

The painting depicts a pastoral scene in a valley. In the foreground, a shepherd wearing a blue coat is herding a flock of sheep, some of which are white and others dark. The sheep are gathered near a wooden fence. In the middle ground, there are more sheep and a small cluster of trees. The background features a large, steep mountain with a rocky, light-colored face and a dense forest of dark green trees. The sky is overcast with soft, grey clouds. The overall style is characteristic of the Hudson River School, with detailed brushwork and a focus on naturalistic landscape representation.

JOHN SINGER SARGENT





JOHN SINGER SARGENT (1856-1925)

A Mountain Sheepfold in the Tyrol Signed

lower left, "John S. Sargent 1915" oil on
canvas

28 1/4 x 36 in. (36 1/4 x 44 1/8 x 2 in.) 71.12 x
91.44 cm (92.08 x 112.08 x 5.08 cm) 1914-15

48057

PROVENANCE:

Knoedler & Co., direct from the Artist, 1915
Henry Clay Frick, New York, New York, 1916
Louis Cass Ledyard, gifted from above
Massachusetts Collection, c. 1985
Private Collection

EXHIBITION:

New York, New York, M. Knoedler & Co., 1915, loaned by the Artist
Houston, Texas, Meredith Long, 1980s
New York, New York, Adelson Galleries, c. 1990

LITERATURE:

Nathaniel Pousette-Dart and Lee Woodward Ziegler, *Distinguished American artists, John Singer Sargent*, New York, 1924, n.p, illustrated
William Howe Downes, *John Singer Sargent, His Life and Works*, Boston, 1925, p. 248, 300
Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings Volume 9: Figures and Landscapes, 1914-1925*, London, 2017, no. 1758

Painted during John Singer Sargent's trip to the Austrian Tyrol in the summer of 1914, this work captures a moment of profound historical tension as Austria declared war on Serbia that July, placing Sargent at the threshold of the First World War. The painting offers a strikingly intimate and unexpected view of the Alpine landscape, framed from within a sheep pen with the mountain itself largely cropped from sight. This choice of vantage point shifts the viewers focus to the meeting point of the valley and the rising slope, where deep verdant greens anchor the composition and an overcast sky suggests a subtle sense of unease beyond the tranquil pastoral foreground.

The work is included in the Sargent catalogue raisonne by Richard Ormond and Elaine Kilmurray, confirming its secure place within the artists documented production. Sargent created several related works during his 1914 stay in the Tyrol across both oil and watercolor, including *Tyrolese Interior* at The Metropolitan Museum of Art, *Woodsheds Tyrol* at the Art Institute of Chicago, and *Trout Stream in the Tyrol* at the de Young Museum. Together these works demonstrate Sargent's sustained engagement with the region and its distinctive light, atmosphere, and rural architecture during this pivotal year.

This painting also carries distinguished provenance, having been previously held in the collection of Henry Clay Frick, the American industrialist and founder of the Frick Collection, before being given as a gift to his friend and lawyer Louis Cass Ledyard, who

also served as counsel to J P Morgan. Its rarity within Sargents mature Tyrolean subjects is further underscored by the small number of comparable works that have reached the market, with only one closely related painting from this period, A Tyrolese Crucifix from 1915, having appeared at auction in recent decades.

Sargents work continues to receive major institutional recognition, including the forthcoming exhibition Sargent Dazzling Paris at the Musee d Orsay in 2025 to 2026, reaffirming the ongoing relevance of his mature European landscapes within the broader narrative of early twentieth century art.

ARTIST BIO:

John Singer Sargent (1856-1925) was an American artist, considered the “leading portrait painter of his generation” for his evocations of Edwardian era luxury. During his career, he created roughly 900 oil paintings and more than 2,000 watercolors, as well as countless sketches and charcoal drawings. His oeuvre documents worldwide travel, from Venice to the Tyrol, Corfu, the Middle East, Montana, Maine, and Florida. Sargent’s best portraits reveal the individuality and personality of the sitters; his most ardent admirers think he is matched in this only by Velázquez, who was one of Sargent’s great influences. As a concession to the insatiable demand of wealthy patrons for portraits, Sargent dashed off hundreds of rapid charcoal portrait sketches, which he called “Mugs.” Forty-six of these, spanning the years 1890–1916, were exhibited at the Royal Society of Portrait Painters in 1916.

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