguin



1848-1903 | FRENCH

Bouquet de fleurs

M.S.  Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Circa 1882
Signed "P. Gauguin" (lower right)

Canvas: 11 ³/₄" high x 8 ³/₄" wide | 29.85 cm x 22.23 cm
Frame: 20 ³/₄" high x 17 ⁷/₈" wide x 3 ³/₄" deep
52.71 cm x 45.40 cm x 9.53 cm



“

Gauguin gives me courage
to imagine.

- Vincent van Gogh

”



Paul Gauguin is one of the masters of art history. His transformative vision broke the rules of painting and changed the course of modern art. With only approximately 125 paintings still in private hands (compared to Renoir's 2,000), Gauguin's limited works rarely come to market, and when they do, they command the highest prices. This extraordinary floral still life by this great genius of Western art was painted on the cusp of his artistic revolution.

Perhaps more than any other year, 1882 was a crucial turning point in Gauguin's life. He had begun painting seriously about a decade earlier alongside his friend and mentor Camille Pissarro, but it wasn't until the French stock market crashed in 1882 that Gauguin lost his job as a broker and turned fully toward his artistic aspirations. At the invitation of Pissarro, Gauguin began exhibiting with the Impressionists, as he was already experimenting with his more expressive color and flattened forms, as evidenced here in *Bouquet de fleurs*. This beautiful painting embodies the fascinating tension of this moment for Gauguin—showing a traditional floral subject rendered with bold brushwork and electric color that moved beyond Impressionism's soft palette.

This magnificent work also has an impressive provenance. It was acquired directly from Gauguin by a friend in Rouen and remained in France until the 1960s, when the esteemed American philanthropist Paul Mellon purchased it for his world-renowned collection. In 1968, *Bouquet de fleurs* was sold by Wildenstein & Co. to another American collection, where it has remained ever since, cherished for more than 50 years. Accompanied by its 2024 Wildenstein certificate and slated for inclusion in their upcoming

digital catalogue raisonné, *Bouquet de fleurs* is a remarkable example of Gauguin's legacy.

The market for Gauguin's flowers remains exceptionally limited. A floral still life from this same pivotal year (though much smaller than ours) realized \$1.62 million at Christie's in 2022, more than 300% over its estimate, and a slightly larger example from 1883 exceeded \$3 million in 2018. Gauguin's work is central to the collections of many of the world's most esteemed museums, and similar early still lifes are held in prestigious permanent collections, including the National Gallery of Art in Washington, D.C., the Philadelphia Museum of Art, the Museo Nacional Thyssen-Bornemisza, Madrid and the National Gallery of Denmark.



PROVENANCE

M. Haslauer, Rouen, acquired from the artist (November 1884)

M. Roussel, Rouen, acquired from above (1932)

Mme Roussel, Rouen, by descent (c. 1945-46)

Vaumousse, Paris, acquired from above (September 1948)

Dr. Boidin, Paris, acquired from above

Robert Schmit, Paris, acquired from above

Mr. and Mrs. Paul Mellon, Upperville, Virginia, acquired from above (March 1966)

Wildenstein & Co. Inc., New York, acquired from above (July 1968)

Leonard Sheriff, New York, acquired from above (1968)

Leonard Sheriff and Yolanda [Castro] Sheriff, New York (until circa 1990)

Yolanda [Castro] Sheriff Joseph, New York

Margaret Sheriff, Albuquerque, by descent (circa 2014)

M.S. Rau, New Orleans

LITERATURE

Georges Wildenstein, *Gauguin*, 1964, no. 79, p. 32, illustrated (as *Vase rond et tasse à thé*, dated 1882)

Lee van Dowski, *Die Wahrheit über Gauguin*, 1973, no. 30e, p. 251 (as *Vase et tasse à thé*)

Daniel Wildenstein, *Gauguin: A Savage in the Making; Catalogue Raisonné of the Paintings (1873-1888)*, 2002, p. 26 (as *Flowers (W79)*)

EXHIBITED

Paris, Musée Jacquemart-André, *Cent chefs-d'œuvre prêtés par les plus grands amateurs de Paris*, Summer 1961, no. 71 (as *Fleurs*)



**Wildenstein
Plattner
Institute**

30 East 20th Street, Suite 2FW
New York, NY 10003

wpi.art

Order No.
4460

Paul Gauguin
Digital Catalogue Raisonné project

Attestation No.
24.03.04/21522

Ref No.
pgcxkz

The WPI is pleased to inform you that the work referenced below will be included in the forthcoming Digital Catalogue Raisonné.

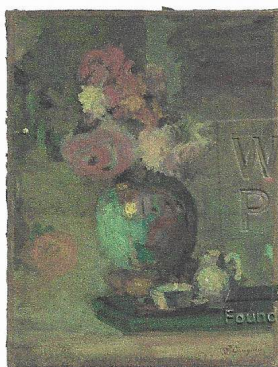
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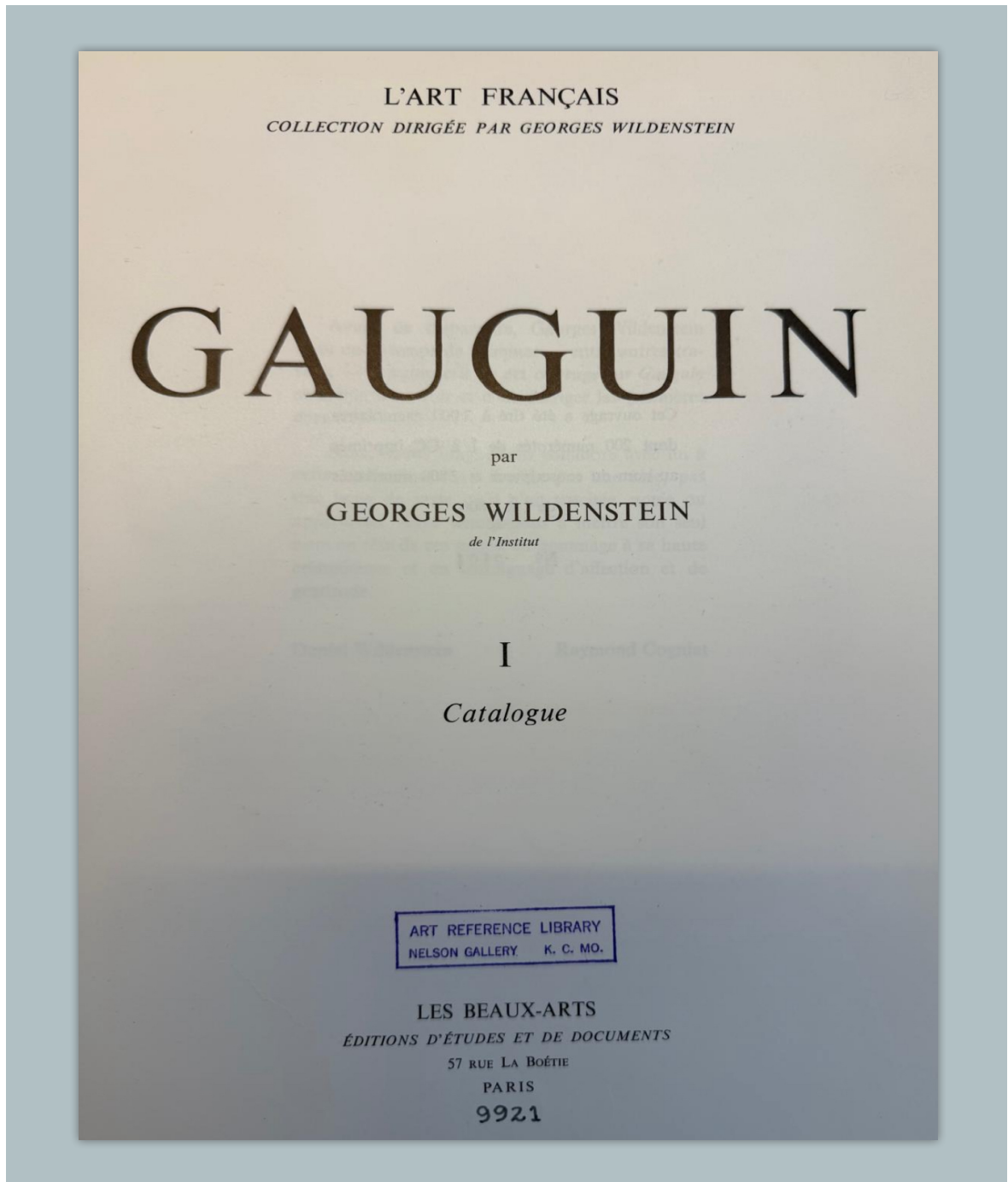


Elizabeth Gorayeb
Executive Director
The Wildenstein Plattner Institute, Inc.
New York, March 4, 2024



Bouquet de fleurs
c. 1882
Oil on canvas
30 x 22.3 cm
Inscribed lower right *P. Gauguin*





Georges Wildenstein, *Gauguin*, 1964, no. 79, p. 32, illustrated (as *Vase rond et tasse à thé*, dated 1882)





77

77. — BOUQUET DE FLEURS.

Bois. H. 0,116; L. 0,174.

Signé, daté et dédié : *Gauguin* (18) 82.*A mon ami Bertaux.*

Exposé : Wallingford, Choate Exhibition, 1936; - Detroit, Institute of Arts, Chrysler collection, 1937, n° 65; - Richmond, Virginia Museum of fine Arts - Philadelphia, Museum of Arts, Chrysler collection, 1941, n° 54; - Londres, Lefèvre Gallery, XIXth and XXth century French Paintings, 1959, n° 6.

COLLECTIONS : Bertaux; - Chester H. Johnson Gallery, Chicago; - Vente New York, Anderson Gallery, 14 novembre 1934, n° 9 (§ 170); - Walter P. Chrysler, Jr; - Vente Londres, Sotheby, 1^{er} juillet 1959, n° 22 (£ 3 600), à Reid et Lefèvre.

A MM. REID ET LEFÈVRE, LONDRES.

78. — VASE ET CACHE-POT.

Toile. H. 0,57; L. 0,70.

Signé et daté en bas à droite : *P. Gauguin* 1882.Voir : Pour le cache-pot la *Mandoline et le cache-pot*, n° 91

78

Exposé : Copenhague, Bâtiment des Expositions libres, 1893, n° 124 (?); - Copenhague, Art français, 1914, n° 100; - Copenhague-Oslo-Stockholm, Les Gauguin de Scandinavie, 1926, n° 5; - Bâle, Kunsthalle, Gauguin, 1928, n° 10; - Copenhague, Ny Carlsberg Glyptotek, 1945, n° 87; - Copenhague, Ny Carlsberg Glyptotek, Gauguin, 1948, n° 15; - Copenhague, Musée des Beaux-Arts, Art français, 1957-1958, n° 51.

CITÉ : Lee Van Dovski, *Gauguin*, 1950, n° 31, p. 399; - D. Sutton, *Notes on Paul Gauguin apropos a recent exhibition* dans *Burlington Magazine*, mars 1956, n° 71; - H. Rostrup, *Catalogue des peintures et dessins français et danois de la Ny Carlsberg Glyptotek*, Copenhague, 1958, n° 899.

Acheté par le Musée des Beaux-Arts de Copenhague en 1912.

NY CARLSBERG GLYPTOTEK, COPENHAGUE.



79

79. — VASE ROND ET TASSE A THÉ.

Toile. H. 0,32; L. 0,23.

Signé en bas à droite : *P. Gauguin*.

Cette peinture faisait partie des cinq toiles de Gauguin vendues à l'Hôtel des Ventes de Rouen, les 3-6 mars 1932; elles appartenaient à un Rouennais qui avait connu Gauguin lors de son séjour à Rouen en 1884. A propos de cette œuvre, René Trintzius écrit dans le *Journal de Rouen* : « Il y avait encore deux petites peintures : des Fleurs dans un vase dont la discrétion et la sûreté rappellent Manet... »

Exposé : Paris, Musée Jacquemart-André, Chefs-d'œuvre des collections françaises, été 1961, n° 71.

CITÉ : René Trintzius, *Journal de Rouen*, 28 juin 1932.

Vente à Rouen, 3-6 mai 1932.

COLLECTION PARTICULIÈRE.

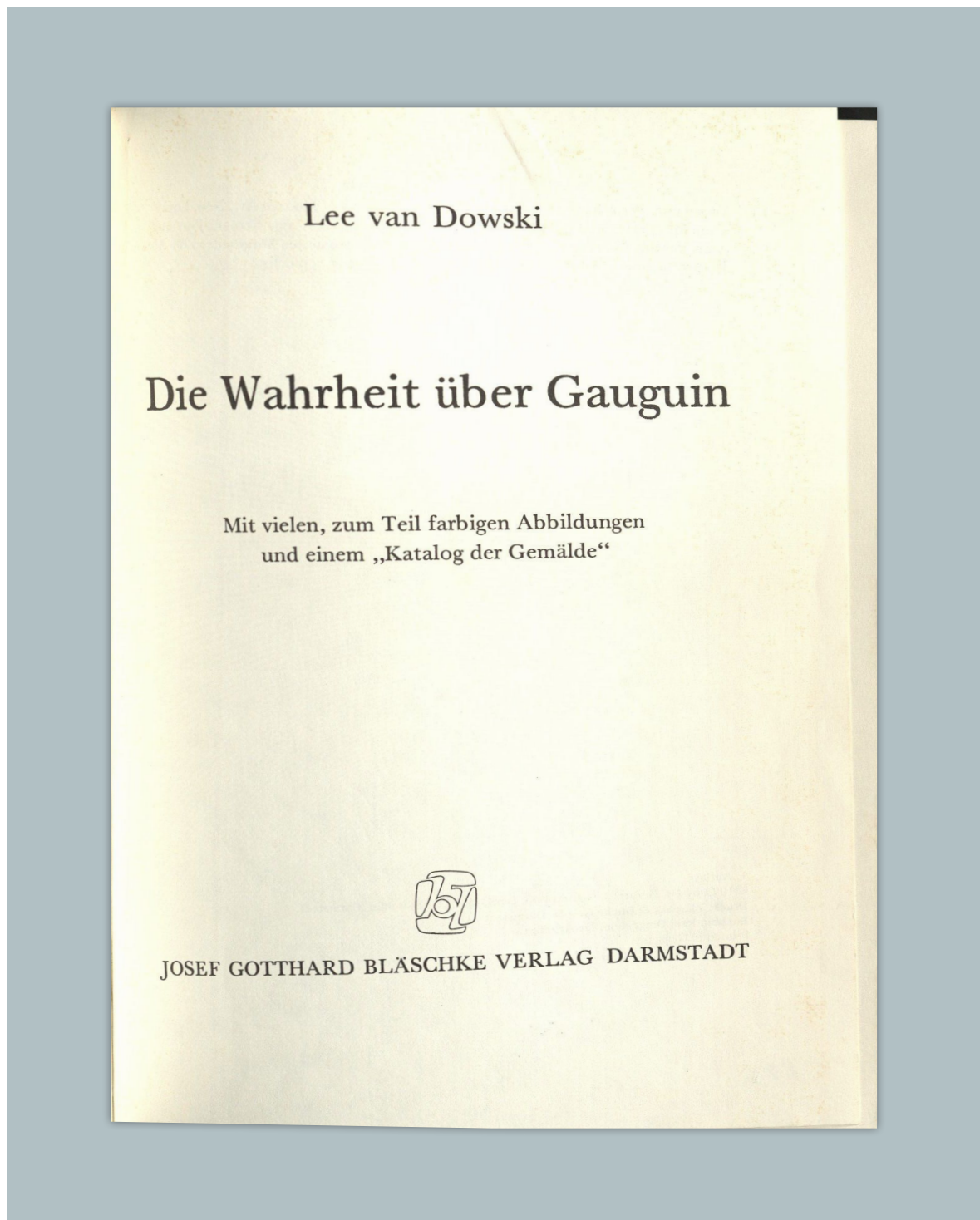
Georges Wildenstein, *Gauguin*, 1964, no. 79, p. 32, illustrated (as *Vase rond et tasse à thé*, dated 1882)





Lee van Dowski, *Die Wahrheit über Gauguin*, 1973, no. 30e, p. 251 (as *Vase et tasse à*





Lee van Dowski, *Die Wahrheit über Gauguin*, 1973, no. 30e, p. 251 (as *Vase et tasse à*

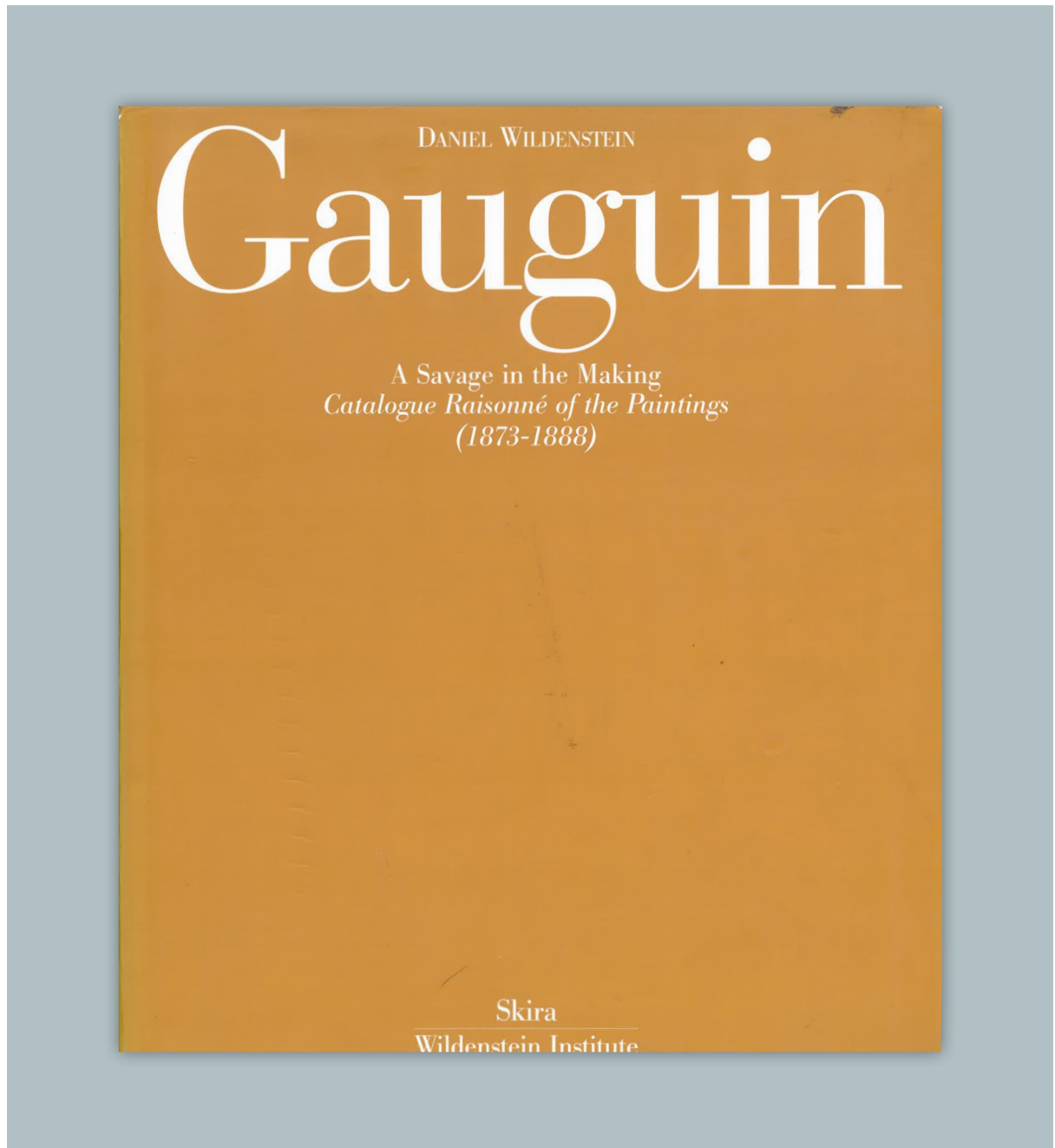
Ausgestellt: Basel 1928, Nr. 9
(W. 70)

- 30a) PAYSAGE À LA CARRIÈRE
(Répétition du no 30) (W. 71)
- 30b) CARRIÈRE AUX ENVIRON DE
PONTOISE. (89 x 116) Privatslg.
Paris (W. 72)
- 30c) PAYSAGE MONTAGNEUX
(54 x 65) M. et Mme. Dalzell Hatfield,
Los Angeles. (W. 74).
- 30d) BOUQUET DE FLEURS.
(11 x 17) Slg. Reid u. Lefèvre, Lon-
don. (W. 77)
- 30e) VASE ET TASSE À THÉ
(32 x 23) Privatslg. Paris. (W. 79)
- 30f) ETUDE DE PAYSAGE (25 x 20)
Slg. Ingeborg Heering (Kopenhagen?)
(W. 76)
31. FLEURS DANS UN VASE (57 x 70)
Carlsberg Glyptothek, Kopenhagen
Reproduktion: Malingue II, S. 77
(W. 78)
32. NATURE MORTE AUX FLEURS
(32 x 41) Privatslg. Zürich. Ausge-
stellt Basel 1928, Nr. 11
- 1883
33. LE PETIT RUISSEAU (38 x 46)
(Osny, la ferme) Privatslg. Paris.
Repr.: Malingue I, S. 43; Rey, Tafel
2 (W. 85)
- 33a) LA NEIGE RUE CARCEL (II)
(117 x 90) Slg. Eva Kiaer, Kopen-
hagen. (W. 80)
- 33b) VUE DE PASSY (35 x 24)
Disparu. (W. 83)
- 33c) OSNY, ENTRÉE DU VILLAGE
(35 x 27) disparu. (W. 84)

- 33d) OSNY, LA VANNE (65 x 54)
Slg. Mme du Plessis-Hatzeur,
Brüssel. (W. 86)
34. PAYSAGE DE BANLIEUE; OSNY
(76,5 x 101) Carlsberg Glyptothek,
Kopenhagen
Reproduktion: Malingue II, S. 82
(W. 87)
35. LES PEUPLIERS (73 x 54)
Ny Carlsberg Glyptothek, Kopenha-
gen (W. 88)
- 35a) LE RUISSEAU. (54 x 65)
Privatslg. (W. 89)
36. = 15 (W. 38)
37. NATURE MORTE AUX TOMATES
(60 x 73,5) Slg.: A. Marcus-Møller,
Stockholm. Repr.: Malingue II,
S. 82 (W. 90)
- 37a) MANDOLINE ET CACHE-PÔT
(46 x 55) Slg. Olaf Dessau,
Kopenhagen (W. 91)
38. NATURE MORTE À LA TÊTE DE
CHEVAL (49 x 38) Slg.: S. Lindswie,
Stockholm
Reproduktion: Malingue II, S. 83
(W. 183)
- 1884
39. PORTRAIT DE METTE GAUGUIN
(65 x 54) Nationalgalerie, Oslo
Reproduktion: Dorsenne, Bild II,
S. 13; Schmidt, Bild 4 (W. 95)
- 39a) CLOVIS GAUGUIN
Slg. M. Horst, Oslo (W. 81)
40. PORTRAIT DU DOCTEUR
GACHET OU DE M. PHILIPSEN
(65,5 x 46)
(Bei Malingue bezeichnet "Portrait
d'homme, Rouen")

Lee van Dowski, *Die Wahrheit über Gauguin*, 1973, no. 30e, p. 251 (as *Vase et tasse à*





Daniel Wildenstein, *Gauguin: A Savage in the Making; Catalogue Raisonné of the Paintings (1873-1888)*, 2002, p. 26 (as *Flowers (W79)*)



The Early Years (1873-1878)



Pauline, Mette, and Ingeborg Gad, 1870
(from Beakute, 1988)

affection in her relationship with her mother. These things, combined, perhaps, with an unhappy affair of the heart (with an officer in the Danish navy, identified by Malingue as her first cousin, the future *kommodore* Urban Gad, son of Henry Christen Gad)¹³ may help to explain the rather cold personality described by her son Pola. Shortly after their joint arrival in Paris, in October 1872, Marie Heegaard (on whom, see *Portrait*, I) was writing home to report that Mette was very erudite, and, as everyone knew, 'didn't mind showing it!'; that she was not the soul of tact, indeed 'she can be rather unkind at times!'; and that, courted by an assiduous Monsieur Gauguin, she was playing the 'story-hearted belle!'.¹⁴

The meeting ■ Gauguin liked Mette for the originality of her character and for her straightforwardness, he told Mrs Heegaard during the engagement¹⁵. He was attracted by her freedom of speech, independence of will and energy of character which were like his own; they were both strong personalities. They had much in common: both had lost their fathers and very early learnt to be self-reliant; both had gone out into the world to earn their living at the age of seventeen. And their relative poverty made them both outsiders in the moneyed circles in which they met. Gauguin saw in Mette an image of the strong, independent, frank women of his own maternal ancestry. On the other hand, his fiancée was neither 'noble' nor noticeably 'pretty': if these qualities, which Gauguin so appreciated in his mother and grandmother (see above), comprised his ideal in a woman,

it must be said that Mette lacked them. She was also a product of the bourgeoisie, in a way that Gauguin never quite was.

Neither had much in the way of money. Gauguin reported that, 'when we were married, her dowry consisted of some chemises and a set of six knives and forks!'. We know that he had inherited around FF 10,000 from his mother in life insurance, annuities and bonds (a little less than his sister Marie, because he had been the more expensive education), and half the family house in Orléans (which was sold shortly after he reached his majority, no doubt at his initiative, for FF 14,000; he received half). We do not know whether he still had this money when he

married, but, as a young stockbroker, he could in any case expect to make his fortune.

The engagement was announced in early February 1873, barely a month and a half after Gauguin had first made his appearance in the letters of Marie Heegaard. The marriage was celebrated on 22 November 1873 at the Lutheran Church of the Redemption in rue Chauchat. There followed 'a charming winter in which we were a little too unsociable for others' tastes but nice and cosy in our little apartment!'. Nine months and nine days later, their first son was born.

¹³ Paul Gauguin: *Avant et après*, p. 84.

¹⁴ *Avant et après*, pp. 85-86.

¹⁵ *Avant et après*, p. 193.

¹⁶ E. Trotan: *Le Tour de France*, Paris, 1973, p. 179.

¹⁷ Marie Heegaard's letter of July 1873 (Méthénis VII).

¹⁸ Gauguin to Mrs Heegaard, 12 September 1874 (Méthénis 5).

¹⁹ *Avant et après*, p. 89.

²⁰ K. Hvid: *Edvard Brandes*, Copenhagen, 1987, p. 162.

²¹ However, her maiden name was registered in Paulsen for her church wedding.

²² Pola Gauguin, 1938, pp. 24-25.

²³ See his letter of November 1884 (Méthénis 57).

²⁴ Pola Gauguin, 1938, pp. 26-27.

²⁵ M. Malingue: *La Vie prodigieuse de Paul Gauguin*, Paris, 1987, p. 55.

²⁶ Marie Heegaard's letter of 21 November 1872, in M. Bodelsen: *Nyt lys oven den unge Gauguin*, Sigtuna, 1961, no. 2, p. 32.

²⁷ Marie Heegaard's letter of early January 1873 (Méthénis 8).

²⁸ Marie Heegaard's letter of 25 December 1872 (Méthénis 1).

²⁹ Gauguin to Mrs Heegaard, 9 February 1873 (Méthénis 1).

³⁰ Gauguin to Émile Schuffenecker, 12 June 1896, in Malingue, 1987, p. 58.

³¹ Gauguin to Mrs Heegaard, 25 April 1874 (Méthénis 3).

who willingly told me that he had had these pictures since 1884 and that they had been given to him by Gauguin himself [...] shortly before he left for Denmark with his wife and children. All these pictures except the big painting [cf. 145] are now the property of Monsieur Roussel, who bought them.

R. Trintzius: 'Les Trésors de la Ville-Musée', *Journal de Rouen*, 28 June 1932, p. 2, gives the same information in more precise terms: 'placed under the table [...] amid a stock of old clocks, they were put to auction [...] and there was a fortunate individual who understood what they were worth. He was the only person to do so, and bought the lot for five hundred francs! I conducted a little investigation and found out that the seller was perfectly aware of Gauguin's fame but had no respect for the talent of the painter of Tahiti. Thinking nothing of them, he had decided to sell the pictures as old dabs'. (A cutting of this article still accompanies the painting). Unpublished note by Roussel: 'After buying the four paintings by P. Gauguin, but before all the articles appeared in the press, I met the former owner who had put this lot to auction. I learnt that he had been married to a Danish woman, and had in this way come into contact with Mme Gauguin, who was also Danish, and her husband'.

Unpublished written testimony of Dr. Boidin, who bought two paintings which had been owned by Monsieur Roussel after the latter's death in 1946/47: 'Mme Roussel kept the portrait of Mme Gauguin and perhaps the Christ' [when she sold the others] 'Name of the watchmaker-jeweller from Rouen: Haslauer'.

Wildenstein, 1964, no. 96, not reproduced.

Provenance:

Given by the artist on his departure for Denmark in November 1884, with five other paintings, to a watchmaker and jeweller of Rouen, whose wife was, like Mette Gauguin, Danish; the watchmaker's name was, according to Dr Boidin's testimony (D above), Haslauer. The five other paintings are 33, 145 (?), the landscape *W18, Flowers* (W79), and an unknown *Christ on the Cross*; the last three are not included in this catalogue. Haslauer was not yet trading in his own name when the gift was made, or so we presume, since his name does not appear in the commercial directories of the time. In 1907, there were two watchmakers of this name in business: the father (Auguste) at 77 rue du Vieux-Château, and the son, at 75 rue de la République (*Annuaire général de Rouen*, Imprimerie du *Journal de Rouen*, 1907).

Sold by the watchmaker at the Rouen auctions, 3 and 6 May 1932, with four of the pictures cited above. The entire lot was bought for FF 500 by Monsieur Paté, the antique-dealer. Sold in 1932 with three other pictures from the lot to Monsieur Roussel, a Rouen collector who died in 1946/47. Mme Roussel, Rouen (see Boidin's testimony, D above). Bought before 1960 by a Parisian collector. Sale [of Parisian collector], London, Sotheby's, 1 July 1992, no. 106.



AUCTION COMPARABLES



Paul Gauguin

Fleurs dans un vase

oil on canvas

Height 60.7 x Width 73.9 cm.

Height 23.898 x Width 29.094 in.

1886–1895

08 May 2018 *almost 7 years ago*

Christie's New York

The Collection of Peggy and David Rockefeller: 19th and 20th Century Art, Evening Sale – [Lot 00014]

est. 5,000,000 - 7,000,000 USD

19,437,500 USD ⓘ

↑ 178% est



Paul Gauguin

Nature morte avec pivoines de chine et mandoline

oil on canvas

Height 61.5 x Width 51 cm.

Height 24.213 x Width 20.079 in.

1885

16 May 2023 *almost 2 years ago*

Sotheby's New York

Modern Evening Auction – [Lot 00110]

est. 10,000,000 - 15,000,000 USD

10,445,700 USD ⓘ



Paul Gauguin

Deux vases de fleurs et un éventail

oil on canvas

Height 99.5 x Width 64 cm.

Height 39.173 x Width 25.197 in.

1885

25 June 2008 *almost 17 years ago*

Sotheby's London

Impressionist and Modern Art Evening Sale – [Lot 00014]

est. 1,500,000 - 2,000,000 GBP

3,513,250 GBP

est. 2,956,247 - 3,941,663 USD

6,924,024 USD

↑ 76% est



Paul Gauguin

Dahlias et mandoline

oil on canvas

Height 47.8 x Width 57.3 cm.

Height 18.819 x Width 22.559 in.

1883

15 May 2018 *almost 7 years ago*

Christie's New York

Impressionist and Modern Art Evening Sale – [Lot 0027A]

est. 1,200,000 - 1,800,000 USD

3,132,500 USD ⓘ

↑ 74% est





Paul Gauguin
FLEURS DANS UN PANIER
 oil on canvas
 Height 45.3 x Width 53.5 cm.
 Height 17.835 x Width 21.063 in.
 1880–1885

19 June 2018 *almost 7 years ago*

Sotheby's London

Impressionist & Modern Art Evening Sale – [Lot 00029]

est. 1,000,000 - 1,500,000 GBP

2,290,000 GBP ⓘ

est. 1,317,175 - 1,975,763 USD

3,016,332 USD ⓘ



↑ 53% est



Paul Gauguin
Mona Mona, savoureux
 oil on canvas laid on board
 Height 35 x Width 45 cm.
 Height 13.78 x Width 17.717 in.
 1901

02 November 2010 *over 14 years ago*

Sotheby's New York

Impressionist & Modern Art Evening Sale – [Lot 00036]

est. 2,500,000 - 3,500,000 USD

2,994,500 USD ⓘ



Paul Gauguin
Pour faire un bouquet
 oil on canvas
 Height 54 x Width 65.1 cm.
 Height 21.26 x Width 25.63 in.
 1880

29 June 1999 *almost 26 years ago*

Christie's London

Impressionist & Nineteenth Century Art – [Lot 00009]

est. 700,000 - 1,000,000 GBP

1,706,500 GBP ⓘ

est. 1,104,623 - 1,578,033 USD

2,692,914 USD ⓘ



↑ 71% est

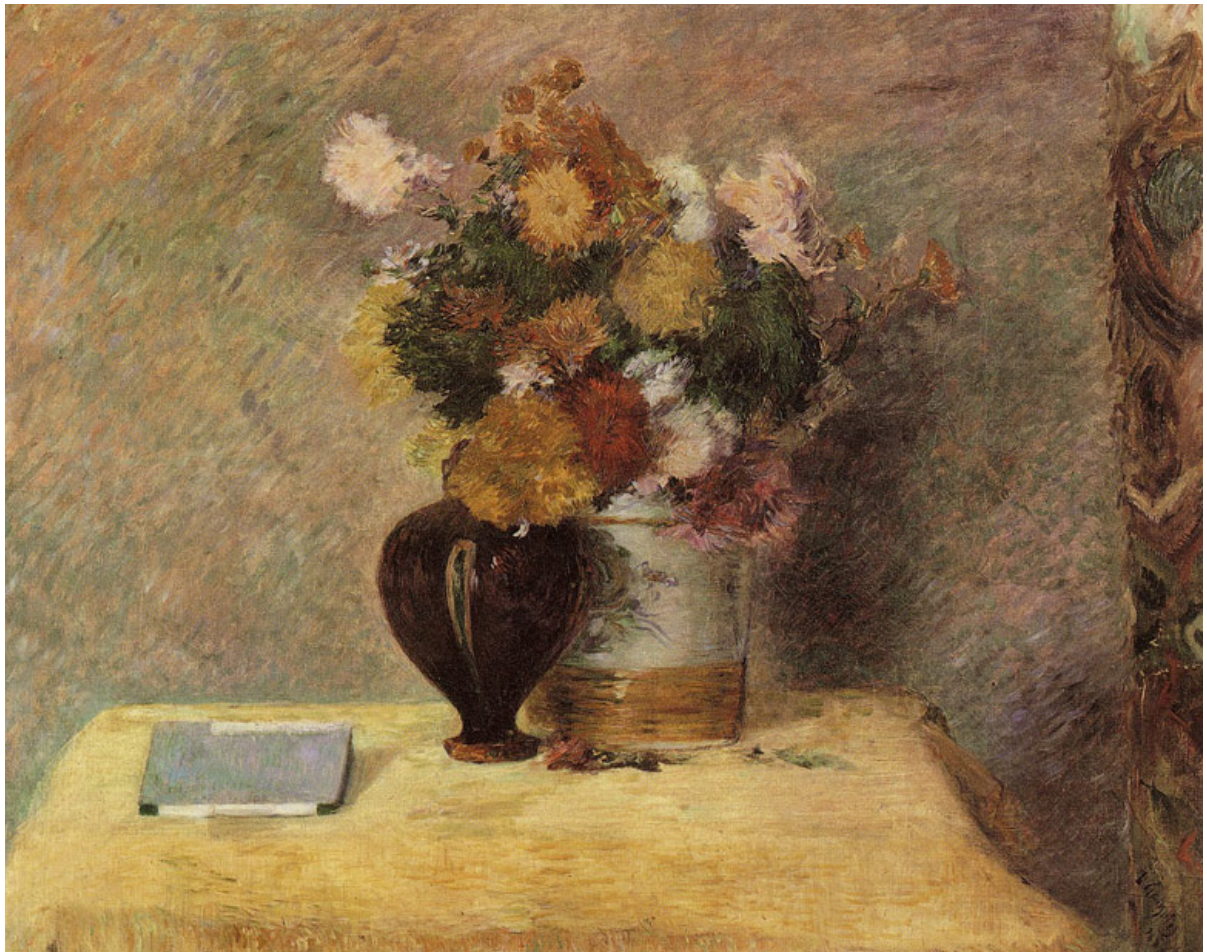


Paul Gauguin | *Still Life with Flowers*

1882

Medium: Oil on canvas

Dimensions: 22^{1/2} x 27^{1/5} inches | 57 x 70 cm

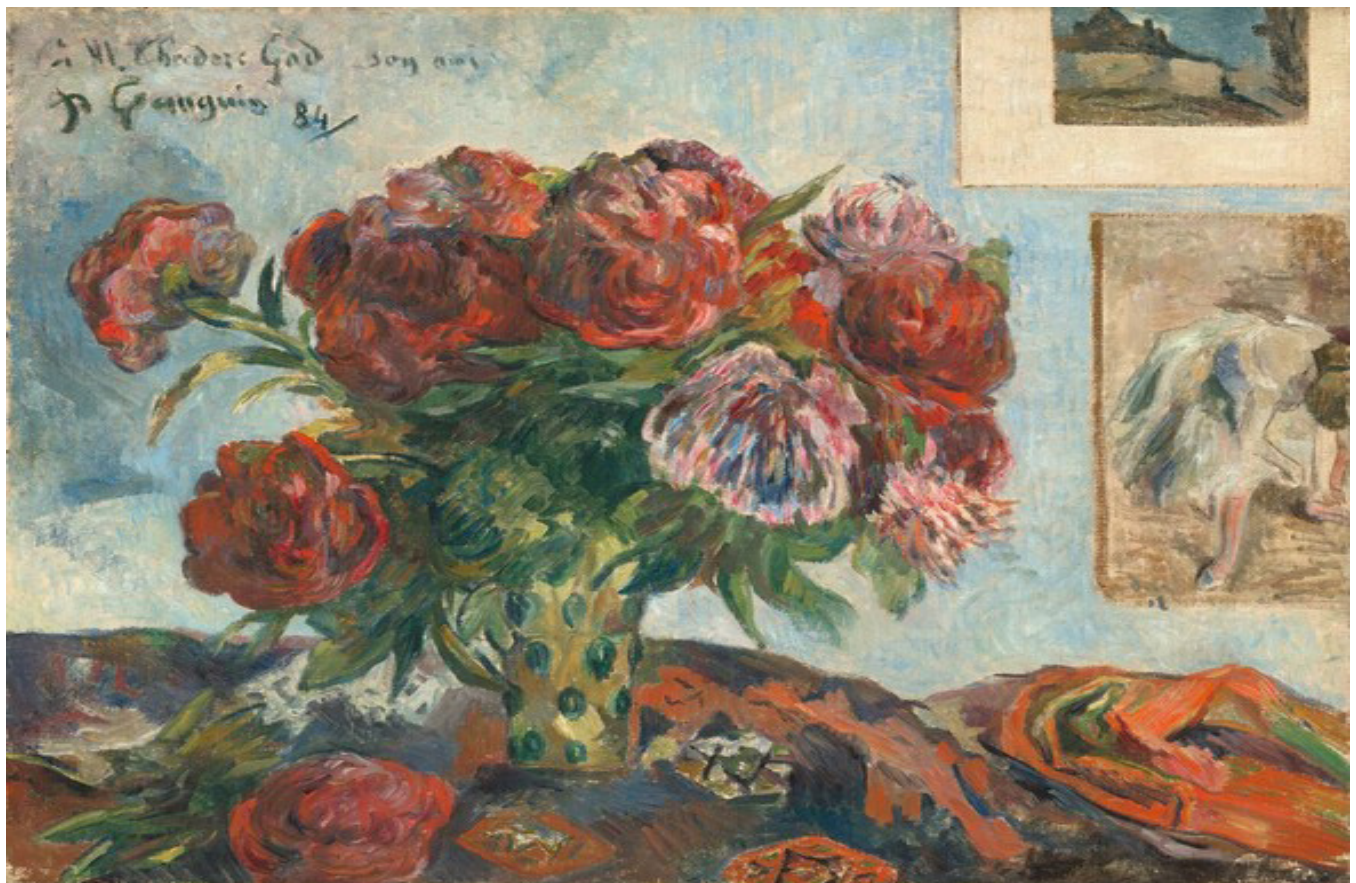


Paul Gauguin | *Still Life with Peonies*

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 | *Still Life with Moss Roses in a Basket*

Circa 1884-85

Medium: Oil on canvas

Dimensions: 19^{11/16} x 24^{7/8} inches | 50 x 63.2 cm



Philadelphia
Museum of
Art

Philadelphia Museum of Art
Philadelphia, PA, United States

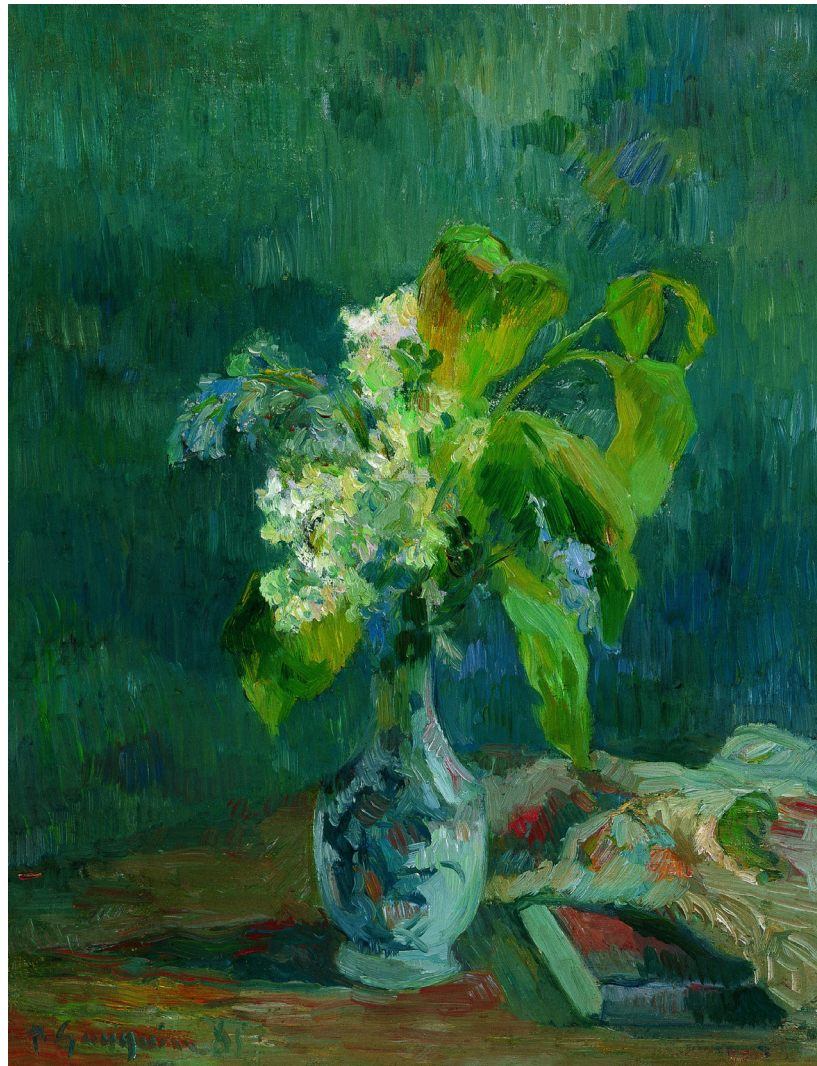


Paul Gauguin | *Lilacs*

1885

Medium: Oil on canvas

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



**THYSSEN-
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