

FRENCH PAINTINGS

II

XIX CENTURY



THE METROPOLITAN MUSEUM OF ART

French Paintings

A CATALOGUE OF THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART

VOLUME

II

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THE METROPOLITAN MUSEUM OF ART

II *XIX Century*

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The Metropolitan Museum of Art

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Introduction

This catalogue, containing entries for the pictures painted in the first three quarters of the nineteenth century, is the second of three volumes devoted to the French paintings in the Metropolitan Museum. The collection is so extensive that the original plan to publish the French catalogue in two parts had to give way to the present arrangement. This book begins with Georges Michel and ends with Puvis de Chavannes.

The Museum is especially rich in French painting, and its galleries show representative examples of wide variety and conspicuous quality. Soon after its founding in 1870 the Museum began to acquire outstanding examples of the style of French painting that was acclaimed as the finest of that time. Catharine Lorillard Wolfe, one of the Museum's first benefactors, was a New Yorker who spent many years in Paris. She admired and collected works by the best French artists who exhibited at the Salon, and through her generosity our collections show fully what was considered modern and stylish during the Museum's early years.

Other gifts and purchases have expanded the collection with examples of earlier nineteenth-century schools. The major movements of Realism and Romanticism are well represented, and there are also many works by the independent artists who were so numerous in that highly individualistic century. With the Impressionist paintings, which are studied in the final volume, these earlier pictures form an unusual and significant combination of what was accepted and fashionable in those days with what was then revolutionary and shocking but has now, in the twentieth century, become highly prized and fashionable.

The painters have been arranged in approximately chronological order, giving emphasis, however, to the chief movements and their influence, rather than to strict priority according to date of birth. In this way artists working in related styles are grouped together, and the artificial juxtapositions of a strictly chronological list are avoided.

For each painter there is a brief biography intended only to provide the salient facts in his career and to clarify his relationship to other artists. Following this his works owned by the Museum are listed in the order of their production, according to factual or stylistic evidence. Every picture is illustrated in half-tone. The material on which it is painted, the medium used, and the dimensions are given. Detailed descriptions, color notes, and references to condition are provided only where they are particularly significant.

Publications about French painting have been so numerous in recent years that

the listing of references in these catalogues must necessarily be selective. Sources contemporary with the painters and subsequent writing that makes a serious contribution to our knowledge have been emphasized, and an attempt has been made to give at least one reference that includes a good reproduction in color.

The history of each picture has been traced as far back as possible, often to the studio of the artist. Square brackets enclose the names of the dealers who have held the picture. The last line of each entry gives the name of the donor or of the fund that made the acquisition possible.

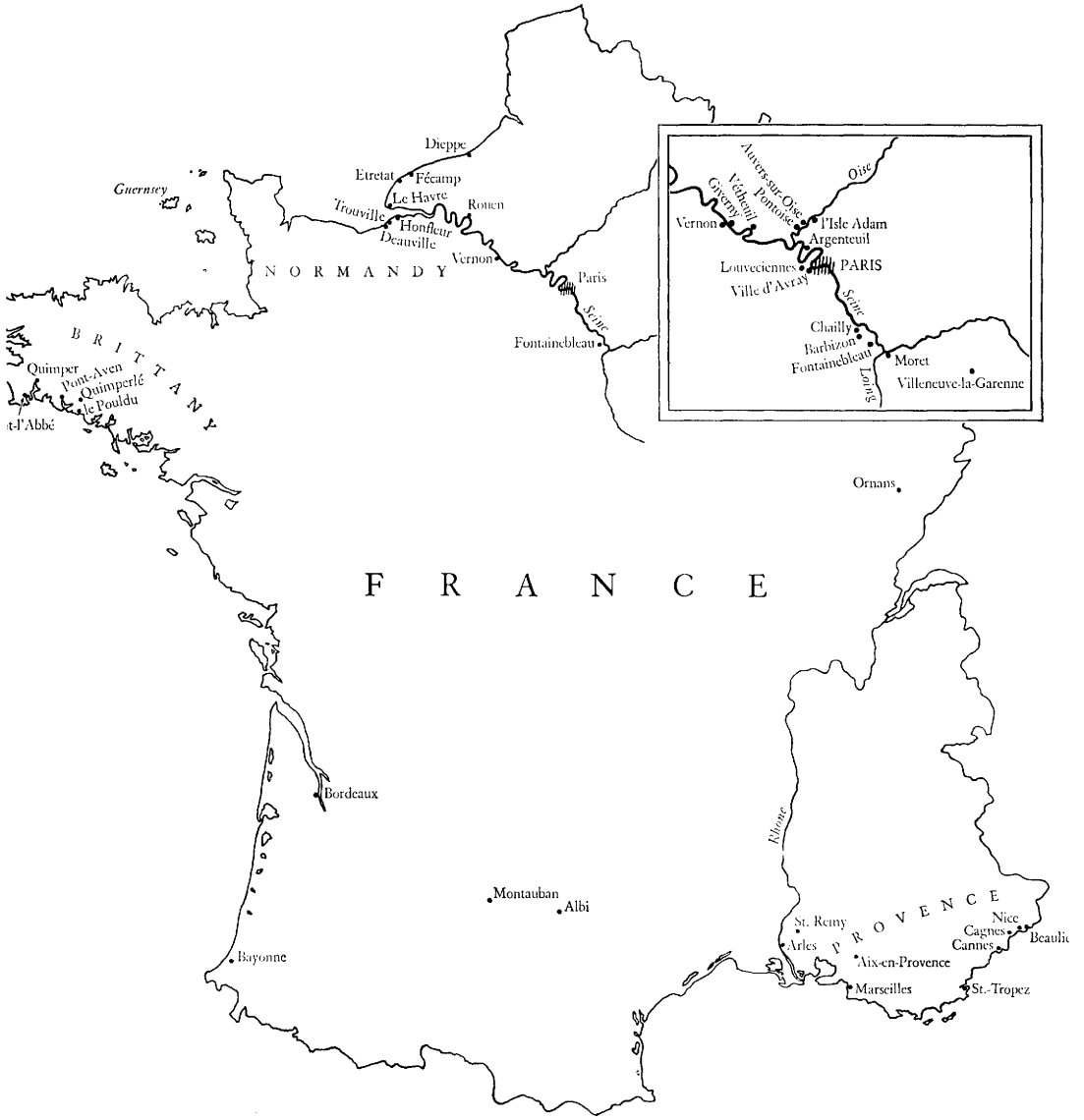
Charles Sterling, Curator of Paintings of the Louvre, the author of the first volume of these French catalogues, also worked until 1956 on these two nineteenth- and twentieth-century volumes. Mr. Sterling's contribution to the catalogues is of the greatest importance, for it involved exhaustive research for basic information about the lives of artists who in many cases had been almost completely forgotten during the last fifty years. He has brought much new material to light. What he has written is not only scholarly but also clear and most perceptive. In securing the collaboration of the leading scholar in the field of French painting the Museum was indeed fortunate. Since 1956 more than 150 further examples of nineteenth- and twentieth-century French painting have been acquired. The entries for these have been written by Margareta Salinger, Associate Research Curator of the Department of European Paintings. Miss Salinger, who has had a large part in the composition of all the paintings catalogues, translated Mr. Sterling's original text and has applied her broad knowledge and her gift for incisive analysis to the study of the recent acquisitions. She and her assistants have also done the painstaking and exhaustive research necessary to keep the biographical, bibliographical, and other reference material up to date.

For the major part of the work she was assisted by Mary Ann Wurth Harris, who made valuable and original contributions. Since 1963 Claire Wever of the department has been a creative and most efficient aide in the completion of the catalogue. The Editorial Department of the Museum, especially Jean Leonard, have patiently attended to the form of these catalogues and to the details of publication. The Museum is grateful for the help generously given by the directors and staff of the many institutions that have opened their archives and made all their resources available to the authors and for the friendly advice and information supplied by numerous private individuals.

THEODORE ROUSSEAU
Curator of European Paintings

French
Paintings

II



Michel

Georges Michel. Born in Paris in 1763; died there in 1843. Michel studied under Leduc, a painter of historical pictures, and Nicolas Taunay, a landscape painter. He was especially interested in seventeenth-century Dutch and Flemish landscapes and was much influenced by Rembrandt. Unable to make a sufficient living from selling his own pictures, Michel was employed by collectors, restoring and copying the works of other artists, and became restorer of Flemish and Dutch paintings at the Louvre, then under the directorship of Vivant-Denon. He exhibited at the Salon from 1796 to 1814, but after that date his paintings were refused admission. Almost all of Michel's landscapes, which comprise the body of his work, were done in and around Paris. Even within these limits there is great variety in both style and subject matter.

The Mill of Montmartre 25.110.8

In the first quarter of the nineteenth century Montmartre was open country, where about forty windmills were still to be seen. Michel loved this stretch of land and over the years painted many views of it. The detailed observation and the rather precise technique of this picture suggest that it was done in the period around 1820. Rembrandt's influence can be felt in it.



Formerly called Windmill (The Mill of Montmartre).

Oil on canvas. H. 29, w. 40 in. (73.7 x 101.6 cm.).

REFERENCE: B. Burroughs, *Met. Mus. Bull.*, xx (1925), p. 142.

EX COLL.: William H. Fuller, New York (sale, American Art Association, New York, Feb. 25, 1898, no. 26); Collis P. Huntington, New York (1898-1925).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

Landscape

60.71.11

Michel especially liked to paint at Saint-Denis and Montmartre, in the environs of Paris, where he made many pictures that were very small in size like this one. Our landscape, with its rather free, broad technique and thick paint appears to have been done in the middle or late 1820's.



60.71.11

Oil on wood. H. $8\frac{3}{4}$, w. $10\frac{3}{8}$ in. (22.3 x 26.4 cm.).

EX COLL.: Henry Baré, Lille and Enghien; Mme Baré; John T. Milliken, St. Louis (sale, Anderson Galleries, New York, May 20, 1920, probably no. 113); Mrs. William R. Timken, New York.

BEQUEST OF LILLIAN S. TIMKEN, 1959.

The Old Château

80.2

This picture was very probably painted during the artist's last period, after 1827, when

his impasto thickened and his manner was broadening. Sensier, the biographer of Michel, mentions among the typical subjects of this period the group of "seigniorial manor houses in the wide, cultivated plains of Brie, illuminated with rays of the pale light of November" (p. 61).

Oil on canvas. H. $20\frac{1}{8}$, w. $27\frac{5}{8}$ in. (52.1 x 70.2 cm.).

REFERENCE: A. Sensier, *Étude sur Georges Michel* (1873), ill. opp. p. 135, with no legend, an engraving of a painting remarkably like this one.

EX COLL. Paul Durand-Ruel, Paris.

GIFT OF PAUL DURAND-RUEL, 1880.



80.2

Granet

François Marius Granet. Born at Aix-en-Provence in 1775; died near there at Malvallat in 1849. Granet was the son of a master mason. He began the study of art at the drawing school of Aix under J. A. Constantin. He was draughtsman in Napoleon's employ at the siege of Toulon. Later in Paris he worked in the studio of David and made his debut at the Salon of 1799. From 1802 until 1819 he lived in Rome. Little of David's teaching survived in the art of Granet, who devoted himself to genre and sought picturesque effects of chiaroscuro that brought him close to the romantic school. He concentrated on the study of light in interiors, and in Rome he made numerous pictures of dark cloisters and churches. Granet's works are characterized by a romantic attachment to the medi-

eval and a quality of lyric intimacy which assured him of a very lively success during the Restoration and the reign of Louis Philippe. Granet always retained a sharp sense of reality. His figures, in spite of their slenderness, are full of character and truth to nature, and his drawings and water colors often reflect his delicate observation of life. Granet was not only a painter but played a role in the world of French museums as one of the curators of the Louvre, as Director of the Galerie Historique de Versailles, and as the founder of the Museum at Aix which bears his name. In Rome he had been on terms of friendship with Ingres, who painted a famous portrait of him, now in the Museum of Aix-en-Provence.

The Choir of the Capuchin Church in Rome

80.5.2

Few pictures have had as much success as this representation of a monastic ceremony in the choir of Santa Maria della Concezione in Rome. This is the church of the Capuchin friary on the Piazza Barberini. Biographers state that Granet, who lived in Rome during the French occupation, was obliged to repeat the subject at least fifteen times. The first version was bought "sur le chevalet," or directly off the easel, by Caroline Murat, who had been Queen of Naples. We know that it was a large picture and that Caroline's brother, Louis Bonaparte, the Count of Saint Leu, persuaded her to make it over to him. Since, according to tradition, the Museum's picture is supposed to have come from the private collection of Napoleon III, Louis Bonaparte's son, and since it is large and is dated 1815, making it probably the earliest of the known versions, it is likely that it is the one bought by Caroline Murat. Granet's original treatment of the theme was immediately popular and Latin sonnets were written in praise of it. Pope Pius VII and Charles IV admired it, and the King of Spain and Lord Cunningham ordered reduced replicas. In 1818 Granet finished a large repetition, which he took to Paris, where it was exhibited in the Salon of 1819. It seems likely that that was the picture which Alexander I, the Emperor of Russia, acquired in 1821, and which is now to be found in the Hermitage in Leningrad. That version brought Granet the decoration of the

Legion of Honor, and Louis XVIII, in presenting it to him, is supposed to have said, "Mon-sieur Granet, someone tells me that he has just heard one of your Capuchins sneeze." When Granet went back to Rome in 1820 he had so many demands for replicas that he set up his easel in the choir of the church and painted numerous successive views from life, with variations that make each of them a new version of the original subject, representing different ceremonies performed in the church. Of the large number of replicas listed by Granet's biographers few are known today.¹



There is a fine sepia drawing of the same subject. A painting in the Louvre by Granet, of about the same size as this one, has the same setting but the participants in the ceremony pictured are nuns rather than monks.

Formerly called Benedictines in the Oratory and Franciscan Friars in the Choir.

Signed and dated (at lower right): GRANET/1815.

Oil on canvas. H. 77½, w. 58¼ in. (196.9 x 148 cm.).

Note 1. Father Ignatius and Brother Michael of the Church of St. John the Baptist, New York, report the existence of four closely similar versions: in the Capuchin church in Rome and in three Capuchin churches in New York City and Yonkers, New York.

REFERENCES: Raoul-Rochette, *Notice historique sur la vie et les ouvrages de M. Granet* (1851), pp. 75-81 (part of a paper delivered at the Académie des Beaux-Arts, Séance pub-

lique annuelle, Oct. 4, 1851), gives an anecdotal history of this composition, states that of the fifteen or sixteen versions made of it the second was superior in execution // P. Silbert, *Notice historique sur la vie et l'oeuvre de Granet* (1862), pp. 26-28 // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), II, p. 168, calls the Museum's picture Benedictines in the Oratory // A. de la Fizelière, *Granet*, n.d., pp. 6f., mentions seventeen replicas // Baron Guillibert, *Réunion des Sociétés des Beaux-Arts*, xxviii (1904), p. 779 // A. Soubies, *Membres de l'Académie des Beaux-Arts*, II (1909), pp. 54f., praises it // L. Dimier, *Histoire de la peinture française au XIXe siècle* (1914), p. 33 // E. Ripert, *François-Marius Granet* (1937), pp. 71-74, 204, 209, 210, note 1 // E. Bénézit, *Dictionnaire des peintres. . .*, IV (1951), p. 390.

EX COLL.: Caroline Murat (?) (in 1815); Louis Bonaparte (?); Napoleon III (?); L. P. Everard, London and Paris.

GIFT OF L. P. EVERARD, 1880.

Ingres

Jean Auguste Dominique Ingres. Born at Montauban in 1780; died in Paris in 1867. Ingres was the son of Jean Marie Joseph Ingres, a painter and sculptor of talent from Toulouse. As a child Ingres studied under little-known followers of David at the Royal Academy in Toulouse and conceived a great admiration for Raphael and the antique. At twelve he was already a talented draftsman, and in 1796, at the age of sixteen, he entered the studio of David in Paris. In 1801 his painting of Achilles and the Ambassadors of Agamemnon (École des Beaux-Arts, Paris) won for him the first Grand Prix de Rome, with a stipend that he was not, however, able to enjoy until 1806. During the interval the pictures that he painted include superb portraits, especially those of the Rivière family, which are masterpieces that he was not to surpass. These portraits showed that he had already developed a completely personal style. Color and modeling provided nuances of almost unequalled elegance, and drawing determined not only the forms but also the rhythm of the compositions. In his emphasis on purity and grace of line, derived through the English illustrator Flaxman from Greek vase painting, Ingres

differed from his master, David, whose conception of antiquity was based not on masterpieces of the Periclean age but on Hellenistic and Roman sculpture.

In 1806 Ingres went to Italy, where he remained for eighteen years, first in Rome and then in Florence. During this Italian sojourn he again produced a great many portraits, both paintings and drawings. These include the portraits of Granet (1807) now in the museum at Aix-en-Provence and of Moltedo (c. 1812) now in this Museum. The portrait drawings count among the finest of all time. With their elongated arms and fingers, the figures in these portraits recall the work of Italian Mannerist painters, especially Bronzino and Pontormo. During this stay in Italy Ingres painted a number of anecdotal and romantic subjects like Raphael and La Fornarina, Francesca da Rimini with Paolo Malatesta, and Roger and Angelica, themes suggested to him by the atmosphere of the Middle Ages and the Renaissance. He also created majestic paintings of the female nude, such as the *Baigneuse de Valpinçon* and the *Grande Odalisque*, both now in the Louvre. Five years after the *Grande Odalisque* was painted it was exhibited in Paris in the Salon of 1819 along with two other pictures, and all three were condemned as "Gothic" by critics who took their idea of classicism from the style of Jacques Louis David and did not yet regard Ingres as a classicist. In 1824, however, the year of his return from Italy, he exhibited at the Salon *The Vow of Louis XIII*, now in the cathedral of Montauban, a picture which was clearly based on Raphael, recalling his *Sistine Madonna*, and was also full of echoes of French seventeenth-century painting. It secured for him the praise of conservative critics, who now hailed him as a new representative of classicism. Their acclaim was partly due to the fact that this picture presented a sharp contrast to Delacroix's *Massacre of Scio* in the same exhibition, a work of free technique and brilliant color that was thoroughly imbued with the characteristics of the romantic style.

From 1824 to 1834 Ingres worked in Paris, the acknowledged head of the classical school of painters, with more than a hundred pupils. He received numerous official honors, becoming in 1833 President of the *École des Beaux-Arts*. The following year, however, discouraged by the reception accorded his contributions to the Salon, including *The Martyrdom of Saint Symphorian*, he obtained for himself the directorship of the French Academy in Rome and went again to Italy, for a stay of seven years. Much of this time was spent in the reorganization and development of the school and in the restoration and enlargement of the *Villa Medici*, where it is housed.

His return to France in 1841 was warmly welcomed, and the remainder of his life was crowned with official favor. For several years he worked at the *Château of Dampierre*, which he was to decorate with two large allegorical scenes representing the *Age of Gold* and the *Age of Iron*. Only the former was carried out, and not completely, when the project was abandoned in 1849.

In his last years Ingres produced such masterpieces of portraiture as the painting of the *Countess of Haussonville* (1845; Frick, New York), and the *Princess of Broglie* (1853; Robert Lehman collection, New York). *Turkish Women at the Bath* (Louvre),

one of his most famous works, was done in 1863, when he was eighty-three. He also devoted much time in this last period to reworking ideas and conceptions formulated in his youth.

The influence that Ingres exerted was due on the one hand to his conception of style, which was based almost exclusively on draftsmanship, and on the other to his subject matter, which, religious or historical, antique or oriental, was always given an exquisite and sensuous interpretation. The emphasis that he laid on drawing became the dogma of the academic painters in their resistance to the romantic movement. From his studio, especially under the leadership of his pupil Hippolyte Flandrin, there emerged an entire school of religious painters who founded their style on that of the Italian primitives. Chassériau, Puvis, and Gérôme were all indebted to him, and Degas's close study of Ingres accounts for the superb discipline that characterizes the drawings he made in the first half of his career. More recently, Ingres's daring treatment of contours and volumes determined one phase of Picasso's art, and portraits by Ingres, with their profound sensitivity to rhythm and their architectonic discipline, had their effect on Cubist painters.

Ingres left to his native city of Montauban a large group of his own paintings and drawings as well as various works of art from his collection, preserved in the Ingres Museum in the City Hall.



29.100.23

Joseph Antoine Moltedo 29.100.23

Georges Wildenstein (see Ref., 1954) connected this picture with the bust-length portrait of a member of the Moltedo family that Ingres listed in his notebooks¹ as one of the works he painted before 1820 during his first stay in Rome. Georges Oberti (Ref., 1954) has gone further and identified the sitter with Joseph Antoine Moltedo (or Moltedo in Corsica), who was born in Corsica in 1775. He was an important French official who lived in Rome from 1807 to 1820, serving between 1803 and 1814 as director of the Roman Post Office. He was also a successful industrialist, owned a lead foundry in Tivoli, and directed a business concern. In addition he invented a fire pump and a machine for weaving hemp.

The man represented in this portrait does not appear to be over forty, and if he is indeed Moltedo the picture was probably painted between 1810 and 1815. The style of the painting, with the inclusion of such Roman motifs as the Colosseum and the Appian Way,

is characteristic of the portraits that Ingres painted in those years.

Formerly called Portrait of a Gentleman.

Oil on canvas. H. 29 $\frac{5}{8}$, w. 22 $\frac{7}{8}$ in. (75.3 x 58.1 cm.).

Note 1. Cahier IX, in the Musée d'Ingres, Montauban, and Cahier X, in the collection of the late Georges Wildenstein.

REFERENCES: T. Silvestre, *Histoire des artistes vivants* (1856), p. 34, lists a portrait of M. Moltedo among the paintings Ingres did in Rome (1806-1820) // H. Delaborde, *Ingres, sa vie, ses travaux, sa doctrine* (1870), p. 254, no. 138, quotes from Ingres's notebooks a mention of a portrait he made of Moltedo [*sic*] in Rome before 1820 // H. Lapauze, *Ingres* (1911), pp. 102f., speculates whether the "Étude d'un homme historié" that Ingres sent to the *Institut de France* in Paris in 1808 was a likeness of Moltedo (see Wildenstein, 1954, below, p. 172, no. 64) // F. J. Mather Jr., *The Arts*, xvi (1930), p. 470, ill. p. 482 // R. Cortissoz, *The Painter's Craft* (1930), pp. 201, 203f., ill. opp. p. 202 // W. Pach, *Ingres* (1939), pp. 43f., ill. opp. p. 38, dates this portrait 1807 // H. Tietze, *Masterworks of European Painting in America* (1939), p. 327, no. 263, pl. 263, dates it about 1813 // G. Wildenstein, *Ingres* (1954), p. 174, cat. no. 71, pl. 22, calls it a portrait of a member of the Moltedo family, perhaps Joseph André Antoine Moltedo (1751-1829), Deputy of Corsica to the Convention Nationale; states that it belonged to the Moltedo family, Corsica // G. Oberti, *Le Petit Echo de la Corse* (May 1954), pp. 6f., ill., dates it 1812, demonstrates that the subject of the portrait cannot be the Deputy Moltedo, who in 1812 would have been sixty years old and who, in addition, had a glass eye, but is instead the Deputy's nephew, Joseph Antoine Moltedo, whose age and position in Roman society agree with the likeness and dress of the sitter in our portrait.

EXHIBITED: Museum of French Art, New York, 1926, *Special Dedication Exhibition of French Art*, no. 21 (as Portrait of Chevalier X, a cousin of Napoleon I; lent anonymously);

Knoedler, New York, 1941, *Loan Exhibition in Honor of Royal Cortissoz*, no. 21; Seattle Art Museum, 1951.

EX COLL.: Moltedo family, Corsica (?); Théodore Duret (who considered it a portrait of a cousin of Napoleon I), Paris; [Durand-Ruel, Paris]; Mrs. H. O. Havemeyer, New York, (from c. 1924 or 1925).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Odalisque in Grisaille 38.65

This picture, which is carried out almost exclusively in shades of gray (grisaille), with warm and rosy tones, is a smaller version of the famous Grande Odalisque in the Louvre, dated 1814. Caroline Murat, the Queen of Naples, commissioned Ingres to paint the larger picture in 1813 as a pendant to a picture by him of a sleeping woman that she already owned. During the riots that followed the downfall of Murat in 1815, the Sleeping Woman disappeared and the Grande Odalisque, not yet completed, was never delivered to the queen. The composition of the Sleeping Woman is perhaps preserved for us in a small canvas in the Victoria and Albert Museum that Lapauze and Wildenstein regard as a study for it.

There are several reasons for believing that the Museum's picture preceded the one in



the Louvre and can be, accordingly, dated 1813-1814. In the first place there can be no doubt that it is the *Odalisque* in *grisaille* that is listed in the inventory of Ingres's paintings of April 26, 1867 (no. 6), where it is described as an *ébauche*, or preparatory work. In the catalogue of the sale held on the following day, under the same title, the dimensions of our picture are specified. The Museum's *Odalisque*, furthermore, shows greater similarities than the one in the Louvre to the three known preparatory drawings,¹ in which the pure line of the figure, as in our picture, is not interrupted by any drapery.

Finally, if we may judge the composition of the lost *Sleeping Woman* from the sketch in the Victoria and Albert Museum, the figure was small in relation to the background, just as it is in the Museum's picture, which may accordingly represent the artist's first idea for the pendant. The figure in the version in the Louvre is not only larger in relation to her surroundings, with less space above her head, but she alone has been given a group of oriental accessories, such as a peacock-feather fan, a Turkish incense burner and a nargile. It may be that the original intention was simply to paint a figure awake as pendant to a figure asleep and that Ingres reconsidered when working on the final version, added the oriental accessories, and changed the proportions of his composition.

In one of his notebooks² Ingres listed among the pictures that he painted between 1824 and 1834 a *Petite odalisque en grisaille*. Some scholars, Delaborde for example, have wished to identify this entry with the Museum's painting, which, however, is surely of the same style and approximate date as the *Grande Odalisque* in the Louvre. It was not uncommon during the last part of Ingres's life for him to rework compositions he had invented earlier.

Oil on canvas. H. 32¾, w. 43 in. (83.2 x 109.2 cm.).

Notes: 1. Two of these drawings are on the same sheet and belong to the Louvre (*Dessins*

de maîtres français: Ingres, 1926, pl. 11); the third is owned by Charles Morgan in London (discussed and illustrated by D. Cooper, *The Courtauld Collection*, 1954, p. 140, no. 133, pl. 68). 2. Cahier X, in the collection of the late Georges Wildenstein.

REFERENCES: H. Delaborde, *Ingres, sa vie, ses travaux, sa doctrine* (1870), p. 236, no. 75, considers this painting a repetition of the picture in the Louvre; identifies it with the "small *odalisque* in *grisaille*" mentioned by Ingres as painted between 1824 and 1834 // E. Riant, in a letter (Nov. 5, 1937), gives a complete history of its ownership by descendants of Ingres // L. Burroughs, *Met. Mus. Bull.*, xxxiii (1938), pp. 222-225, ill., regards it as a study preceding the painting in the Louvre // J. W. Lane, *Apollo*, xxviii (1938), p. 301, considers it a study for the Louvre picture and superior to it in drawing and composition // W. Pach, *Ingres* (1939), p. 49, ill. opp. p. 67, dates it about 1814 // *Met. Mus. Bull.*, vii (1949), p. 215, ill. // G. Wildenstein, *Ingres* (1954), p. 210, cat. no. 226, ill. p. 181, fig. 56, without dating it, catalogues it with the pictures of 1834, taking into account Delaborde's identification of it with the "small *odalisque* in *grisaille*" of 1824-1834 listed by Ingres in his notes but observing that "it can hardly be described as small."

EXHIBITED: Chambre Syndicale de la Curiosité et des Beaux-Arts, Paris, 1921, *Ingres*, no. 24 (lent by Mme Albert Ramel); World's Fair, New York, 1940, *Masterpieces of Art*, no. 236; Toronto Art Gallery, 1949, *The Classical Contribution to Western Civilization*; Birmingham Museum (Alabama), 1953; Wildenstein, New York, 1956, *The Nude in Painting*, no. 20; University of California Art Gallery, Los Angeles, 1961, *French Masters: Rococo to Romanticism*.

EX COLL.: Estate of Ingres (posthumous sale, Hôtel Drouot, Paris, April 27, 1867, no. 7, apparently bought in); Madame Ingres; Albert Ramel (brother of Madame Ingres),

Paris; Madame Albert Ramel, Paris; Madame Emmanuel Riant (daughter of Madame Ramel), Paris (until 1937); [Jacques Seligmann, Paris and New York, 1937-1938].

PURCHASE, WOLFE FUND, 1938.

Jacques Louis Leblanc 19.77.1

Jacques Louis Leblanc (1774-1846) was born in Versailles. At the time of his marriage to Madame Leblanc in 1811 he held a cabinet post in Florence as secretary to the Grand Duchess of Tuscany. While Ingres was in Florence, between 1820 and 1824, Monsieur Leblanc was a generous and sympathetic patron, and the friendship between the Leblanc family and Ingres seems to have continued in Paris after the Leblancs moved back to France about 1833. Ingres made not only this portrait and the portrait of Madame Leblanc but also a number of drawings of members of the family. The paintings and the drawings presumably came into the possession of the youngest daughter of the family, Isaure, Madame Jean Henri Place, who seems in 1886 to have considered selling the portraits of her parents to the Louvre (Ref., Naef, 1966). When they came up for auction in January 1896 (Ref., Halévy, 1964) in a little-noticed sale at the Hôtel Drouot, they were bought jointly by the sculptor Bartholomé and Degas. Degas took possession of both pictures, which he treasured and kept all his life. They were acquired for the Museum at his posthumous sale in March, 1918. This portrait was surely painted about 1823, the year in which the portrait of Madame Leblanc is dated. At the same period Ingres made two drawings of the husband, a standing full-length now in the Louvre (Bonnat collection; Ref., Lapauze, 1911, ill. p. 219) and a half-length, which is in the Musée Bonnat at Bayonne.

See also comment below under Madame Jacques Louis Leblanc.

Signed (on the paper at the right): *Ingres Pinx.*

Oil on canvas. H. 47 $\frac{5}{8}$, w. 37 $\frac{5}{8}$ in. (121 x 95.6 cm.).



19.77.1



19.77.2

REFERENCES: Publications of the portrait of Madame Leblanc are also included here. Ingres, *Cahier IX* (Musée de Montauban), and *Cahier X* (collection of the late Georges Wildenstein) // T. Silvestre, *Histoire des artistes vivants* (1856), pp. 36, 39 // O. Merson, *Ingres, sa vie et ses oeuvres* [1867], p. 109, lists both portraits under the year 1821 (though he refers to Reveil's engravings of the portraits, published by Magimel in 1851, in which the date, 1823, on the portrait of Madame Leblanc is clearly legible) // C. Blanc, *Ingres, sa vie et ses ouvrages* (1870), pp. 33, 82f., 232, dates these portraits 1823, comments on the excellent painting of Madame Leblanc's shawl // H. Delaborde, *Ingres, sa vie, ses travaux, sa doctrine* (1870), pp. 40, 253, nos. 134, 135, dates the portrait of M. Leblanc 1822 or 1823 // A. Alexandre, *Jean Dominique Ingres* (1905), p. 15, tells of seeing these portraits in Degas's studio and of his great admiration for them // J. Momméja, *Ingres* [1905], p. 71, dates them 1823-1824 // A. J. Finberg, *Ingres* [c. 1908], p. 45 // H. Lapauze, *Ingres* (1911), pp. 212-214, 316, ill. pp. 222-225, 227 (preparatory drawings for the portrait of Madame Leblanc), gives an account of Ingres's work for the Leblanc family, dates the portrait of M. Leblanc 1822, discusses contemporary criticism of the portrait of Madame Leblanc; and *La Renaissance*, I (1918), pp. 10f., ill. (both portraits), comments that the portrait of M. Leblanc is as high in quality as the portrait of Bertin that Ingres painted ten years later // B. Burroughs, *Met. Mus. Bull.*, XIII (1918), p. 119, dates the portrait of M. Leblanc 1823; and XIV (1919), pp. 133-135, ill. (Mme Leblanc) // *American Magazine of Art*, XI (Nov. 1919), pp. 15-17, ill., dates them 1822-1823 // D. Zabel, *The Arts*, XVI (1930), pp. 374-376, ill., dates them 1822 and 1823 // W. Pach, *Ingres* (1939), p. 51, ill. opp. p. 115 (Mme Leblanc), dates the portrait of M. Leblanc 1822 // P. A. Lemoisne, *Degas* (1946), I, p. 175, ill. opp. p. 176, figs. a and d, comments that Degas, who owned twenty paintings and painted studies by Ingres, was particularly fond of these two portraits // J. Alazard,

Ingres et l'Ingrisme (1950), pp. 66, 148, note 31, pl. L (Mme Leblanc), dates the portrait of M. Leblanc 1822 // T. Rousseau, *Met. Mus. Bull.*, XII (1954, Jan., part II), p. 6 // G. Wildenstein, *Ingres* (1954), pp. 193f., cat. nos. 152, 153, pls. 58-61 (both portraits and details of the portrait of Mme Leblanc) // D. Halévy, *My Friend Degas* (1964), pp. 85f., tells of Degas's acquisition of the portraits // H. Naef, *Du-Atlantis*, 26 (1966), pp. 121-134, pls. 4, 5 (both portraits in color), publishes results of extensive research about the Leblanc family and their friendship with Ingres.

EXHIBITED: Minneapolis Institute of Arts, 1952, *Great Portraits by Famous Painters*.

EX COLL.: Mme Jean Henri Place, née Isaure Juliette Joséphine Leblanc, Paris (in 1886); Edgar Degas, Paris (from 1896; posthumous sale, Galerie Georges Petit, Paris, Mar. 26-27, 1918, no. 54).

PURCHASE, WOLFE FUND, 1918.

Madame Jacques Louis Leblanc

19.77.2

Madame Leblanc (née Françoise Poncelle; 1788-1839) was married to Jacques Louis Leblanc in Florence in 1811. She was born into a comfortable French family in Cambrai and at the time of her marriage was living in the Palazzo Pitti as lady-in-waiting to Napoleon's sister Elisa, Grand Duchess of Tuscany. This portrait is one of those in which Ingres revealed most clearly the influence of the Italian Mannerist painters. He devoted to it much forethought and careful preparation. He made more than twenty drawings and studies, from which it emerges that his first idea seems to have been to show Madame Leblanc seated full face, wearing a dress with a standing collar (Ref., Lapauze, 1911, ill. p. 223). One drawing shows her standing (Louvre, Bonnat collection), and in the many others he recorded his search for satisfactory details, especially the arms and hands, along with his pursuit of the composition of the whole.

When the portrait of Madame Leblanc was exhibited at the Salon of 1834, it evoked not only praise but also hostile criticism and the charge that its character was artificial. Actually the stylization of form and color and the beauty in which details are rendered combine here with an intense grasp of life. See also comment above under Monsieur Leblanc.

Signed and dated (at lower left, on the mold-
ing): *Ingres P. flor. 1823*.

Oil on canvas. H. 47, w. 36½ in. (119.4 x
92.7 cm.).

REFERENCES: See also above under the por-
trait of Monsieur Leblanc. Laviron, *Critique
du Salon de 1834* (cited by Lapauze, *Ingres*,
1911, p. 316), complains of the color in this
picture // *Lettres sur le Salon de 1834* (De-
launay, Paris, 1834), letter II, pp. 19-21,
criticizes it adversely // L. Peisse, *Le National*
(May 3, 1834), praises it, calling it the most
remarkable of the portraits in this Salon //
A. D. Vernaud, *Examen du Salon de 1834*
(1834), criticizes it maliciously // M. du
Camp, *Les Beaux-Arts à l'exposition univer-
selle de 1855* (1855), p. 82, describes the pic-
ture, referring to it as Mme L. B., the title
it bore in the exhibition catalogue // T. Durct,
Les Peintres français en 1867 (1867), p. 14,
praises it for its psychological acuity // N.
Schlenoff, *Ingres, ses sources littéraires* (1956),
p. 140, wrongly dates this portrait 1824.

EXHIBITED: Paris, *Salon de 1834*, no. 999 (as
Portrait de femme); Palais des Beaux-Arts,
Paris, 1855, *Exposition Universelle: Salon de
1855*, no. 3368 (as Portrait de Mme L. B. . .);
École des Beaux-Arts, Paris, 1867, *Ingres*, no.
98 (as Mme Leblanc).

EX COLL.: Mme Jean Henri Place, née Isaure
Juliette Joséphine Leblanc, Paris (in 1886);
Edgar Degas, Paris (from 1896; posthumous
sale, Galerie Georges Petit, Paris, Mar. 26-27,
1918, no. 55).

PURCHASE, WOLFE FUND, 1918.

Edmond Cavé

43.85.2

This portrait of Edmond Cavé, dated 1844,
was apparently painted as a pendant to the
one of Madame Cavé, whom he married in
that year. The pictures are the same size and
are inscribed with the same dedication, in the
handwriting of Ingres, to Mme Cavé, which
suggests that they were probably painted on
the occasion of the marriage. In preparation
for the painting Ingres made a rather finished
drawing of the head of Cavé (Musée Ingres,
Montauban), which the oil portrait follows
very closely (Ref., Lapauze, 1911, ill. p. 374).

Edmond (or Hygin) Auguste Cavé (1794-
1852) was a writer of vaudeville sketches as
well as an inspector and later director in the
government's department of Beaux-Arts. See
also comment below under Madame Cavé.

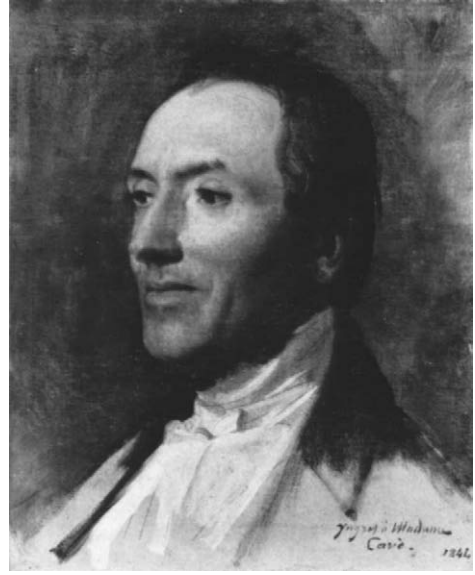
Signed and dated (at lower right): *Ingres à
Madame / Cavé / 1844*.

Oil on canvas. H. 16, w. 12⅞ in. (40.7 x
32.7 cm.).

REFERENCES: Publications of the portrait of
Madame Cavé are also included here. H. La-
pauze, *Ingres* (1911), p. 386, ill. pp. 375 (M.
Cavé), 374 (the drawing of M. Cavé), 389
(Mme Cavé), dates the portrait of Monsieur
Cavé about 1840 (despite the date, 1844, on
the picture) and the drawing "after it" 1842;
dates the portrait of Mme Cavé 1845 // L.
Fröhlich-Bum, *Ingres, sein Leben und sein
Stil* (1924), p. 26 // *Bulletin de la Revue de
l'art ancien et moderne* (1926), pp. 232f., ill.
(both portraits), gives an account of the sale
of these pictures with the Le Roy collection //
Figaro artistique (July 15, 1926), pp. 633f., ill.
(both portraits), notes that Paul and Marcel
Jonas, acting for Paul Rosenberg, bought the
portrait of M. Cavé at the Le Roy sale //
L. Hourticq, *Ingres* (1928), p. 89, ill. (both
portraits), dates the portrait of Mme Cavé
1845, stating wrongly that it was painted
some years after the portrait of M. Cavé //
M. Malingue, *Ingres* (1943), ill. p. 51 (M.
Cavé) // J. Alazard, *Ingres et l'Ingrisme* (1950),
p. 106, calls the portrait of M. Cavé a "scrup-



43.85.3



43.85.2

ulous study" // G. Wildenstein, *Ingres* (1954), pp. 214, 216, cat. nos. 246, 247, pls. 94, 95.

EXHIBITED: Exhibitions of the portrait of Mme Cavé are also included here. Galerie Georges Petit, Paris, 1911, *Ingres*, nos. 46 and 47 (lent by Gaston Le Roy); Paul Rosenberg, New York, 1961, *Ingres in American Collections*, nos. 57 and 58.

EX COLL.: Mme Edmond Cavé, Paris; Albert Boulanger-Cavé (until 1911); inherited by his relative and heir Gaston Le Roy (sale, Paris, Hôtel Drouot, May 19–20, 1926, no. 54, ill.); [Paul Rosenberg, Paris and New York, 1926]; Grace Rainey Rogers, New York (from 1926).

BEQUEST OF GRACE RAINEY ROGERS, 1943.

Madame Cavé

43.85.3

Marie Elisabeth Blavot, who became Madame Cavé, was born in Paris in 1810. She studied water-color technique under Camille Roqueplan and painting with Clément Boulanger, whom she married in 1831. She exhibited at the Salon from 1835 or 1836 until 1855, and in 1853 published a book about learning to draw without a teacher called *Méthode de*

dessin sans maître, which attracted some attention. She was a friend of Delacroix's and accompanied him on a voyage to Belgium and Holland (for an account of her and of their friendship, see R. Escholier, *Delacroix et les femmes*, 1963, pp. 87–99, 231f.). He made a pastel portrait of her in 1846, which now belongs to M. Daber in Paris (ill., sale cat., Galerie Charpentier, Paris, Dec. 3, 1957, no. 83). She became a widow in 1842 and married Edmond Cavé two years later. This portrait of her by Ingres was surely painted in 1844 at the same time as that of her husband, when she was about thirty-four. See also comment above under Edmond Cavé.

Signed (at lower right): *Ingres à Madame Cavé*.

Oil on canvas. H. 16, w. 12 $\frac{7}{8}$ in. (40.6 x 32.7 cm.).

REFERENCES: See also above under the portrait of Monsieur Cavé. A. Joubin, *Revue de l'art*, LVII (1930), pp. 60f., ill., dates this portrait 1844, gives biographical information about Mme Cavé.

EXHIBITED: See above under the portrait of Monsieur Cavé.

EX COLL.: Mme Edmond Cavé, Paris; Albert Boulanger-Cavé (until 1911); Gaston Le Roy (sale, Paris, Hôtel Drouot, May 19–20, 1926, no. 53, as *Portrait of Madame François [sic] Cavé*); [Paul Rosenberg, Paris and New York, 1926]; C. Chauncey Stillman, New York

(sale, American Art Association, New York, Feb. 3, 1927, no. 10); [Paul Rosenberg, New York, 1927]; Grace Rainey Rogers, New York (from 1927).

BEQUEST OF GRACE RAINEY ROGERS, 1943.

Follower of Ingres

Ingres as a Young Man 43.85.1

This painting, which belonged to Ingres and remained in his possession until his death, lacks the quality of his touch and is dry and insensitive in execution. It was probably painted by a pupil or by someone in close contact with his studio, for it is related in a curious and complex way to two self-portraits by Ingres. In 1804 he painted a portrait of himself at the age of twenty-four. It was exhibited at the Salon of 1806 but has since disappeared. We know what it looked like, however, through a copy made by his pupil and fiancée, Julie Forestier, in which the artist is seen wearing a gray coat tied over his shoulder and with his left hand wiping a large blank canvas with a handkerchief.¹ In the Musée Condé at Chantilly there is a splendid and very different self-portrait by Ingres, in which he wears an ample brown coat with a velvet collar and a shoulder cape and has his right arm thrust through the sleeve.² His left hand is held against his breast. Although the Chantilly picture is painted in Ingres's mature style it is inscribed ". . . pa[r]is 1804," and this inscription harking back to the early work, along with the fact that the Salon picture has disappeared, has led most scholars to believe that Ingres painted the picture that is in Chantilly today on top of the portrait that he had exhibited at the Salon. Lapauze, furthermore, asserted that he could detect some of the old design through the paint.³ The Chantilly picture has been relined and

resists X-ray,⁴ but a complete and careful technical examination might determine whether the original self-portrait of 1804 actually lies under it. Émile Galichon, writing in 1861, while Ingres was still alive, made a statement implying that this was so.⁵

The Museum's picture shows the artist in a dark coat similar to the one in the Chantilly version, and X-rays of it reveal that it orig-



inally resembled that version in another respect, having the left hand resting against the breast. This left hand, however, was painted out and a new arm and hand supplied, wiping the canvas as in the Forestier copy (and presumably in its prototype of 1804). The relation between the Museum's picture and the two self-portraits is also puzzling in regard to the canvas and the easel. The early portrait has a large blank canvas resting on an easel and facing the spectator. In the Chantilly picture only the extremity of an easel is visible, with a canvas resting on it in such a way that the spectator cannot see the surface, and there is a palette hanging on the easel peg. The Museum's picture combines the two designs. It has the palette and an easel set at the same angle as in the Chantilly picture, but this easel has no canvas on it; the artist works instead on a large canvas resting on another easel at his left. On this canvas, outlined in white chalk, are the features of the artist's friend, the lawyer Gilibert. We know that this portrait of Gilibert was not in Ingres's early self-portrait because it is not in the Forestier copy and also because a critic of the Salon of 1806 singled out for special derision the fact that the canvas was "still empty."⁶ It is also known that when Gilibert died in 1850 an early portrait of him by Ingres⁷ was returned to the artist's studio for cleaning and restoration.⁸ It is possible that while Ingres was doing this work on his friend's portrait he had the idea of putting the sketch on the empty canvas in his own portrait. It was there when Marville made a photograph of some version of the Ingres self-portrait,⁹ most probably the 1804 original. This idea was adopted by the copyist who painted the Museum's picture, but it was subsequently discarded by Ingres. When he gave the design of the Chantilly picture its present final form he obliterated the Gilibert sketch along with the entire canvas on which it was drawn. He had completed these changes by 1851, when an engraving by Réveil of the Chantilly picture as it looks today was published.

The Museum's picture, combining as it does elements of each of the two self-portraits

and of the intermediate stage represented by the Marville photograph, must have been painted while Ingres was making the changes in the original self-portrait that resulted in the Chantilly picture. There are a number of drawings by Ingres showing how he prepared to paint the coat in the final version. There are also two other drawings connected with the Chantilly picture but not by Ingres himself,¹⁰ which seem to confirm the fact that one or more of his pupils in the studio witnessed the changes while Ingres was making them. The pupil who made the Museum's portrait must have had the same opportunity, and this picture that he painted gives a most interesting insight into the working methods in the studio of Ingres. All of the conjecture about authorship, as well as date, of course, depends on a final confirmation of the theory that the Salon portrait of 1804 lies under the Chantilly picture.

One other work of art is connected with the complicated history of the different versions of Ingres's self-portrait. Between 1874 and 1877 Henri Joseph Armand Cambon painted a version that seems to be a copy of the Museum's picture, coinciding with it in every respect except that it is oval in form and does not show the drawing of Gilibert on the canvas.¹¹

Inscribed with a fraudulent signature and date (?) (at lower left): *Ingres / 1[?]o[?]* (illegible, either letters or digits).

Oil on canvas. H. 34, w. 27½ in. (86.4 x 69.8 cm.).

Notes: (for fuller bibliographical data, see Refs.): 1. Burroughs (1960), fig. 1. 2. *Ibid.* fig. 3. 3. Lapauze (1911), p. 47. 4. Ternois (1961). 5. *Gaz. des B.-A.*, ix (1861), pp. 359f. 6. *Mercure de France* (Oct. 1806); see also Burroughs, pp. 2f. 7. Wildenstein (1954), fig. 13. 8. Ternois. 9. Cabinet des Estampes, Bibliothèque Nationale, Paris. The photograph could probably not be earlier than 1841. 10. Ternois. 11. Musée Ingres, Montauban; Burroughs, fig. 6.

REFERENCES: H. Delaborde, *Ingres, sa vie, ses travaux, sa doctrine* (1870), p. 251, no. 129, calls this portrait Ingres at the Age of 24 Years, states that it and the oval painting by Armand Cambon are replicas executed by two of Ingres's students and retouched by him in the last years of his life; observes that the Museum's painting was at the time of writing (1870) in the possession of Ingres's widow // *Catalogue de la deuxième exposition de portraits du siècle* (École des Beaux-Arts, Paris, 1885), no. 156, records a portrait of Ingres at the age of twenty-two, 1802, which is probably our painting erroneously dated, since the dimensions given (88 x 70 cm.) are close to those of our picture // H. Lapauze, *Ingres* (1911), p. 48, discusses the various versions of the early self-portrait, mentioning ours as belonging to Albert Ramel // W. Pach, *Ingres* (1939), p. 13, ill. as frontispiece // G. Wildenstein, *Ingres* (1954), pp. 162f., cat. no. 18, fig. 9, notes that the painting once belonged to Mme Emmanuel Riant, tentatively identifies it with the painting exhibited in 1885 (see above) under the title Ingres at the Age of 22 Years // L. Burroughs, *Met. Mus. Bull.*, xix (1960), pp. 1-7, ill. opp. p. 1 (translated in *Bulletin du Musée Ingres*, no. 8, Jan. 1961, pp. 3-8, ill., frontispiece; fig. 4 is a photograph of an unknown picture erroneously reproduced as the Forestier copy), discusses and

illustrates all relevant material, concludes that our picture records a step in the transformation of Ingres's self-portrait of 1804 into that now at Chantilly, and that it was executed between 1841 and 1851 by a skillful pupil familiar with the methods of his master and revised before 1877 // D. Ternois, *Bulletin du Musée Ingres*, no. 8 (Jan. 1961), note opp. p. 20, comments that two drawings in the Musée Ingres, not by Ingres, confirm the fact of student participation in some versions of this portrait.

EXHIBITED: École des Beaux-Arts, Paris, 1885, *Deuxième Exposition de portraits du siècle*, no. 156 (probably this picture); Chambre Syndicale de la Curiosité et des Beaux-Arts, Paris, 1921, *Ingres*, no. 6 (lent by Mme Albert Ramel); Atlanta Art Association, Atlanta (Georgia), 1955; Birmingham Art Museum, Birmingham (Alabama), 1955; Tweed Gallery, University of Minnesota, 1956.

EX COLL.: Madame Ingres; Albert Ramel (brother of Madame Ingres), Paris; Madame Albert Ramel, Paris; Madame Emmanuel Riant (Madame Ramel's daughter), Paris; [Wildenstein, Paris and New York, by 1936, until 1937]; Grace Rainey Rogers, New York (from 1937).

BEQUEST OF GRACE RAINEY ROGERS, 1943.

Vernet

Émile Jean Horace Vernet. Born in Paris in 1789; died there in 1863. This artist was the grandson of the celebrated landscape painter Joseph Vernet and the son of Carle, who was famous for his paintings of scenes from history, battles, and hunting scenes. The artistic education that he got early in life at home was supplemented by lessons with François Vincent. He grew up in the atmosphere of the Napoleonic wars and concentrated at first on military subjects. He made a successful debut at the Salon of 1810, following the style of his father. Later, having come into contact with Charlet and having felt the influence of Géricault, he evolved in the direction of romanticism, to which the

Museum's painting of 1820 bears witness. Under the Restoration, even though he was a liberal, he received royal commissions and managed to get himself appointed professor at the Académie des Beaux-Arts and afterward, in 1829, director of the French Academy in Rome, a post which he held until 1835. Under Louis Philippe he was commissioned to paint large battle paintings for the Galerie Historique de Versailles, which commemorated episodes in the Russo-Turkish war and the Algerian campaign. Since he composed and carried out his pictures with great ease his output was large and varied; he painted portraits and oriental scenes and made satirical drawings and lithographs. During the governmental changes that preceded the Second Empire his success continued and even extended outside of France. He received orders for paintings from the Czar and traveled in various countries of Europe.

Horace Vernet's work is anecdotal, but it is also sparkling and full of life. Though his battle scenes never achieve the epic grandeur of those by Gros and Géricault, they are nevertheless brilliant accounts of historical events.

The Start of the Race of the Riderless Horses

87.15.47

In the early nineteenth century the gayest and most brilliant of the attractions of the Roman carnival season was the race of the riderless horses, the "barberi," that is, horses from Barbary, or Arab horses. Visitors always made a point of seeing this race, and Goethe was much impressed by it. The event took place on the ancient Via Flaminia, which is today the Corso, a broad avenue almost a mile and a half long. The street was decked with flags for the occasion, and grandstands were constructed, which were occupied not only by privileged spectators but by revelers in carnival costume. In order to stir up the horses for the race, copper plates or lead balls with steel pins were fastened to their flanks to act as spurs, and strips of tin or coated paper were attached to the beasts to frighten them with the rustling. All of this strange harness has been scrupulously reported by Vernet. The moment the artist chose to depict is that of *la mossa*, the setting off of the horses from the Piazza del Popolo. At this point, wildly upset by the noise and the crowds, the animals are held back with the greatest difficulty by the grooms from the

stretched starting rope, rearing and struggling against the men and among one another. In our painting the group of horses is pictured in front of the central box, from which the Senator of Rome is just about to give the signal for the beginning of the race.

This is a study for the main motif of a much larger picture of the race, known as "La Mossa," that Vernet made in Rome in March of 1820. The French ambassador at Naples, the Duke of Blacas, is said to have bought this larger picture from the artist the month after he painted it. Although no one knows where it is now, its appearance is preserved in an undated lithograph by Peter Wagner published in Karlsruhe,¹ probably made about 1865 after Vernet's death. In the final version the spectators' grandstands extend at the left and right of the group of horses, and there is a much more extensive background, rising higher and showing a landscape with numerous Roman buildings. It was a faithful representation of the event; old descriptions report that one could recognize in the grandstands portraits of French artists who were staying at that time in Rome, including, among others, that of Madame Haudebourt-Lescot, a successful painter of portraits and Italian genre scenes. The Museum's picture

is less anecdotal in spirit, concentrated as it is on the essentially romantic theme of the struggle of the horses. Although it is a study, Vernet gave it the appearance of a finished composition and signed it. A miniature three and one half inches in diameter in the collection of Gaston Delestre in Paris agrees with the final version in composition.

In choosing the *mossa* as a subject, Vernet was preceded by Géricault, who had begun in the spring of 1817, while he was staying in Rome, a very large picture with this theme, for which he made about twenty preparatory sketches and innumerable drawings. One of these painted sketches, which is in the Walters Art Gallery in Baltimore (no. 189), is the most realistic of all those preserved. Like the Museum's picture it shows the excited horses in front of the grandstands filled with people. But Géricault, with his constant enthusiasm for grandeur, viewed this scene as a lofty image of frustrated power, timeless, as Goya and Daumier would also have conceived it. He left out many details, scarcely indicating the trappings of the horses, and by means of a dramatic chiaroscuro laid stress on the atmosphere of turbulence. Horace Vernet reveals in this study the strong influence of Géricault, especially in the types of the men and in the concentration of interest on the theme of violence and struggle. Considered as a whole, however, Vernet's treatment of the race, especially as it appears in his large final version, is so filled with picturesque details that it is really a genre scene. This anecdotal character is even stronger in the Roman Race that Vernet's father Carle was to paint some years later in 1826. The elder Vernet represents the transition between the art of David and the first hints of romanticism, and, although his picture, now in the Musée Calvet in Avignon (1909 cat., no. 395), was directly inspired by his son's large composition, it is without the romantic grandeur that Horace, under the influence of Géricault, perceived in a scene of carnival.

Formerly called Preparing for the Race.

Signed (at lower right): H. V.



87.15.47

Oil on canvas. H. 18 $\frac{1}{8}$, w. 21 $\frac{1}{4}$ in. (46 x 54 cm.).

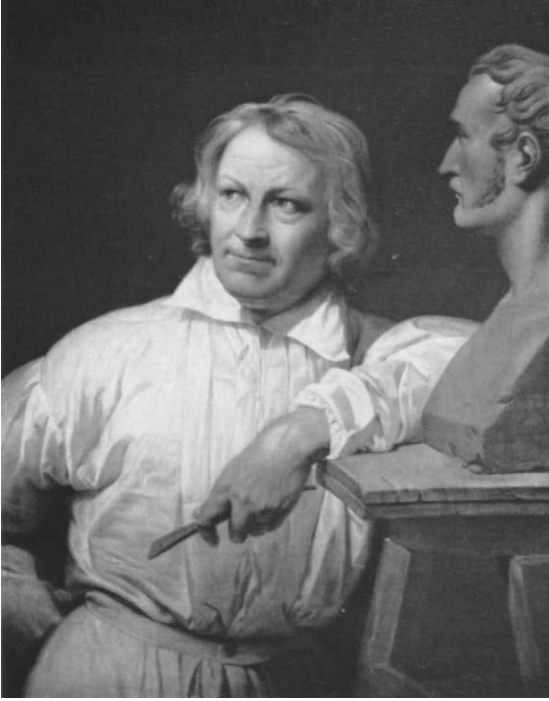
Note 1. *Oeuvres complètes de Horace Vernet; lithographie par P. Wagner à Carlsruhe*, n.d., pl. 10.

REFERENCES (to the final version of this subject): A. Durande, *Joseph, Carle et Horace Vernet* (1863), pp. 67f., 70, cites the artist's definition, in a letter of March 3, 1820, of *la mossa* as the start of the horse race at the carnival in Rome; mentions the purchase by the Duke of Blacas of what must be the final version // L. Lagrange, *Gaz. des B.-A.*, xv (1863), p. 307, quotes Carle Vernet's comment in a letter of April 1820 on the fine reception given *La Mossa*, and on the portraits in the grandstand of French artists then in Rome // F. de Bona, *Une Famille de peintres, Horace Vernet et ses ancêtres*, n. d., pp. 66f. // A. Dayot, *Les Vernet* (1898), pp. 118-120, 124, admits the possibility that "*La Massa*" [*sic*] could have been the picture bought by M. de Blacas.

EXHIBITED: Wadsworth Atheneum, Hartford, 1952, *The Romantic Circle*, no. 9; Bristol Art Museum (R. I.), 1964.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



**Portrait of Bertel Thorvaldsen
with the Bust of Vernet** 62.254

Bertel Thorvaldsen (1770–1844) was a Danish sculptor who spent most of his working life in Rome. He made many portraits of important contemporaries and is shown here at work on a bust of his friend Horace Vernet. In 1835, his last year as Director of the French Academy in Rome, Vernet painted the original portrait of Thorvaldsen of which this picture is a replica (Thorvaldsen Museum, Denmark, Cat., 1953, no. 95). Thorvaldsen's plaster model for the bust is in the Thorvaldsen Museum in Copenhagen, and the marble sculpture, which was finished in 1832, is in the Musée Calvet in Avignon.

Oil on canvas. H. 38, w. 29½ in. (96.5 x 74.9 cm.).

EXHIBITED: Wadsworth Atheneum, Hartford, 1942, *In Memoriam*, no. 60.

EX COLL.: [Possibly Guy Stein, Paris, before 1940]; Dr. Rudolf J. Heinemann, New York (1942–1962).

62.254 GIFT OF RUDOLF J. HEINEMANN, 1962.

Géricault

Jean Louis André Théodore Géricault. Born at Rouen in 1791; died in Paris in 1824. Géricault, the son of a lawyer, was born into a well-to-do family. During his childhood he made many visits to Normandy, where he developed an intense interest in horses that furnished him with themes throughout his career. At the age of seventeen, after finishing his scholastic studies in Paris, he entered the studio of Carle Vernet, a specialist in the painting of horses. Géricault afterward spent some time studying under Pierre Narcisse Guérin and acquired from him a knowledge of the doctrines and the practice of David. The significant force in his artistic education, however, came from the hours he spent in the Louvre, copying the works of sixteenth- and seventeenth-century masters, ranging from Raphael and his follower Giulio Romano to Salvator Rosa, Rubens, Rembrandt, and Weenix. He also made many drawings of the bas-reliefs on antique sarcophagi, choosing especially the lively scenes in the pictorial Hellenistic style. The contemporary French artists who influenced Géricault most were Prud'hon, Girodet,

and especially Gros, who attracted him not only for his qualities as an artist but also for the heroic, Napoleonic aura that pervaded his personality and his work.

In 1812 Géricault exhibited at the Salon a large equestrian portrait of Lieutenant Dieudonné of the Imperial Guard (*Officier de chasseurs . . . chargeant*) and two years later he showed a picture of a wounded cuirassier, both paintings of imposing size. He also made small paintings with military subjects and still life in the style of the seventeenth century. When the Bourbons returned to power, he enrolled in a company of musketeers, and for many months in 1815 and 1816 he was involved in politics and painted little.

In the autumn of 1816 Géricault went to Italy and spent a year in Florence and Rome. He copied the works of Michelangelo and Raphael, and their influence is reflected in the classic and sculptural qualities of a composition planned with numerous drawings and sketches for the picture of the *Race of the Riderless Horses*.

Returning to Paris, Géricault entered a period of intense activity. He not only painted but also worked at lithography, making especially prints with animal or sporting subjects. He also created a number of sculptures, revealing in one extant group a great enthusiasm for Michelangelo. The *Raft of the Medusa*, probably his most famous painting, was exhibited at the Salon in 1819. The subject is a tragic shipwreck that had taken place off the west coast of Africa in the summer of 1816, when fifteen people, out of a hundred and forty-nine, survived twelve days on a raft and, in the most wretched condition, were finally rescued. The wreck was attributed to governmental negligence and corruption, and the political implications of the subject, along with the intense veracity and realism of the treatment, attracted great attention to the painter. Only a few artists, however, among them Delacroix, appreciated the aesthetic values of this painting, which presented a strongly stated opposition to the classicism of David.

In 1820 the *Raft of the Medusa* was shown in London. Géricault went there at this time and remained for two years, continued making lithographs, and also painted landscapes and scenes from daily life. His remarkable picture of the races at Epsom introduced into French painting a subject that was to be treated later by Manet, Degas, and Toulouse-Lautrec. English painting and water colors exerted a strong influence on his style.

Returning to Paris in 1822 Géricault had a series of misfortunes. He indulged in some disastrous financial speculations and also fell several times from his horse, suffering injuries that eventually disabled him completely. When he could, he made more lithographs, water colors, and drawings, and from these years dates a series of studies of the heads of insane people remarkable for their intense realism and their psychological penetration.

During the eleven months before his death he was completely bedridden, when he was able, making drawings of his own hand, or sketching horses, always his favorite subject. Dying as he did at the age of thirty-two, he surely realized only a fraction of his creative power.

In spite of the brevity of his career, Géricault was an artist of the greatest importance for the romantic movement and for many painters of the later nineteenth century. His major contribution lay in the moving way that he depicted scenes from his own times; from his treatment of them were derived the differing forms of realism practiced by Daumier and Courbet.

Study of a Nude Man

52.71

While he was working in the studio of Guérin, Géricault, following the custom of the time for art students, made numerous nude studies from living models. In this one the artist, who was around twenty, was paying careful attention to precise drawing, but he also shows a freshness of color and an intensity of volume that give it a vitality rare in this sort of academic exercise. Delacroix, Géricault's junior by several years, wrote how the older artist used the model freely, and yet demanded that

he hold the pose (*The Journal of Eugène Delacroix*, 1948, p. 147).

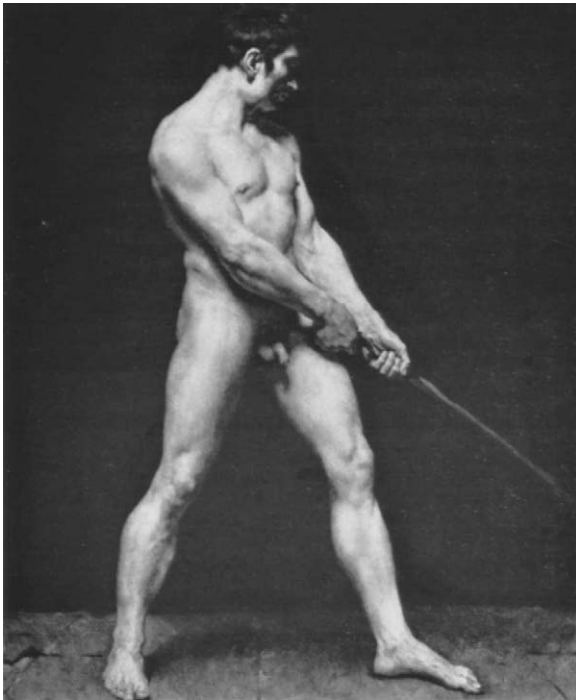
A second example, of almost the same size and probably of the same man, was sold at Christie's, London, July 9, 1965 (Lot 1, ill.). This one is very similar to the Museum's, but, judging from the reproduction, somewhat romanticized and less naturalistic. Both our painting and the Christie one answer the description given by C. Clément of a painting by Géricault that belonged in 1868 to Camille Marcille in Paris. The catalogue published at the time of the sale of the Marcille collection in 1876 stated that the model was a man named Pécota and that the picture bore a signature. Technical examination of the Museum's picture before and after cleaning (1952) failed to reveal any trace of a signature and, according to Christie's, there is none on the picture they sold. (See C. Clément, *Géricault*, 1868, p. 279, no. 9; and *Catalogue de la vente Camille Marcille*, Hôtel Drouot, Paris, Mar. 6-7, 1876, no. 16.)

Oil on canvas. H. 31¾, w. 25¼ in. (80.7 x 64.2 cm.).

REFERENCE: *Met. Mus. Bull.*, XI (1952), p. 102, ill.

EX COLL.: Camille Marcille, Paris (sale, Hôtel Drouot, Paris, Mar. 6-7, 1876, no. 16, possibly our painting); Viette, Blamont (Doubs); Pequignot, Blamont; Olympe Fresard (Pequignot family?), Blamont (sale, Blamont, 1939, no catalogue); Jacques Beucler, Hérimoncourt (Doubs) (from 1939).

PURCHASE, ROGERS FUND, 1952.



Alfred Dedreux as a Child 41.17

The subject of this portrait is Alfred Dedreux (1810–1860), the nephew of Géricault's intimate friend, the painter Dedreux-Dorcy. Alfred Dedreux was to become known as a painter of racing and hunting scenes. The Duke of Trévisé, a connoisseur of Géricault's works who once owned this picture, identified the child on the basis of his resemblance to a portrait of him with his sister that belonged formerly to the Becq de Fouquières collection in Paris.¹ In our portrait the little boy appears to be between eight and ten years old, which would place the picture about 1818–1820, a dating that accords with the style in which it is painted.

The dramatic simplification of the chiaroscuro and the intense color make this one of Géricault's most characteristic works and perhaps explain its attraction for Delacroix, who either bought it at Géricault's posthumous sale or got it from the child's uncle Dedreux-Dorcy. Another portrait of Alfred, a bust-length made when he was a little older, was lent anonymously to the Exhibition of French Romantic Artists at the San Francisco Museum of Art in 1939 (cat., no. 21, ill.).

Oil on canvas. H. 18, w. 15 in. (45.7 x 38.1 cm.).

Note 1. Catalogue of the sale of the collection of Mme Becq de Fouquières, Hôtel Drouot, Paris, May 8, 1925, no. 24, ill. opp. p. 14.

REFERENCES: C. Clément, *Géricault* (1868), p. 280, no. 14, not knowing the identity of the sitter, wrongly dates this portrait 1810–1812; states that it was in Delacroix's posthumous sale // *Catalogue de la vente de la collection du duc de Trévisé* (1938), no. 30, ill., records that the sitter had been identified as the King of Rome until a comparison (made by the Duke of Trévisé) with the double portrait in the Becq de Fouquières collection revealed that the sitter was Alfred Dedreux // W. Pach, *Gaz. des B.-A.*, xxvii (1945), p. 237, ill. p. 229, fig. 5 // K. Berger, *Géricault and his Work* (1955), p. 81, no. 60, mentions



41.17

the portrait among those painted about 1818–1819.

EXHIBITED: Galerie Charpentier, Paris, 1924, *Géricault*, no. 248; Maison de Victor Hugo, Paris, 1927, *La Jeunesse des Romantiques* (lent by the Duke of Trévisé); Galerie Bernheim-Jeune, Paris, 1937, *Géricault*, no. 47; M. Knoedler, New York, 1938, *Gros, Géricault, Delacroix*, no. 28; San Francisco Museum of Art, 1939, *French Romantic Artists*, no. 20.

EX COLL.: Eugène Delacroix, Paris (posthumous sale, Hôtel Drouot, Paris, Feb. 17–19, 1864, no. 225); Richard Goetz, Paris (sale, Hôtel Drouot, Paris, Feb. 23, 1922, no. 142, as the King of Rome); the Duke of Trévisé, Paris (sale, Galerie Jean Charpentier, Paris, May 19, 1938, no. 30, as Alfred Dedreux as a Child, Seated in a Landscape); [Robert Lebel, Paris and New York, 1938–1941].

PURCHASE, ALFRED N. PUNNETT FUND, 1941.

Delacroix

Ferdinand Victor Eugène Delacroix. Born at Charenton-Saint-Maurice (Seine) in 1798; died in Paris in 1863. Delacroix was formally known as the son of an important French government official, who died while Delacroix was young, leaving his family in very difficult circumstances. It is probable, however, that he was actually the natural son of the famous diplomat Talleyrand. He was given an excellent education, which refined and developed his native intelligence and aristocratic tastes. As a child he frequented the Louvre, where an extraordinary array of masterpieces from all over Europe were treasured until 1815, when many were returned to the countries from which Napoleon had wrested them.

Delacroix's maternal grandfather was the famous cabinetmaker Oeben and his uncle the painter Riesener, who encouraged him to enter, around 1815, the atelier of Pierre Narcisse Guérin, a classicist and follower of David. He also worked for a short time at the *École des Beaux-Arts*. He formed his style chiefly, however, by copying works of the old masters, especially Rubens, Veronese, and Velazquez, and by responding to the romantic influences of Gros and Géricault, who in turn valued young Delacroix highly. He copied as well many drawings by Goya and the English artist Rowlandson. His youthful development owed much to his admiration for English art and literature. Bonington had become his friend when they both studied under Guérin, and a knowledge of water-color technique, as practiced by English artists, came to him indirectly from Copley Fielding, a brother of his friend Thales Fielding. In these early years he formed another important friendship, with the amateur painter Jules Robert Auguste (known as Monsieur Auguste), from whom he learned about the use of pastels and acquired a taste for oriental subjects and for the art of eighteenth-century France.

In 1822 Delacroix astonished the entire world of art when he made his debut at the Salon with *The Bark of Dante*. This painting, which took its theme from the first canto of the *Inferno*, was the first of a long series of pictures by Delacroix with literary subjects. It showed that he was both revolutionary and original. Its grandeur owed nothing to the tradition of David and Ingres and little to the influence of Géricault. Recalling the works of baroque Italian artists of the seventeenth century, it employed color, light, and movement to portray emotions at their highest pitch. Delacroix became immediately the most eminent of the romantic painters, and after the death of Géricault in 1824 he was the undisputed head of the new school. The *Scenes from the Massacre of Scio*, which he showed at the Salon of 1824, roused the hostility of the admirers of the

linear art of David's tradition. In its lighter color and in the depth of the receding landscape this picture revealed the influence of English painters, especially Constable, who was represented in the same Salon, and Bonington.

Delacroix spent the spring and summer of 1825 in London, where he came to know the work of Gainsborough and of his own English contemporaries, Turner, Wilkie, and Lawrence. A period of intense activity followed his return to Paris. In 1826 he painted for the audience chamber of the Council of State a large picture of the Emperor Justinian composing his laws, which perished in a fire in 1871. He contributed twelve entries to the Salon of 1827, including the large and controversial *Death of Sardanapalus*, which reveals his deep indebtedness to Rubens. Among his later important paintings are decorations made between 1833 and 1847 for the Palais Bourbon, today the seat of the Chamber of Deputies, for the Luxembourg (1841-1846), for the *Galerie d'Apollon* in the Louvre (1849-1851), and, at the end of his career, for the Chapel of the Holy Angels in Saint-Sulpice, on which he worked from 1853 to 1861. The great monumental tradition of Michelangelo and Raphael determined the compositions of these works, which are surely the most powerful mural decorations of the nineteenth century.

Delacroix's temperament, both passionate and melancholy, set the tone for all of his works. He drew his subject matter from real life in only one important picture, *Liberty Leading the People*, which was inspired by the Revolution of 1830. Otherwise his themes were literary and, especially after a six months' voyage to Morocco in 1832, oriental. Even in treating material based on Ariosto, Goethe, Scott, or Shakespeare, he never stressed the anecdotal but created timeless and universal allegories of human experience.

The dominant characteristic of Delacroix's work is color, which grew increasingly lighter and brighter as his career progressed. He gave his pictures brilliance by contrasting complementary tones. At the end of his life his palette resembled that of French artists of the eighteenth century, with harmonies like those later favored by the Impressionists, especially Renoir. In planning his compositions Delacroix followed the baroque practice of stressing a single unified effect, subordinating to it all detail. In this he resembled Rubens, whom he admired greatly, probably sensing a likeness between himself and this similarly aristocratic and brilliant artist. Delacroix's courtly letters and his subtle and stimulating journals provide a key to a deeper interpretation of his work, around which, in his lifetime, the battle of classicism versus romanticism raged. Baudelaire, who was indebted to Delacroix for many of his ideas, was one of his firmest defenders.

Delacroix had a great influence on other artists. Although none of the other romantic painters achieved a comparable power of expression, many of them learned from him the potentialities of color. In this Diaz, Couture, and Daumier were his debtors. In the generations following, not only the Impressionists but the Fauves and the Expressionists, especially Van Gogh, realized the evocative value of Delacroix's color and exploited it fully.



22.27.4

George Sand's Garden at Nohant

22.27.4

The famous novelist George Sand was a friend of Delacroix and owned a number of paintings by him. During the forties he stayed with her several times at her country house at Nohant in Berry, where Chopin was usually a fellow guest. He painted this picture during one of these visits. According to Madame Lauth-Sand, a descendant of the writer, the view is taken from the front or south side of the house,¹ where the stone table and the picturesque cedar tree are still standing. They appear in two drawings in the Musée Carnavalet, which were probably made as preparations for this painting. A third drawing there, showing a different corner of the garden,² and a water-color study of trees³ both bear the date 1843, suggesting that the painting may have been done at the same time.

In this picture Delacroix has rendered the trees, and indeed the entire setting, with a realism that anticipates Courbet. Except in the sky, where he has kept the blue-green tonality of his imaginary compositions, he has represented the vegetation naturalistically. The clump of hollyhocks at the left recalls the fact that Delacroix's visits to Nohant stimulated his interest in painting flowers.

Signed (at lower left): *E. Delacroix*.

Oil on canvas. H. 17 $\frac{7}{8}$, w. 21 $\frac{3}{4}$ in. (45.4 x 55.3 cm.).

Notes: 1. Information supplied verbally by Mlle Charagerat of the Musée Carnavalet. 2. R. Escholier, *Delacroix*, II (1926), ill. p. 147. 3. In 1925 belonging to Hector Brame; see *Le Paysage français de Poussin à Corot* (exhib. cat.), Petit Palais, Paris (1925), no. 742.

REFERENCES: J. Meier-Graefe, *Corot und Courbet* (1925), p. 137, dates this painting 1842 or 1843, states that it belongs to the Chéramy collection, likens it to a landscape by Courbet in the same collection; and *Courbet* (1921), p. 18; and *Delacroix* (1922), ill. p. 144, dates it 1842 // J. Cau and others, *Delacroix* (1963), ill. p. 157, fig. 1, dated 1842 // R. Huyghe, *Delacroix* (1963), p. 349, pl. 267, notes that at Nohant Delacroix was enchanted by the garden and began to make flower paintings.

EXHIBITED: Brooklyn Museum, 1921, *Paintings by Modern French Masters*, no. 88 (lent by D. K. Kélékian); Art Institute of Chicago, 1930, *Eugène Delacroix*, no. 24; Wildenstein, New York, 1944, *Eugène Delacroix*, no. 17 (as of 1842); Newark Museum (N. J.), 1946, *19th Century French and American Paintings*, no. 15; Musée du Louvre, Paris, 1963, *Centenaire d'Eugène Delacroix*, no. 316 (as of 1842); Arts Council of Great Britain, London, 1964.

EX COLL.: George Sand, Nohant (sale, *Vente X . . .*, Paris, Hôtel Drouot, April 23, 1864, no. 14; identified as George Sand's sale by M. Tourneux, *E. Delacroix devant ses contemporains*, 1886, p. 143); Paul Arthur Chéramy, Paris, (sale, Galerie Georges Petit, Paris, May 5-7, 1908, no. 179, erroneously described as "hôtel de pierre [for "autel de pierre"?] entouré de grands arbres. . ."); Dikran Khan Kélékian, New York (1908-1922; sale, American Art Association, New York, Jan. 30-31, 1922, no. 126).

PURCHASE, WOLFE FUND, 1922.

The Abduction of Rebecca 03.30

The subject of this painting is drawn from Sir Walter Scott's famous historical romance *Ivanhoe*. Chapter xxxi tells how, during the

sack and burning of Front-de-Boeuf's castle, the beautiful Jewess Rebecca was carried off by two Saracen slaves at the command of the Templar Bois-Guilbert, who had long coveted her.

Delacroix was much interested in Scott's novels, which were extraordinarily popular with the Romantics. Although he expressed

considerable reservations about their literary merit, he found in the novels, especially in *Ivanhoe*, themes of an exotic and dramatically violent character admirably suited to his painting. As early as 1829 he made lithographs with subjects out of *Ivanhoe*, and in December 1860 he listed in his journal more than twenty subjects from it.



He painted two versions of the Abduction of Rebecca. Our painting, the earlier, was done in 1846 and shown in the Salon of that year. About ten years later he began to work on a second version, the one now in the Louvre (Ref., Meier-Graefe, 1922, pl. 221), which was shown at the Salon of 1859. It differs a great deal from the Museum's picture, in which the action is placed in the near foreground, by having the abduction set back in the middle ground against a much clearer and more detailed rendering of the fortified castle with its towers and crenellations. Three drawings are closely related to our version, one in the Museum of Lille, and two in the Louvre (Ref., Sérullaz, 1963, nos. 353-355). Robaut also mentions four pages of related drawings and sketches (Ref., 1885, no. 1753).

This painting was much admired by two of the most advanced critics of the nineteenth century, Thoré and Baudelaire. Baudelaire, stressing the fact that in it the tones are all equally intense, uttered his famous comparison, "Delacroix's painting is like nature; it abhors a vacuum."

Signed and dated (at lower right): *Eug. Delacroix/1846*.

Oil on canvas. H. 39½, w. 32¼ in. (100.3 x 81.9 cm.).

REFERENCES: J. J. ARNOUX, *L'Époque* (Mar. 17, 1846), finds this picture extraordinary in its movement and says that in it Delacroix rivals Sir Walter Scott // C. Baudelaire, *Salon de 1846* (Baudelaire Dufaÿs, 1846), p. 35, reprinted in *Oeuvres complètes de Baudelaire* (1951), pp. 619f., praises the picture for its color // J. H. Champfleury, *Salon de 1846*, reprinted in *Salons de 1846-1851* (1894), pp. 14f., describes this picture briefly but with admiration // Delacroix, in a letter to Thoré (Mar. 16, 1846), published in *Correspondance générale de Eugène Delacroix*, ed., A. Joubin, II (1936), p. 265, reveals that Thoré had greatly desired to acquire the painting from the Salon of 1846 (this letter is among Thoré's papers in the Bibliothèque Nationale and bears a note in Thoré's handwriting that iden-

tifies the painting as the one in the collection of M. Bouruet) // E. J. Delécluze, *Journal des débats* (Mar. 31, 1846), praises the intensity of expression // A. Dil, *La Patrie* (Apr. 8, 1846), expresses admiration for the spontaneity and power, praises the way Rebecca, especially her arm, is painted // T. Gautier, in his review of the Salon of 1846 in *La Presse* (Apr. 1, 1846), quoted in the sale catalogue of the collection of Raymond Sabatier, Paris (May 30, 1883), no. 12, praises it, observing that it recalls Géricault // I. Gosse [Bertrand-Isidore Salles], *Diogène au Salon*, première année (1846), p. 56, ridicules it, finding everything in it twisted, concludes that Delacroix should take more care with his drawing, composition, and color // A. Guillot, *La Revue indépendante*, 6e année, 2e série (1846), pp. 307f., criticizes the picture adversely, finding fault especially with the interpretation // P. Haussard, *Le National* (Apr. 28, 1846), praises highly the harmony of color, the pathos and the movement, but considers it a sketch too undeveloped to be exhibited // *L'Illustration*, 7 (May 30, 1846), p. 201, ill. (engraving), calls it a sketch by a great artist but mentions clumsiness and faults of drawing // Lenormant, *Le Correspondant*, 14 (1846), p. 383, comments on its movement // P. Mantz, *L'Artiste*, 4ème série, VI (1846), pp. 88f., describes in detail the picture's effect of energy and power // A. de Menciaux, *Le Siècle* (May 9, 1846), says that Delacroix should not have exhibited this picture, which he calls a sketch; finds in it a disregard of form, clashing colors, and excessive turbulence in the execution; praises Rebecca's flesh tones // T. Thoré, *Le Constitutionnel*, (Mar. 17, 1846), p. 2, mentions it // G. Planche, *Études sur l'école française* (1855), II, pp. 197-199, criticizes it unfavorably, finding it sketchy and confused // H. de la Madelène, *Eugène Delacroix* (1864), ill. opp. p. 14 (engraving) // A. Moreau, *E. Delacroix et son oeuvre* (1873), p. 87, no. 7 (the etching by Edmond Hédouin, dated 1846), pp. 181, 245, gives information about the early owners of the picture // A. Robaut, *L'Oeuvre complet de Eugène Delacroix* (1885), p. 255, cat. no. 974, in discussing the drawing

in Lille (no. 973), calls our painting one of Delacroix's masterpieces // M. Tournoux, *Delacroix devant ses contemporains* (1886), pp. 80–83, 142, 145, 151, quotes the critics of the 1846 Salon, gives information about the sales in which the painting figured // *The Collector*, I, no. 7 (Feb. 1, 1890), p. 50; and III, no. 20 (Oct. 15, 1892), p. 310 // E. Moreau-Nélaton, *Delacroix raconté par lui-même* (1916), II, pp. 49f., 114, fig. 263, emphasizes the importance of Delacroix's trip to Morocco for the oriental atmosphere with which he treats this medieval subject // B. Burroughs, *Met. Mus. Bull.*, XIII (1918), p. 177, ill. p. 175 // J. Meier-Graefe, *Eugène Delacroix* (1922), pp. 55f., pl. 173, quotes Baudelaire's well-known quip that this painting, like nature, abhors a vacuum but finds it more applicable to the later version in the Louvre // R. Escholier, *Delacroix*, II (1927), p. 307; III (1929), p. 173, ill. p. 121 // G. H. Hamilton, *Gaz. des B.-A.*, XXXVI (1949), p. 274 (note 20), ill. p. 277, fig. 18, suggests that the composition could have been inspired by an engraving by the English artist Thomas Stothard // U. Christoffel, *Delacroix* (1951), pp. 64f., traces Delacroix's interest in *Ivanhoe*; publishes a picture (Kunsthalle, Mannheim), which he regards as a sketch for this picture (color pl. IV) // W. Friedländer, *David to Delacroix* (1952), p. 127, pl. 80, mentions the painting in a discussion of the Louvre version // Metropolitan Museum, *Art Treasures* (1952), pp. 232f., cat. no. 143, pl. 143 // T. Rousseau, *Met. Mus. Bull.*, XII (Jan. 1954, part II), p. 6, ill. p. 47 // R. Escholier, *Eug. Delacroix* (1963), p. 131, ill. p. 132 (study) // R. Huyghe, *Delacroix* (1963), pp. 303, 475, pl. LI (in color), notes that its medieval setting harks back to the massive walls of Meknes and that the diagonal is used to express an effect of upward movement // P. Jullian, *Delacroix* (1963), p. 135 // M. Sérullaz, *Mé-morial de l'exposition Eugène Delacroix* (1963), p. 261, no. 352, ill. p. 263.

EXHIBITED: Salon of 1846, no. 502; Société Nationale des Beaux-Arts, Paris, 1864, *Exposition d'Eugène Delacroix*, no. 129 (as belonging to M. Bourruet [*sic*]); Palais de la Pré-

sidence du Corps Législatif, Paris, 1874, *Explication des ouvrages de peinture exposés au profit de la colonisation de l'Algérie par les Alsaciens-Lorrains*, supplément, no. 778 (lent by M. Sabatier); American Art Galleries, New York, 1889–1890, *Exhibition of the Works of Antoine Louis Barye and others . . .*, no. 612 (lent by D. C. Lyall); Musée du Louvre, Paris, 1930, *E. Delacroix*, no. 119 (erroneously catalogued as in the Delacroix sale, 1864, instead of the posthumous exhibition of the same year); Art Institute of Chicago, 1930, *Eugène Delacroix*, no. 29; William Rockhill Nelson Gallery, Kansas City, 1935, *One Hundred Years of French Painting*, no. 22; Rochester Memorial Art Gallery (New York), 1938, *Precursors of Modern Art*, no. 11; Fogg Art Museum, Cambridge (Mass.), 1946, *Between the Empires*; Musée du Louvre, Paris, 1963, *Centenaire d'Eugène Delacroix*, no. 355.

EX COLL.: Collot, Paris (sale, Hôtel des Ventes Mobilères, 42 Rue des Jeûneurs, Paris, May 29, 1852, no. 11); M. T. . ., Brussels (sale, Hôtel Drouot, Paris, Feb. 9, 1856, no. 12); Bourruet-Aubertot, Paris (d. 1869); Edwards, Paris (sale, Hôtel Drouot, Paris, Mar. 7, 1870, no. 7, to Sabatier); Raymond Sabatier, Paris (from 1870; sale, Hôtel Drouot, Paris, May 30, 1883, no. 12, ill., to Secrétan); E. Secrétan, Paris (1883–until 1885, or later); S. Goldschmidt, Paris (sale, Galerie Georges Petit, Paris, May 17, 1888, no. 34, to Knoedler for David C. Lyall); David C. Lyall, Brooklyn, New York (from 1888; sale, American Art Association, New York, Feb. 10, 1903, no. 96, to Durand-Ruel); [Durand-Ruel, New York, 1903]; [Knoedler, New York, 1903].

PURCHASE, WOLFE FUND, 1903.

Christ on the Lake of Gennesaret

29. 100. 131

From the beginning of his career, when he painted the *Bark of Dante*, Delacroix had been attracted to the dramatic theme of a frail boat tossed on stormy seas. René Huyghe suggests that Géricault and the English painter Etty were both sources of inspiration



29.100.131

to him in formulating his treatments of the subject (*Delacroix*, 1963, pp. 163, 203, 469, fig. 118). During the first half of the fifties he made four visits to Dieppe, where he carefully studied the sea and the play of the waves with great interest. It was at this time that he turned his attention to the subject of Christ and his disciples crossing the lake of Genesaret. The gospels of Matthew, Mark, and Luke¹ tell in very similar texts how Jesus fell asleep, undisturbed by a storm that filled the boat with water. When the frightened disciples wakened him, he miraculously quieted the elements and rebuked his followers for their scanty faith. Delacroix was apparently attracted to this story by the contrast it presented between fear and serene confidence and between the brutal force of nature and man's spiritual power.

He painted at least ten pictures with this subject,² six showing Jesus and the disciples in a rowboat, and four showing them in a boat with sails according to the seventeenth-century tradition, especially as it was formulated by Rembrandt. Numerous entries in Delacroix's *Journal* for 1853 refer to his paintings of this subject.³ On April 30, 1853, he recorded that he had sketched out "Christ dans la tempête" for a friend of Chopin, Count Grzymala, and on June 28 of the same year he noted that he had finished this picture. The following year his pupil Andrieu made a copy of it. Scholars have attempted unconvincingly to identify Count Grzymala's painting with one or the other of the extant examples. A painting in the collection of E. Bührlé in Zurich bears the date 1853, and another in the Walters Gallery of Art in Balti-

more⁴ is dated 1854. All the others are undated and any attempt to order them chronologically must rest on conjecture about style and sequence. The rowboat group, to which the Museum's painting belongs, shows many figures crowded together in a boat seen from very near and looming large in relation to the entire area of the picture. The other group, which includes the two dated examples, shows a boat with sails, farther off, carrying fewer figures, and with the emphasis laid on the expanse of sea. The Abduction of Rebecca in the Louvre, painted twelve years after the version of the same subject in this Museum, places the major group much farther from the spectator and the setting is much more important than in the earlier treatment. This evolution in composition might suggest that Delacroix developed our subject in a similar way, beginning with a near view in the rowboat group and proceeding to a greater emphasis on the setting in the sailboat pictures. This supposition is supported by the great resemblance between the composition of the rowboat pictures and that of the Shipwreck of Don Juan, painted many years before, in 1840. The analogy with the two compositions of Rebecca might even indicate a sequence within the rowboat group. Two of the paintings of this type, which belong to Georg Reinhart at Winterthur⁵ and to the Museum at Portland, Oregon,⁶ show the sea rising almost to the full height of the picture. The other four, showing mountains on a lowered horizon line, with the city of Tiberias vaguely suggested at their base, would, according to this theory, have been painted later. The Museum's painting and a nearly identical picture belonging to Dr. Fritz Nathan in Zurich⁷ are of this second type. A small sketch formerly in the collection of Walter Pach in New York and a more finished study in the Museum of Fine Arts in Boston, though not catalogued in Robaut, apparently preceded the painting of the pictures in this Museum and the Nathan collection. Most of the extant preparatory drawings are for the sailboat version.

This long series of variants of the same

theme, each differing from the others and each fine, is an evidence of Delacroix's powers of invention. It is interesting to note that the Museum's picture, lent by John Saulnier to an exhibition in Paris in the spring of 1886, was seen and enthusiastically admired by Vincent van Gogh,⁸ who was especially impressed by its color.

Signed (at lower left): *Eug. Delacroix.*

Oil on canvas. H. 20, w. 24 in. (50.8 x 61 cm.).

Notes: 1. Matthew 8:23-27; Mark 4:36-41; Luke 8:23-25. 2. U. Christoffel, *Eugène Delacroix* (1951), p. 155. 3. *Journal de Eugène Delacroix*, ed. A. Joubin (1950), II (1853-56), pp. 32, 71, 77, 82f., 88, 196, 211, 289, 290, 478. 4. Ill. in *Centenaire d'Eugène Delacroix* (exhib. cat.), Louvre, Paris (1963), no. 444. 5. Ill. in the cat. of the Delacroix exhibition, Kunsthau, Zurich (1939), no. 355. 6. Ill. in *Eugène Delacroix* (exhib. cat.), Art Gallery of Toronto and National Gallery of Canada (1962-1963), pp. 44f., no. 18. 7. Ill. in *Chefs-d'oeuvre français des collections suisses* (exhib. cat.), Petit Palais, Paris (1959), no. 47, pl. 3. 8. See Van Gogh (1958), in Refs. below.

REFERENCES: T. Gautier, *Gaz. des B.-A.*, v (1860), p. 202, comments enthusiastically on our painting when exhibited at 26 Boulevard des Italiens in 1860 // H. de la Madelène, *Eugène Delacroix* (1864), p. 17 // A. Moreau, *Delacroix et son oeuvre* (1873), p. 262, note 1, states that it was painted the year after a version belonging to M. Troyon (now Nathan, Zurich), erroneously dating the Troyon picture 1853; states that our painting passed directly from Bouruet-Aubertot to John Saulnier // A. Robaut, *L'Oeuvre complet de Eugène Delacroix* (1885), p. 326, no. 1215, dates it 1854, states erroneously that it is signed at the right, and was at one time in the Frémyn collection (apparently combining the provenances of this painting and the one in the Nathan collection, Zurich, and giving a single, erroneous pedigree) // P. Mantz, *Le Temps* (June 3, 1886), describes it // V. van Gogh, *The Complete Letters* (1958), II, no. 503,

III, nos. 531 (early Sept., 1888), 533 (Sept. 8, 1888), B8[II] (early June, 1888), expresses enthusiasm for the picture // E. Moreau-Nélaton, *Delacroix raconté par lui-même* (1916), II, p. 194, fig. 335 // E. S. King, *Journal of the Walters Art Gallery*, I (1938), pp. 109 (note 14), 110 (note 30), ill. p. 93, fig. 6, identifies our picture as Robaut no. 1215, dates it 1853, suggesting that it was painted between Robaut 1220 and Robaut 1214 // W. Friedländer, *David to Delacroix* (1952), p. 133, pl. 81, discusses the place of the series in the artist's achievement and Van Gogh's impression of our picture // L. Johnson, *Burl. Mag.*, xcvi (1956), p. 329, notes 9 and 10, states his opinion, based on the annotated copy of Robaut in the Bibliothèque Nationale, that this painting is identical with Robaut 1215, despite the discrepancy in the location of the signature, and that the closely similar version (Nathan coll.) is identical with no. 1215 *bis* in the Annotated Robaut; states that this painting was the one seen by Van Gogh in 1886; and in *Eugène Delacroix* (exhib. cat.), Art Gallery of Toronto and National Gallery of Canada (1962-1963), pp. 45f., no. 18, mentions this painting in a careful discussion of the various versions // M. Sérullaz, *Mémorial de l'exposition Eugène Delacroix* (1963), p. 341, no. 449, in an account of the Nathan version, identifies this picture with Robaut no. 1215.

EXHIBITED: 26 Boulevard des Italiens (Fran-

cis Petit), Paris, 1860, *Tableaux de l'école moderne tirés de collections d'amateurs*, supplément, no. 349 (lent by Brouet-Aubertot [*sic*]); 26 Boulevard des Italiens, Société Nationale des Beaux-Arts, Paris, 1864, *Exposition des oeuvres d'Eugène Delacroix*, no. 125 (lent by M. Bourruet [*sic*]); École des Beaux-Arts, Paris, 1885, *Exposition Eugène Delacroix*, no. 201 (lent by John Saulnier); 3 rue Bayard, Paris, 1886, *Maîtres du siècle*, no. 78 (lent by John Saulnier); Los Angeles County Museum, 1940, *The Development of Impressionism*, no. 23; Honolulu Academy of Arts, 1949-1950, *Four Centuries of European Painting*, no. 20; Art Gallery of Toronto, 1950, *Fifty Paintings by Old Masters*, no. 10; Atlanta Art Association, 1955, *Painting, School of France*, no. 6; Birmingham Art Museum (Alabama), 1955; San Francisco Museum of Art, 1959; Columbia Museum of Art (South Carolina), 1960, *Impressionism*, no. 14.

EX COLL.: Perreau; Bourruet-Aubertot, Paris (in 1860-1864; not in the Bourruet-Aubertot sale, Paris, Feb. 22, 1869); John Saulnier, Bordeaux (by 1885; first sale, Hôtel Drouot, Paris, June 5, 1886, no. 35, ill., bought in; second sale, Sedelmeyer Gallery, Paris, March 25, 1892, no. 8, ill.); [Durand-Ruel, Paris]; H. O. Havemeyer, New York (from 1892?; Cat., 1931, pp. 134f., ill., gives erroneous provenance).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Decamps

Gabriel Alexandre Decamps. Born in Paris in 1803; died at Fontainebleau in 1860. Although Decamps studied for short periods in the ateliers of Étienne Bouhot and Abel de Pujol, he was actually self-taught and developed without influence from any particular tradition. He began by painting small pictures, which readily found buyers. In 1827, after making his debut at the Salon, he set out on one of his many trips abroad, traveling to Asia Minor, where he remained for a year. He exhibited five pictures at the

Salon of 1831, including *The Turkish Patrol*, an earlier version of our picture, which attracted much attention and was his first great success. Although his reputation was established, he now aspired to large historical paintings in the classical tradition, and three years later, after some months in Italy, he painted *The Defeat of the Cimbri*, which he showed at the Salon of 1834. This picture, reflecting the influence of Géricault, demonstrated his great abilities and secured him a place among the best of the romantic painters. His style, however, was not always acceptable to the jury of the Salon, and in 1846 several of his paintings were rejected. Although he occasionally reverted to ambitious monumental painting, Decamps really established himself in favor with oriental subjects, which gratified a growing popular taste, and with anecdotal genre pictures. He kept on repeating this sort of work for the rest of his life. He enjoyed a triumph at the Paris World's Fair of 1855, where he showed fifty paintings. Soon after this his health failed and he retired to the Forest of Fontainebleau. He spent his last years repeating his own earlier compositions.

Like Delacroix, Decamps was one of the earliest artists to be stimulated by oriental subject matter, and he specialized in scenes of the Moslem East. The dominant characteristic of his style is his use of heavy impasto, which, it has been suggested, probably reflects an attentive study of the work of Rembrandt and Chardin. Decamps had a real importance in the development of early nineteenth-century painting, for it was through him that the exploitation of the textures of the paint itself was introduced to Diaz and the Barbizon painters and transmitted to Monticelli, Cézanne, and Van Gogh.

The Experts

29.100.196

*Singerie*s, satirical scenes in which monkeys are engaged in various human occupations, have a long tradition that can be traced from antiquity, through the sixteenth and seventeenth centuries in Flanders, to the eighteenth century in France, where they perhaps enjoyed their greatest vogue. Decamps was often attracted to this subject. In the Museum's picture, which was shown in the Salon of 1839 with the title *Les Experts*, he has shown monkeys in men's clothing examining a heroic landscape in the style of Poussin or Gaspard Dughet. The sticker bearing a number (107?) in the upper right-hand corner of the landscape suggests that it has been marked for sale, and indeed the text of the book lying open on the floor clearly indicates that the monkeys are experts who have been called in, apparently to the studio of a painter, to give their opinion or make an expertise or

statement about the authenticity and value of a work of art. The painting has always been popular, bringing high prices and laudatory mentions in writings on Decamps.

Formerly called *The Critics*.

Inscribed (on open book, below): left, *Expertise[s] / 10% (?)*; right, *Nous soussign [és] /*



Estimateurs / Appréciateurs / Experts / . . . (Appraisals 10%. We the undersigned, assessors, appraisers, connoisseurs . . .).

Signed and dated (at left, on chair): DECAMPS. 1837.

Oil on canvas. H. 18¼, w. 25¼ in. (46.4 x 64.1 cm.).

REFERENCES: Amans de Ch. . . et A. . ., *Examen du Salon de 1839* (1839), pp. 30-31, admires the harmony of composition in this picture and its atmosphere // A. Barbier, *Salon de 1839* (1839), p. 138, praises it // J. Jamin, *L'Artiste*, series 2, II (1839), p. 232, ill. opp. p. 356 (lithograph), finds it a charming jest // *Magasin pittoresque*, VII (1839), pp. 145f., ill. (wood engraving), discusses the content and the reception of the picture by the public // T. Gautier, *Les Beaux-Arts en Europe* (1855), pp. 215f., considers it excellent comedy; *Gaz. des B.-A.*, v (1860), pp. 199f., observes that no human caricature of this type rivals it in effectiveness // M. Chauvelin, *Decamps, sa vie, son oeuvre . . .* (1861), pp. 29-32, 43, interprets the satire and quotes A. de Belloy, with whom he disagrees // E. Chesneau, *Les Chefs d'école* (1862), p. 225, mentions this picture as one of many *singeries* by Decamps which he discusses // P. Mantz, *Gaz. des B.-A.*, XII (1862), pp. 115f., praises it and qualities in it which he likens to Dutch style // A. Moreau, *Decamps et son oeuvre* (1869), p. 156, catalogues it; p. 69, no. 20 (etching), p. 92, no. 17 (lithograph) // C. Clément, *Decamps* [1886], pp. 24, 78, ill. opp. p. 26 (lithograph), mentions it as possibly the masterpiece of this type of subject, and catalogues it // L. Rosenthal, *Gaz. des B.-A.*, VII (1912), pp. 225f., lists it as one of Decamps's most famous paintings; *Du Romantisme au réalisme* (1914), pp. 138f. // H. Vollmer, in Thieme-Becker, VIII (1913), p. 514, observes that it is painted in the tradition of Teniers and Chardin // P. du Colombier, *Decamps* (1928), p. 14, pl. 30.

EXHIBITED: Paris, Salon of 1839, no. 504; Palais des Beaux-Arts, Paris, 1855, *Exposition Universelle* (Salon de 1855), no. 2892 (lent by Lord Henry Seymour); 26 Boulevard des

Italiens, Paris, *Tableaux de l'école moderne tirés des collections d'amateurs*, no. 141 (lent by Colonel de Viterne); Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 31.

EX COLL.: Lord Henry Seymour, London (1855); Colonel de Viterne (1860); John Siltzer, London (by 1869-after 1886?); E. Secrétan, Paris (sale, Galerie Sedelmeyer, Paris, July 1, 1889, no. 11); [Durand-Ruel, 1889]; H. O. Havemeyer, New York (1889-1929; Cat. 1931, p. 105).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Night Patrol at Smyrna

87.15.93

This painting is a replica of one of Decamps's most famous pictures, The Turkish Patrol now in the Wallace Collection in London, which was shown at the Salon of 1831. Our painting is considerably smaller than the original and shows important differences, especially in the architecture of the background. It was probably made at the end of the artist's life, in the period when he is known to have reworked his own earlier compositions.

The scene shows Cadji-Bey, chief of the Smyrna police, making the rounds of the city streets at nightfall.

Signed (vertically on the stone wall, at the lower right): DECAMPS.



Oil on canvas. H. 29¼, w. 36⅝ in (74.3 x 92.4 cm.).

REFERENCES: M. Chaumelin, *Decamps, sa vie, son oeuvre . . .* (1861), p. 42, confuses the history of this painting with that of the original // E. Chesneau, *Les Chefs d'école* (1862), p. 208 // A. Moreau, *Decamps et son oeuvre* (1869), p. 203 // J. F. Weir, in a letter to J. Alden Weir (June 13, 1874), published in D. W. Young, *The Life and Letters of J. Alden Weir* (1960), p. 45, states that it was to be lent by J. T. Johnston to an exhibition at Yale University // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], 1, p. 126, ill. p. 119 (engraving after the original), praises this picture, then in the Wolfe collection // C. Clément, *Decamps* [1886], pp. 40, 77, 87, criticizes and catalogues both versions // C. Cook, *Art and Artists of Our Time* [c. 1888], 1, pp. lxx f., calls it one of the best of Decamps's pictures of the East // P. du Colombier, *Decamps* (1928), p. 21 // J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 117, note 36, fig. 6.

EXHIBITED: School of the Fine Arts, Yale University, New Haven (Conn.), 1874 (lent by John Taylor Johnston); Wadsworth Atheneum, Hartford (Conn.), 1952, *The Romantic Circle*, no. 36.

EX COLL.: Wertheimer, Paris (unnamed sale, Hôtel Drouot, Paris, Mar. 9, 1861, no. 4); Goldschmidt, Paris; Bocquet, Paris (in 1869); John Taylor Johnston, New York (by 1874; sale, Chickering Hall, New York, Dec. 19, 20, 22, 1876, no. 142); Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

The Good Samaritan 29.160.36

This picture illustrates the parable (Luke 10:30) of the man set upon by thieves as he went from Jerusalem to Jericho, who, after his plight had been ignored by a priest and a Levite, was finally cared for by a Samaritan, the traditional enemy of his people. Decamps, probably attracted to the biblical theme by

the opportunity to paint realistic oriental decor, treated the subject in two other pictures, both horizontals, and a sketch with the same subject was sold in Paris in 1918. This picture is probably another of Decamps's repetitions of earlier works. He kept it in his studio, unsigned, and it was sold with other works by him the year after his death. In its technique and in its approach to the subject this painting is an excellent example of Rembrandt's influence on Decamps.

Oil on canvas. H. 36⅝, w. 29⅛ in. (93.1 x 74 cm.).

REFERENCES: M. Chaumelin, *Decamps, sa vie, son oeuvre . . .* (1861), pp. 19, 43 // *Gaz. des B.-A.*, x (1861), p. 251, publishes this picture as the most finished of the canvases in the posthumous Decamps sale // A. Moreau, *Decamps et son oeuvre* (1869), pp. 190, 289 // C. Clément, *Decamps* [1886], p. 90, calls it a large oil sketch // A. Wolff, *Cent Chefs-d'oeuvre* (1883), pp. 76, 96, no. 26, ill. opp. p. 74 (etching).

EXHIBITED: Galerie Georges Petit, Paris, 1883, *Cent Chefs-d'oeuvre*, no. 23 (lent by Gustave Viot); Rhode Island School of De-



sign, Providence, 1935, *French Artists Working in Africa*.

EX COLL.: Estate of Decamps (second sale, Hôtel Drouot, Paris, April 29–30, 1861, no. 1, to Meyer); Meyer (from 1861); [Goupil]; Gus-

tave Viot, Paris (sale, Galerie Georges Petit, Paris, May 25, 1886, no. 1); [Durand-Ruel, 1889]; H. O. Havemeyer, New York (from 1889; Cat., 1931, p. 105).

BEQUEST OF HORACE HAVEMEYER, 1929.

Isabey

Louis Gabriel Eugène Isabey. Born in Paris in 1803; died at Lagny, near Paris, in 1886. Eugène Isabey's father was the famous miniaturist Jean Baptiste Isabey. Young Isabey at first wanted to be a sailor, but after making some paintings of the sea at Le Havre he realized he was destined to be an artist. He made his debut at the Salon in 1824 with brilliant success, receiving a first-class medal. He became one of the official painters of the reign of Louis Philippe and celebrated in pictures such historical and diplomatic events as *The Bringing Back of Napoleon's Ashes* and *Queen Victoria's Trip to France*. In scenes from the daily life of the past he is clearly one of the best of the minor romantic painters, showing Delacroix's influence in his color and handling. In his landscapes and marines he took much from Bonington, whose influence he transmitted to Boudin and Jongkind. In anecdotal scenes he was the ancestor of Diaz and Monticelli.

A Church Interior

25.110.38

The architecture and the costumes suggest that the scene of this picture is set in the Low Countries during the Spanish occupation in the seventeenth century. The church, filled with pictures, is apparently Roman Catholic. The painting was probably cut at the left where part of a dress is still visible. It is typical of the broad and lively style of Isabey, who aspired to be a kind of nineteenth-century Guardi but lacked his genius and poetry.

Signed and dated (lower right): *E. Isabey 66*.

Oil on wood. H. 13¾, w. 11⅞ in. (35 x 28.2 cm.).

EXHIBITED: Wesleyan University, Middletown (Conn.), 1933 and 1936.

EX COLL. Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.



25.110.38

Deveria

Eugène François Marie Joseph Deveria. Born in Paris in 1805; died in Pau in 1865. Deveria was only thirteen when he entered the *École des Beaux-Arts*, where he studied under Laffitte and Girodet. He received most of his artistic education, however, from his elder brother, the painter Achille Deveria. He made his debut at the Salon in 1824 and three years later exhibited there a very large painting representing the Birth of Henri IV, which was acquired by the Luxembourg and which has been called his best work (now in the Louvre). This early success was followed by a commission to paint a ceiling decoration for the Louvre and a series of large compositions for the *Galerie Historique* at Versailles. He made other decorations for churches, especially a large series of pictures done in 1838 for the cathedral of Avignon. During his later years his contributions to the Salon were infrequent, and he never surpassed his youthful achievement.

Louis Félix Amiel

53.160

Louis Amiel (1802–1864), a provincial painter, was born at Castelnaudary (Aude) and died at Joinville-le-Pont. During his youth in Paris he studied painting, according to family tradition, with Ingres and Deveria. Financially independent, he was an enthusiastic rider and lover of horses, which often formed his subjects. He also painted portraits and landscapes, working much in pastel and gouache.

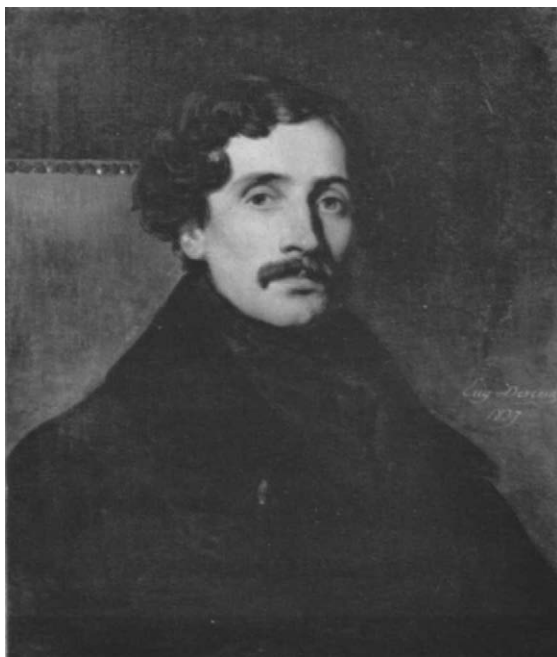
Deveria's portrait of Amiel is a sensitive likeness of a young and handsome man, romantic in its poetic conception of personality but conventional in design and technique.

Signed and dated (at right): *Eug—Deveria/1837*.

Oil on canvas. H. 24, w. 19¾ in. (61 x 50.2 cm.).

EX COLL. Étienne Sigaut, Cannes.

PURCHASE, ROGERS FUND, 1953.



Daumier

Honoré Daumier. Born in Marseilles in 1808; died at Valmondois (Oise) in 1879. Daumier's father was a picture-framer and glazier with literary ambitions, who moved his family to Paris in 1816. Young Daumier served as runner for a bailiff and as clerk in a bookshop for a time before he entered, about 1822, the studio of Alexandre Lenoir. He subsequently worked at the Académie Suisse, and he also learned a great deal from visiting the Louvre, especially the Galerie Espagnole of Louis Philippe, where he made copies of works by the old masters, particularly those of Rubens and Goya. Both of these artists, especially Goya in his graphic work, impressed him deeply. As early as 1822 he learned from Ramelet, a professional lithographer, the principles of the art that was to occupy much of his working life. Although his earliest plates were probably published anonymously, by 1830 signed caricatures made their appearance. Most of these were ruthless satires of political figures in power in France, which were published in illustrated periodicals, especially *La Caricature*, edited at that time by Balzac, and *Le Charivari*. A lithograph published at the end of 1831, entitled Gargantua, was so unmistakably a caricature of the king, Louis Philippe, that Daumier was arrested and condemned to imprisonment in Sainte-Pélagie for a term of six months. After his release from prison he continued to make political caricatures, although a government campaign against the press brought about the production of prints with a different kind of subject matter, a realistic but witty treatment of manners and customs.

While in prison Daumier had begun to paint. Painting, however, was to remain throughout his life an activity possible only in the brief intervals when the exigencies of earning a livelihood through printmaking abated. The Revolution of 1848, which overthrew Louis Philippe's monarchy, initiated one of these periods. Daumier was able to devote himself to painting pictures and took his inspiration from the tragic events of the times. During the fifties he came into frequent contact with the Barbizon painters, including Diaz and Millet, who exerted some influence on his style, and with Daubigny and Corot, who were to remain his friends for the rest of his life. In 1865 he moved from Paris to Valmondois and lived there until his death fourteen years later.

Daumier's subject matter embraced, besides the scathing political satire for which he was famous, a few religious themes, some from literature, especially from *Don Quixote*, episodes from the theater and the life of actors, biting analyses of the legal profession, and a great many glimpses of daily life. These last include scenes from nature, sidelights on domestic life, and studies of the omnibus and the railroad—waiting rooms, stations, and passengers in carriages.

The clear and sharp images of human types and their weaknesses formulated by

Daumier have much in common with the characters created by authors of his time, notably Balzac and Flaubert. The historian Jules Michelet admired his work, and the critics Champfleury and Baudelaire were his staunch supporters.

The dominant characteristic of Daumier's style in each of the various mediums that he practiced is monumentality. His early caricatures had been based on figurines that he modeled in preparation for designing his lithographs and he returned to making sculpture at intervals all through his career. He always gave the human figure sculptural solidity and tried to endow it with impressive form. Daumier's paintings show strong modeling, often reinforced with dark contour lines, and lively, fluid brushwork like that of Fragonard and Rubens. The paint surface has great variety, with alternating passages of smooth, thin painting and areas of thick impasto like those used by Decamps and, before him, by Rembrandt. Frequently dissatisfied with his effects, Daumier often repainted extensively in several superimposed layers. He had, furthermore, a very limited knowledge of sound paint structure.

Although Daumier took much from various artists of the past as well as from his contemporaries, his painting is richly original. A large part of Rouault's work was influenced by him, and he inspired Picasso's *Saltimbanques*. The Norwegian Edvard Munch and the German Expressionists were also deeply indebted to Daumier, who was himself one of the few Expressionist painters in France.

The Third-Class Carriage

29.100.129

In 1839 Daumier took up the theme of various types and levels of humanity glimpsed in public conveyances or waiting rooms, and for more than two decades he treated this subject in lithographs, water colors, and oil paintings. This unfinished picture and the group of works to which it is related probably came toward the end of the long series. They reveal how persistently Daumier searched for a satisfactory composition. There is a closely similar version in oil, probably the final form of the subject, very slightly larger than this painting and more finished, in the National Gallery of Canada in Ottawa.¹ In the Walters Gallery in Baltimore there is a water color, much smaller than the oils but with the same composition, that is probably the earliest version of the three.² In this water color the package beside the sleeping boy has the form of a large cylindrical bundle, which has been changed in our

version and the Ottawa one to a box. Since the shadowgraph of the Museum's picture reveals beneath the box the shapeless mass of the bundle, it was probably in the course of working on our oil that he changed his idea. In each of the three pictures the man with the tall hat at the left occupies a different position in relation to the pale rectangle of the window. In the Museum's picture Daumier's penciled squaring lines can be seen under areas where the glaze is thin, indicating that he had enlarged his composition from a smaller sketch. An elaborate tracing of the painting formerly belonged to the dealer Vollard,³ and there is a second tracing, on a somewhat larger sheet of paper, now in the Cluzot collection in Paris,⁴ which is in reverse and may have been taken from the back of the Vollard one.

In his numerous treatments of the theme of travelers in railway carriages and waiting rooms Daumier, as a city dweller, was recording the new kind of life that followed upon the industrialization of large cities. The monu-

mental and serene old woman with the basket, the younger one cradling a baby, and the sleeping boy, are all rendered with his characteristic truthfulness and compassion and seem to symbolize the three ages of man.

Oil on canvas. H. 25¾, w. 35½ in. (65.4 x 90.2 cm.).

Notes: 1. Ill. in *Daumier* (exhib. cat.), Tate Gallery, London, 1961, no. 69, pl. 16 B. 2. H. Marceau and D. Rosen, *The Journal of the Walters Art Gallery*, III (1940), p. 16, fig. 7. 3. 52 x 86 cm.; lent by Vollard in 1901 to the exhibition of Daumier's works at the École des Beaux-Arts. 4. 68 x 92 cm.; J. Adhémar, *Daumier* (1954), ill. after p. 50.

REFERENCES: P. Sébillot, *Le Bien Public* (Apr. 23, 1878), mentions this picture, then in the Duz collection // A. Alexandre, *Honoré Daumier* (1888), p. 375, ill. p. 257, considers it a sketch for the picture in the Doria collection (now in Ottawa) // J. Meier-Graefe, *Entwick-*

lungsgeschichte der Modernen Kunst (1904), I, p. 97, praises this version, stating that Durand-Ruel had sold it to Borden "many years before" (*vor vielen Jahren*); and *Modern Art* (1908), I, p. 157 // E. Klossowski, *Honoré Daumier* (1908), p. 18, no. 253, pl. 58, and (1923), p. 109, no. 253, pl. 99, calls it a sketch for the Doria-Gallimard version // *Daumier* (Phillips Publications, no. 2, 1922), p. 51, states that it brought \$45,000 at the sale of the Borden collection // E. Fuchs, *Der Maler Daumier* (1930), p. 47, calls it "an almost identical version" of the Murray painting (no. 43, now in Ottawa) // C. Sterling, *Daumier* (exhib. cat.), Musée de l'Orangerie, Paris (1934), pp. 45f., no. 6, considers it a study for the painting in the Murray collection, Aberdeen (now in Ottawa) // J. Adhémar, *Bulletin de la Société de l'histoire de l'art français* (1935), p. 154, dates it about 1856, discusses Daumier's treatment of the theme // C. Sterling, *Chefs-d'oeuvre de l'art français* (exhib. cat.), Palais National des Arts, Paris (1937), p. 144,



no. 288, ill., dates it according to Adhémar 1856, and considers it a sketch for the Ottawa version // A. Mongan, *Gaz. des B.-A.*, xvii (1937), pp. 251f., comments on the change in the shape of the packet // *La Renaissance*, xx (1937), (special issue "directed" by R. Rey and J. Locquin), ill. p. 48, dates it about 1855 // R. Escholier, *L'Art et les artistes*, xxxvii (1938), p. 64, ill. p. 47, sees the influence of Millet in the figure of the peasant woman in the center of the picture // H. Marceau and D. Rosen, *Journal of the Walters Art Gallery*, iii (1940), pp. 15-33, ill. (the whole and details, in both panchromatic and infra-red photographs), analyze it and its relationship to the water color, consider that it was preceded by the water color and followed by the oil in the Edwards collection (today in Ottawa), observing that the Walters and the Metropolitan versions are more like each other than either is like the finished Edwards painting // J. L. Allen, *Met. Mus. Bull.*, v (1946), ill. opp. p. 49, and detail in color on cover, states that it follows the water color // S. L. Faison Jr., *Honoré Daumier's Third Class Railway Carriage* [in the 1940's], pp. 3, 5, 9f., 12-15, ill. (photographs courtesy of Rosen and Marceau), discusses this composition in relation to Daumier's pictures of first- and second-class carriages and also in relation to the water color // L. Venturi, *Modern Painters* (1947), p. 188, discusses the qualities of the Metropolitan's oil and of the one then in the Murray collection (now in Ottawa) // Metropolitan Museum, *Art Treasures* (1952), p. 232, cat. no. 142, pl. 142 // J. Adhémar, *Honoré Daumier* (1954), pp. 52, 128, no. 147, pl. 147, notes relations to the art of Millet, calls this picture a replica of the painting in Ottawa, discusses and illustrates (between pp. 50-51) Daumier's treatments of the subject, including a tracing of the composition in reverse (probably the one owned by Cluzot) // K. E. Maison, *Burl. Mag.*, xcvi (1956), p. 166, discusses Daumier's use of the tracing technique in connection with this picture, mentioning two tracings for it and suggesting that a squared drawing must have existed too; and *Daumier* (exhib. cat.), Tate Gallery, London (1961),

p. 39, under no. 69 (the Ottawa version) lists the various versions of the composition.

EXHIBITED: École des Beaux-Arts, Paris, 1888, *Exposition des peintures, aquarelles, dessins, et lithographies des maîtres français de la caricature . . .*, no. 361 (lent by M. Duz); Metropolitan Museum of Art, 1930, *The H. O. Havemeyer Collection*, no. 42; Musée de l'Orangerie, Paris, 1934, *Daumier*, no. 6; Palais National des Arts, Paris, 1937, *Chefs-d'oeuvre de l'art français*, no. 288; Pennsylvania Museum of Art, Philadelphia, 1937, *Daumier*, no. 5; and 1950-1951, *Diamond Jubilee Exhibition*, no. 57; Musée de l'Orangerie, Paris, 1955, *De David à Toulouse-Lautrec*, no. 16.

EX COLL.: Duz, Paris (by 1878-until 1892); [Durand-Ruel, Paris and New York, 1892-1896]; Matthew Chaloner Durfee Borden, New York (from 1896; sale, American Art Association, New York, Feb. 13-14, 1913, no. 76); [Durand-Ruel, New York, 1913]; H. O. Havemeyer, New York (from 1913; Cat., 1931, pp. 102f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Drinkers

54.143.1

This picture was painted by 1861, when it appeared in an exhibition in Paris, but it is possible that it was made a few years before. It shows some resemblance to an illustration by Gavarni that appeared in *Le Carnaval à Paris* (ill. in *Le Charivari*, Feb. 23, 1842; J. Armelhault and E. Bocher, *L'Oeuvre de Gavarni*, 1873, p. 105, no. 409).

There is a larger variant, probably a copy of this picture, that was formerly in the collection of H. Fiquet in Paris (Ref., Fuchs, 1930).

Signed (at lower left): *h. D.*

Oil on wood. H. 14 $\frac{3}{8}$, w. 11 in. (36.5 x 28 cm.).

REFERENCES: A. Alexandre, *Honoré Daumier* (1888), p. 375, lists this picture as in the collection of M. Rouart // E. Klossowski, *Honoré Daumier* (1908), p. 19, no. 264, pl. 61; (1923, revised edition), p. 110, no. 264, pl. 102 //



54.143.1

R. E. D[ell], *Burl. Mag.*, xxii (1913), p. 241, gives a report of its sale at the auction of the Rouart collection // *Met. Mus. Bull.*, xv (1920), pp. 205f. // A. H. B[arr] Jr., *Corot-Daumier* (exhib. cat.), Museum of Modern Art, New York (1930), p. 19, sees the influence of Rembrandt in its dramatic chiaroscuro // E. Fuchs, *Der Maler Daumier* (1930), p. 47, no. 31, pl. 31; pl. 278, publishes the replica in the Fiquet collection as an original work by Daumier // S. Bourgeois and W. George, *Formes* (1932), nos. 28-29, pp. 301f., ill. after p. 300 // C. Sterling, *Daumier* (exhib. cat.), Musée de l'Orangerie, Paris (1934), p. 46, no. 7, does not agree with Fuchs that the Fiquet repetition is an original by Daumier // L. Venturi, *Modern Painters* (1947), pl. 179, places this picture in "about the same period" as *The Miller*, *his Son*, and *their Donkey* of 1849 // J. Adhémar, *Honoré Daumier* (1954), pp. 50, 121, no. 85, pl. 85, dates it 1860 on

p. 50 and 1856 on p. 121; sees the influence of Gavarni in the grouping of the two men; suggests that the picture may be an illustration of a passage from the "Vin des Chiffonniers" in Baudelaire's *Fleurs du Mal*.

EXHIBITED: Martinet, Paris, 1861, *Exposition au profit des Amis de l'Enfance*, no. 141; Durand-Ruel, Paris, 1878, *Peintures et dessins de H. Daumier*, no. 49 (lent by Mme Daubigny); École des Beaux-Arts, Paris, 1901, *Daumier*, no. 68 (lent by H. Rouart; approximate dimensions 30 x 40 cm., given in reverse); Metropolitan Museum, 1920, *Fiftieth Anniversary Exhibition*, cat. p. 10 (lent by Adolph Lewisohn); Museum of Modern Art, New York, 1930, *Corot-Daumier*, no. 69 (lent by Adolph Lewisohn); Albright Art Gallery, Buffalo (New York), 1932, *Nineteenth Century French Art*, no. 15 (lent by Adolph Lewisohn); Art Institute of Chicago, 1933, *A Century of Progress*, no. 240 (lent by Adolph Lewisohn); Musée de l'Orangerie, Paris, 1934, *Daumier*, no. 7 (lent by Adolph Lewisohn); Boston Museum of Fine Arts, 1935, *Independent Painters of Nineteenth Century Paris*, no. 2 (lent from the Adolph Lewisohn Collection); Museum of Modern Art, New York, 1946, *Paintings from New York Private Collections*, cat. p. 7 (lent by Mr. and Mrs. Sam A. Lewisohn); Metropolitan Museum, New York, 1951, *The Lewisohn Collection*, no. 19; Tate Gallery, London, 1961, *Daumier*, no. 45.

EX COLL.: Charles Daubigny, Paris; Mme Daubigny (in 1878); Henri Rouart, Paris (by 1888-1912; sale, Galerie Manzi-Joyant, Paris, Dec. 9, 1912, vol. 1, no. 171); [Knoedler, New York, from 1912]; Adolph Lewisohn, New York (1917-1938; Cat., 1928, pp. 34f., ill.); Sam A. Lewisohn, New York (1938-1951); Margaret S. Lewisohn, New York (from 1951).

BEQUEST OF MARGARET S. LEWISOHN, 1954.

The Laundress

47.122

Daumier, who lived on the Quai d'Anjou of the Île Saint Louis, could see from his windows working women who had been doing

their wash in the laundry boat on the river (*bateau à lessive*) coming back up the stairs with their bundles. He often used them as subjects, inventing at least three different compositions from the theme and repeating each of these in several versions. The Museum's painting is one of at least three pictures with the same composition, and is surely the one that Daumier painted for his friend and neighbor at Valmondois, the sculptor Geoffroy-Dechaume. In the catalogue of the sale of Geoffroy-Dechaume's pictures in 1893 the *Laundress* by Daumier was said to bear the date 1863. Since, according to K. E. Maison, the Museum's *Laundress* is the only extant picture by Daumier having a date¹ — even though it is not an entirely legible date — it must be identical with the dated example that the sculptor owned. The two other versions of this same composition are in the Louvre² (19¼ x 13 in.) and in the Albright Art Gallery in Buffalo³ (11¼ x 7¾ in.), both signed *h.D.* One of these two was the picture called the *Blanchisseuse* that Daumier exhibited at the Salon of 1861 (no. 800). It was hung high and according to a contemporary critic could not be seen, because it was only as big as two opened hands (*grand comme les deux mains ouvertes*), a description which, depending on its interpretation, could be used to describe either the Louvre picture or the smaller one in Buffalo.

This picture was painted with a mixture of materials that has produced over the years wide craquelure and cleavage. Some of the cracks, such as the one at the right of the woman's left arm that is now filled with a gray-blue tone, are evident in photographs of the picture published while it was still in the Gallimard collection. This early deterioration of the surface accounts for considerable re-painting, which has given rise to doubts about the picture's authenticity. Although Daumier's paintings have often been copied, the form in which this picture is signed is regarded as excellent evidence of authenticity by K. E. Maison,⁴ and this, together with the almost unassailable provenance, is convincing proof that the picture is by Daumier.

Signed and dated (at lower left): *h. Daumier/186[3?]*.

Oil on wood. H. 19¼, w. 13 in. (48.9 x 33 cm.).

Notes: 1. K. E. Maison, verbally, Mar. 1964. 2. J. Adhémar, *Daumier* (1954), color pl. 114. 3. Ill. in *Daumier* (exhib. cat.), Tate Gallery, London (1961), no. 72, pl. 23 d. 4. *Ibid.*, pp. 19f.

REFERENCES: Duranty, *Gaz. des B.-A.*, xvii (1878), pp. 538, 544, states erroneously that the version belonging at this time to Geoffroy-Dechaume (this picture) was exhibited at the Salon of 1861 // A. Alexandre, *Honoré Daumier* (1888), pp. 352, 375, lists the Geoffroy-Dechaume picture under the title *Sortie du bateau à lessive* (50 x 33 cm.) // J. Meier-Graefe, *Entwicklungsgeschichte der Modernen Kunst* (1904), I, p. 97, states that there are three or four versions of this composition, of which the Gallimard version (this picture) is the most finished; *Modern Art* (1908), I,



p. 157 // E. Klossowski, *Honoré Daumier* (1908), p. 98, no. 224; and (revised edition, 1923), pp. 68f., 106, no. 224, pl. 95, catalogues the Gallimard picture, giving its dimensions as 45 x 32 cm., and tentatively identifying it with the picture in the sale of the Geoffroy-Dechaume collection (1893, no. 24, 48 x 38 cm.); characterizes the version formerly in the Régereau and Bureau collections as a variant (no. 226, pl. 97, now in the Louvre) and the picture formerly in the Lutz and Morot collections as a replica (no. 225, now in Buffalo) // [Ewald] Bender, in Thieme-Becker, VIII (1913), p. 436, wrongly identifies the Blanchisseuse exhibited at the Salon of 1861 with the picture owned by Gallimard // R. Escholier, *Daumier* (1923), p. 152 and (1930), p. 124, tells of an account by M. Régerault [*sic*] about the spoiling of the Geoffroy-Dechaume version because of the "fatal mixture" of bitumen and the "blanc frais"; believes that this version had disappeared // E. Fuchs, *Der Maler Daumier* (1930), p. 49, no. 73, pl. 73, catalogues the Gallimard picture; wrongly identifies the version in the Louvre with the Laundress exhibited in 1878 (see Exhibitions) // A. H. Barr Jr. and H. M. Franc, *The Lillie P. Bliss Collection* (exhib. cat.), Museum of Modern Art, New York (1934), pp. 39f., no. 22, pl. 22, consider this probably the final version "since it is the largest, the most finished and the only one to bear a date," tentatively interpret the date as 186[1?] and regard it almost certainly as the picture exhibited at the Salon of that year; give information about the versions in the Louvre (fig. 8) and in Buffalo (fig. 9) // C. Sterling, *Daumier* (exhib. cat.), Musée de l'Orangerie, Paris (1934), p. 50, under no. 13 (Louvre version), lists the Gallimard version and the Geoffroy-Dechaume version as two different pictures; wrongly identifies the Louvre picture with no. 37 in the 1878 exhibition // J. Adhémar, *Bulletin de la Société de l'histoire de l'art français* (1935), pp. 147f., 156, uses the versions of this subject as an example in a discussion of problems of dating and cataloguing Daumier's pictures; and *Honoré Daumier* (1954), pp. 50f., 124, under no. 114 (Louvre version),

considers as two different pictures the Gallimard version, which he identifies as ours, and the Geoffroy-Dechaume version, which he calls a replica that Daumier painted in 1863; dates the Louvre version about 1860 // K. E. Maison, in a letter (Sept. 17, 1960), states that he is "fully convinced that the picture is perfectly genuine," gives as its provenance the Gallimard collection and, on condition that the date reads 1863, the Geoffroy-Dechaume collection; *Gaz. des B.-A.*, LVII (1961), pp. 370f., 377 (note 1), identifies it with the Gallimard picture, and tentatively with the Geoffroy-Dechaume; *Daumier* (exhib. cat.), Tate Gallery, London (1961), p. 40, under no. 72 (Buffalo version), reads the date on the Metropolitan's version as 1863, considers the Buffalo version probably the earliest.

EXHIBITED: Durand-Ruel, Paris, 1878, *Daumier*, no. 37 (Sortie du bateau à lessive, 50 x 33 cm., lent by Geoffroy-Dechaume); Grand Palais des Champs-Élysées, Paris, 1900, *Exposition Centennale de l'art français*, no. 180 (Femme remontant du lavoir aux quais de la Seine, lent by M. Gallimard); École des Beaux-Arts, Paris, 1901, *Daumier*, no. 42 (Le Linge, 45 x 33 cm., lent by M. Gallimard); Galerie Blot, Paris, 1908, *Daumier*, no. 6; Dansk Kunstmuseums Forening, Copenhagen, 1914, *Exposition d'art français du XIX siècle*, no. 61 (Laveuse du quai d'Anjou, lent by P. Gallimard); Copenhagen, 1917, no. 314; Basel, 1918, *Exposition de l'art français*, no. 35; Basel, 1921, *Exposition de l'art français*, no. 51; Museum of Modern Art, New York, 1930, *Corot-Daumier*, no. 80 (lent from a private collection, New York); and 1931, *The Collection of Miss Lizzie P. Bliss*, no. 23; Addison Gallery, Andover (Mass.), 1931, *The Collection of Miss Lizzie P. Bliss*, no. 23; John Herron Art Institute, Indianapolis (Indiana), 1932, *Modern Masters from the Collection of Miss Lizzie P. Bliss*, no. 23; Museum of Modern Art, New York, 1934, *The Lillie P. Bliss Collection*, no. 22; Boston Museum of Fine Arts (Mass.), 1935, *Independent Painters of Nineteenth Century Paris*, no. 3 (lent by the Museum of Modern Art); World's Fair, New

York, 1940, *Masterpieces of Art*, no. 258 (lent by the Museum of Modern Art); Los Angeles County Museum, 1940, *The Development of Impressionism*, no. 13 (lent by the Museum of Modern Art); Wildenstein Gallery, New York, 1943, *From Paris to the Sea down the River Seine*, no. 6 (lent by the Museum of Modern Art); Toledo Museum of Art (Ohio), 1946, and Art Gallery of Toronto (Canada), 1947, *The Spirit of Modern France*, no. 28 (lent by the Museum of Modern Art).

EX COLL.: Geoffroy-Dechaume, Paris (by 1878; sale, Hôtel Drouot, Paris, Apr. 14-15, 1893, no. 24, *Sortie du bateau à lessive*, signed at left and dated 1863, 48 x 38 cm.); Paul Gallimard, Paris (by 1900-until 1926); [Hodebert, Paris, 1926]; [Alex Reid and Lefevre, London, 1927]; [Knoedler, London and New York, 1927]; Lizzie P. Bliss, New York (1927-1931); Museum of Modern Art, New York (1931-1947; Cat., 1942, no. 127).

BEQUEST OF LIZZIE P. BLISS, 1931.

Don Quixote and the Dead Mule

09.198

The famous romance by Cervantes (1547-1616) began to inspire painters even in the seventeenth century. In France its greatest popularity as a subject came in the romantic period of the nineteenth century, when many artists illustrated scenes from it (cf. Gustave Doré, p. 186). Daumier especially appears to have been attracted to the subject of Don Quixote, which he treated in numerous paintings and drawings. This picture is based on a brief passage in Cervantes's text that tells how the knight, crossing the Sierra Morena with his squire Sancho Panza, comes upon the body of a dead mule, still saddled and bridled but already half devoured by wolves and crows. Unlike Doré, who in his copiously illustrated edition of Don Quixote follows the original text exactly, Daumier departs from it. He shows both the knight and the servant mounted, although the text specifies that Sancho Panza was obliged at this point to follow his master on foot because his donkey had been stolen.

There is a slightly smaller version of this painting in the Kröller-Müller Museum at Otterlo. In general design it is almost exactly like ours but less detailed and carried out in widely contrasted areas of light and dark, which suggests that it may be a sketch. Two preparatory drawings in charcoal, on the recto and verso of the same sheet of paper, which is roughly the size of the paintings, are preserved in a private collection in Paris (Ref. Maison, 1954, p. 12, figs. 9, 10). Apparently Daumier first conceived the composition with the riders at the left. He then turned the paper over and traced the outlines of the drawing on the other side. Finding the resulting reversed composition satisfactory, he squared it in preparation for making a painted version. A vertical variant of the same subject, high and narrow, shows the chief elements of the composition in reverse (formerly in the Gourgaud coll., Paris; R. Escholier, *Daumier*, 1923, ill. in color, opp. p. 80).

This picture is typical of Daumier's color and painting at their best. Jean Adhémar catalogues it as a work of about 1868; scholars vary about the possibilities of its preceding or following the Kröller-Müller version.

Signed (at lower left): *h. D.*

Oil on wood. H. 9¾, w. 18⅛ in. (24.8 x 46.3 cm.).

REFERENCES: A. Alexandre, *Honoré Daumier* (1888), p. 373, lists a painting (possibly this one) of Don Quixote, 25 x 46 cm., owned by Mme Daubigny in 1878 (see below, 1878 exhibition) // E. Klossowski, *Honoré Daumier* (1908), p. 66, no. 39, describes the composition, comparing its landscape with that of Daumier's *Emigrants*, wrongly describes the Museum's picture as painted on canvas, catalogues (no. 40) a smaller repetition in Holland, which had belonged to Camentron (who accordingly must have had two versions); (revised edition, 1923), pp. 45f., 89, no. 39, catalogues (no. 39 A) the version in the Hoo-gendijk collection in The Hague (now Kröller-Müller), describing it as an "almost exact repetition" of the Museum's picture // B.



09.198

Burroughs, *Met. Mus. Bull.*, v (Jan. 1910), pp. 23f., ill., comments on the broadness of the treatment // F. J. Mather Jr., *Modern Painting* (1927), pp. 8of., ill. // E. Fuchs, *Der Maler Daumier* (1930), p. 52, no. 158, pl. 158, repeats the error that it is on canvas, mentions the almost identical "repetition" // L. Venturi, *Modern Painters* (1947), pp. 185f. // J. Adhémar, *Honoré Daumier* (1958), pp. 91, note 97, 130, no. 166, pl. 166, dates it about 1868, identifying it with the painting lent by Mme Daubigny to the Daumier exhibition of 1878; erroneously states that it figures as no. 21 in the sale of the Sanmarcelli collection in 1895; suggests that Daumier may have chosen this minor episode because it is the subject of one of Doré's illustrations // K. E. Maison, *Burl. Mag.*, xcvi (1954), p. 14, connects this painting with two preparatory drawings (on the obverse and reverse of the same sheet, figs. 9-11), calls the Kröller-Müller version a "painted sketch"; and xcvi (1956), p. 166, characterizes the Kröller-Müller version as a "perfectly genuine second version of the painting"; and *Daumier* (exhib. cat.), Tate Gallery, London (1961), p. 46, under no. 99, reconsiders, calling the Kröller-Müller picture the earlier version // *Catalogue of Nineteenth and*

Twentieth Century Painting, State Museum (Rijksmuseum) Kröller-Müller, Otterlo, The Netherlands (1957), p. 27, under no. 85, calls our version the "replica."

EXHIBITED: Durand-Ruel, Paris, 1878, *Peintures et dessins de H. Daumier*, no. 48 (Don Quichotte, 25 x 46 cm., lent by Mme Daubigny; possibly ours); École des Beaux-Arts, Paris, 1901, *Daumier*, no. 24 (Don Quichotte, 25 x 45 cm., lent by Camentron); Museum of Modern Art, New York, 1930, *Corot—Daumier*, no. 47 (wrongly described as painted on canvas); Metropolitan Museum, 1934, *Landscape Paintings*, no. 45; Pennsylvania Museum of Art, Philadelphia, 1937, *Daumier*, no. 11; Museum of Fine Arts, Springfield (Mass.), 1939, *The Romantic Revolt*, no. 26; Museum of Art, Rhode Island School of Design, Providence, 1952, *Sculpture by Painters*; Musée de l'Orangerie, Paris, 1953, *Monticelli et le baroque provençal*, no. 28.

EX COLL.: Possibly Mme Daubigny (in 1878); Camentron, Paris (in 1901); Robert Dell, Paris (in 1909).

PURCHASE, WOLFE FUND, 1909.

Corot

Jean Baptiste Camille Corot, usually called Camille Corot. Born in Paris in 1796; died there in 1875. Corot was the son of a well-to-do Paris tradesman. His father planned to have him go into business, and though he showed an early inclination toward painting he was twenty-six years old before he managed to devote his time completely to it. His first teacher was the landscape painter Achille Etna Michallon, under whose instruction he began to make truthful and exact studies from nature. His next master was Jean Victor Bertin, from whom he learned the art of classical landscape, with emphasis on careful construction, exact drawing, and pronounced effects of lighting. Corot limbered up this somewhat dry style of painting when he came to know Bonington's sketches, which set him an example of uncontrived composition carried out with a rich variety of effect.

In 1825 Corot set out for Italy. There he met many painters, including Caruelle d'Aligny, who revived his original inclination toward classical landscape. He worked for three years in the region around Rome and in central Italy, painting numerous studies which reveal his great originality. Although many of these are now recognized as masterpieces, Corot himself, influenced by the academic notions of his time, considered them only raw material to be turned into formal landscape compositions. Several conventional landscapes of this type sent to the Salons of 1827 and 1831 attracted some attention, and at the Salon of 1833 he won a medal. He made a second trip to Italy in 1834 and a third in 1843. He also went to England, Holland, and Switzerland, bringing back a great number of landscapes. He traveled mostly, however, in the French provinces, making repeated visits to his family's property at Ville d'Avray, near Paris, to the northern towns, and to Fontainebleau, where he knew Millet, Rousseau, and the other Barbizon painters. He became a close friend of Daubigny, with whom he often traveled and painted. Like Millet and a number of the painters of Barbizon, Corot was deeply interested in the new art of photography and acquired two hundred photographs from nature (A. Scharf, *Gaz. des B.-A.*, LIX, 1962, pp. 99-101).

Corot's consistent purpose was to set forth his immediate impressions of nature and to preserve their first freshness all through the process of realizing them in paint. At first his contemporaries were bewildered by his work. The academicians did not understand his broad, personal handling, and the jury of the Salon treated him with consistent hostility. A few of his pictures were bought by the government, and he was made a member of the Legion of Honor, but only because he seemed to have certain acceptable realistic qualities in common with the painters of Barbizon. The people who recognized the real greatness of his gifts were independent painters like Delacroix and a few important critics like Silvestre, Planche, and Thoré-Bürger. It was not until the

International Exhibition of 1855 that his work began at last to be generally appreciated; ten years later his contribution to the Salon received huge popular acclaim.

From about 1850 on Corot's style gradually evolved from a classic system to a more lyrical interpretation, in contrast to most landscape painters of his day, who usually proceeded from romanticism to increasingly outspoken realism. Although up to this time he had depended on fairly exact studies made directly from nature, in the last two decades he abandoned factual reports of the appearance of a place, substituting imaginary, rather indefinite motives that gave a poetic and literary effect. There are, however, even from this late period, some fine landscapes that are actual records of places, for instance *The Wheelwright's Yard on the Seine* (see below). The inequality in his late works and the comparative feebleness of some of them is partly due to the fact that Corot met the great demand for his paintings and the pressure from picture dealers by turning out filmy and sentimental landscapes in quantity, even employing pupils to lay out his canvases. From the late years there are also lyrical figure pieces painted for his own pleasure. Modern taste especially values these figure pieces, as it does the early Italian landscapes.

His modesty and kindness and his serene attitude made Corot an unusual person, a contrast to those French painters of his day who were engaged in a bitter struggle against the misinterpretation of their art. Corot's easy good nature, however, condoned the making of numerous copies and imitations of his late style, which, together with many outright forgeries, have held back the appreciation and the critical study of his production. To know what Corot really did, therefore, the careful catalogue of his paintings made by his friend and close collaborator Alfred Robaut is indispensable. Robaut worked on this catalogue for thirty years with touching devotion. It was finally published through the efforts of the critic Moreau-Nélaton, who contributed the biography of Corot.

Corot's steadfastness in painting simply what he saw helped numerous artists of his day to cast off their restraints. Through Pissarro's admiring mediation he was held up as an example of independence to the Impressionists. In more recent times, after his early Italian studies had come to light, their sober constructive qualities exerted an influence on painters like Derain. As a landscape painter Corot has something in common with his predecessors Poussin and Claude Lorrain, and, with Monet, Renoir, and Cézanne, he takes his place among the greatest landscapists of France, indeed of all time.



Italian Landscape

50.71.2

This painting is probably a study made in the Roman Campagna during Corot's Italian trip of 1825-1828. It was not catalogued by Robaut, but it resembles scenes that Corot painted during his stay in Italy (nos. 101, 117).

50.71.2

Signed (at lower left): COROT.

Oil on paper, mounted on canvas. H. 5, w. $10\frac{5}{8}$ in. (12.7 x 27 cm.).

EX COLL.: Mrs. Martha Bartlett Angell, Boston (before 1919); J. Weston Allen, Newton Highlands, Mass. (by 1924–after 1934); Georges de Batz, New York; Mr. and Mrs. William B. Jaffe, New York.

GIFT OF MR. AND MRS. WILLIAM B. JAFFE, 1950.

Lake Albano and Castel Gandolfo

22.27.2

In November 1826 and the following summer, during his first visit to Italy, Corot painted at Lake Albano. This picture is an excellent example of his first manner, when he was interested in the special qualities of light. It is one of those studies from nature that are as impressive as finished compositions because detail is subordinated and all accents are harmonious.

Bonington in France and Valenciennes and Michallon in Italy had preceded Corot in making this kind of study, but Corot surpassed them in the breadth and solidity that he gave to his work. His early Italian sketches went unnoticed for a long time, but at the beginning of the twentieth century, when a reaction against Impressionism was setting in, their compactness of style roused tremendous enthusiasm and appreciation.

Stamped (at lower left): VENTE/COROT.

Oil on paper, mounted on wood. H. 9, w. $15\frac{1}{2}$ in. (22.9 x 39.4 cm.).

REFERENCE: A. Robaut, *L'Oeuvre de Corot* (1905), II, p. 58, no. 160, ill. p. 59, dates this painting 1826–1827.

EXHIBITED: Brooklyn Museum, New York, 1921, *Paintings by Modern French Masters*, no. 42 (lent by D. K. Kélékian); Metropolitan Museum, 1934, *Landscape Paintings*, no. 35.

EX COLL.: Estate of Corot (posthumous sale, Hôtel Drouot, Paris, May 26–28, 1875, no. 9, dated 1825–1828); Alfred Robaut, Paris (from 1875); Constant Dutilleux, Paris; Paul Arthur



22.27.2

Chéramy, Paris (sale, Hôtel Drouot, Paris, Apr. 15, 1913, no. 14); Dikran Khan Kélékian, Paris and New York (sale, American Art Association, New York, Jan. 30, 1922, no. 119, bought in).

PURCHASE, WOLFE FUND, 1922.

Portrait of a Child

29.100.564

Although it has been suggested that this child is Rosa Bonheur, there is no resemblance to her, and Anna Klumpke, her intimate friend and chief biographer, did not believe that she posed for this painting. The model wears boy's



29.100.564

clothes and seems certainly to have been a young boy. Judging from its style, the picture appears to have been painted about 1835.

Formerly called Portrait of Rosa Bonheur.

Signed (at lower left): COROT (in red; below this signature and partially concealed by it is an earlier one in black that is more like Corot's usual signature).

Oil on wood. H. 12 $\frac{5}{8}$, w. 9 $\frac{1}{4}$ in. (32.1 x 23.5 cm.).

REFERENCES: F. J. Mather Jr., *The Arts*, xvi (1930), p. 471, calls this painting Rosa Bonheur in a Boy's Costume and dates it about 1832 // *Kunst und Künstler*, xxviii (1930), ill. p. 387, identifies the child as Rosa Bonheur.

EXHIBITED: Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 11 (as Rosa Bonheur); Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 3 (as Rosa Bonheur).

EX COLL. H. O. Havemeyer, New York (Cat., 1958, no. 75).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Hagar in the Wilderness 38.64

Hagar, the Egyptian slave whom Abraham sent away with Ishmael, the son she had borne him, is shown in the wilderness of Beersheba, kneeling beside the exhausted boy. An angel soars in the sky overhead. "And God heard the voice of the lad; and the angel of God called to Hagar out of Heaven, and said unto her, What aileth thee, Hagar? fear not; for God hath heard the voice of the lad where he is. Arise, lift up the lad, and hold him in thine hand; for I will make him a great nation" (Genesis 21: 17, 18).

Before he went to Italy in 1834 Corot had conceived a big picture showing Hagar's misery in the desert and had done some preliminary work on it. There is a sketch in a notebook (Robaut no. 3097) of about 1833 that probably records his earliest idea. After his return to France he took up the theme again, completing this painting, unusually large for

him, in time for the Salon of 1835. Finding it difficult to imagine the vast landscape required by the subject, he had decided to combine motives taken from his numerous studies after nature. The rocky cliffs that dominate the middle ground depend on studies made at Civit  Castellana on his earlier visit to Italy in the years 1825-1828 (Robaut nos. 135-140, 246 A), and the trees and the great boulders in the foreground come from sketches done in the forest of Fontainebleau (Robaut no. 278). The general character of the whole landscape, however, was surely inspired by memories of his more recent trip to central Italy.

Daniel Baud-Bovy considers that Corot used as the original model for the figure of Hagar Alexina Legoux, his current favorite among the employees in his mother's dress-making establishment, who had sat some time before for a drawing that he later entitled *Mon Agar* (Ref., 1957, pl. xii). Corot said that he sometimes preferred using his memory of a figure to working from a model (Ref., Coquis, 1959, pp. 70f.).

A painted sketch of his composition, without the angel in the sky, is in the collection of G. Renand in Paris (Ref., Bazin, 1942, pl. 44). In 1871, at the end of his life, Corot treated this subject in an engraving on glass (Robaut no. 3207).

Although the picture was for sale in 1861, when it appeared in an exhibition at 26 Boulevard des Italiens, it does not seem to have found a purchaser. It remained for forty years in the artist's possession and was sold only after his death.

Signed and dated (at lower left center): COROT / 1835.

Stamped (at lower right): VENTE / COROT.

Oil on canvas. H. 71, w. 106 $\frac{1}{2}$ in. (180.3 x 270.5 cm.).

REFERENCES: A. Decamps, *Revue r publicaine*, v (1835), pp. 82-84, writes with admiration of this picture // C. Lenormant, *Revue des deux mondes*, series 4, II (1835), p. 167, praises the expressive quality of the setting, in which Corot has used details of the Italian landscape

to suggest the Orient // V. Schoelcher, *Revue de Paris*, xvii (1835), p. 166, finds the picture beautiful and satisfying // A. D. Vergnaud, *Petit Pamphlet sur quelques tableaux du Salon de 1835* (1835), expresses dislike for it // L. V[iardot], *Le National* (Apr. 5, 1835) finds the details and figures too small in relation to the size of the canvas and criticizes their arrangement // *L'Artiste*, series 1, ix (1835), p. 90, praises the idea and the execution // *Le Charivari* (May 29, 1835), ill. (lithograph by Célestin Nanteuil), observes that the picture would attract only a small group of connoisseurs // *Journal des artistes*, xvii, part 1 (1835), p. 266, calls it a landscape of the "old style" // *L'Ariel* (Mar. 19, 1836), praises it // G. Planche, *L'Artiste*, series 1, xiii (1837), p. 147, mentions it as an estimable though unfinished work // T. Silvestre, *Histoire des artistes vivants* (1856), pp. 94, 102, quotes Corot's dissatisfied comment about the final appearance of the figure of Hagar, observes that the painting recalls a less successful landscape by Aligny

in the Musée de Luxembourg // P. Mantz, *Gaz. des B.-A.*, xi (1861), p. 422, finds it dry and cold despite its harmony of subdued color // *Le Courrier artistique* (June 15, 1862), p. 2, lists it as marked for sale in an exhibition at 26 Boulevard des Italiens, Paris // L. Roger-Milès, *Corot* [1891], pp. 26–28, 32, suggests that the landscape is based on studies of the Italian Tyrol, quotes Charles Lenormant's criticism of the picture at the Salon of 1835 // A. Michel, *Notes sur l'art moderne* (1896), pp. 18f., 24, connects the trees at the left of the rock in the middle ground with a study in the collection of M. Français made in Fontainebleau in 1833 (Robaut no. 278) // G. Geffroy, in *Corot and Millet* (1903), pp. Cxi, Cxiii, states that Corot made studies for this picture in the town of Volterra in Tuscany on his first trip to Italy, quotes Corot on his sources // J. Meier-Græfe, *Corot und Courbet* (1905), pp. 29–31 // E. Michel, *Corot* (1905), p. 24, tentatively dates it before Corot's second trip to Italy, recognizes the Roman countryside,



possibly at Castel Sant' Elia, in the background and the colors and forms of rocks at Fontainebleau in the foreground // A. Robaut, *L'Oeuvre de Corot* (1905), I (by E. Moreau-Nélaton), pp. 62, 73f., 79, 82, gives an account of the evolution of the picture, stating that one of Corot's mother's employees posed for the Hagar; says that Corot considered his picture of Saint Jerome (Robaut no. 366) a pendant; II, pp. 126f., no. 362, ill., dates it 1834-1835; p. 98, no. 278, in cataloguing the study (ill. p. 99) done in 1830-1835 of the black oaks of Bas-Bréau in Fontainebleau, observes that Corot used it in making our picture; IV, p. 96, no. 3097 (the earliest idea for the painting in this notebook from about 1833), p. 156, no. 3207, ill. (the engraving on glass), pp. 167, 171 (note I), 202, 277, 295, 345, no. 215 (extract from Corot's letter to Auguin, Jan. 15, 1873, in which he said that this picture was not in current fashion), pp. 353f. (references to the criticisms of the Salon of 1835) // K. Madsen, *Corot og hans Billeder i nordisk Eie* (1920), pp. 18-20, ill. // E. Moreau-Nélaton, *Corot* (1924), I, pp. 32, 39, 43f., II, p. 58 // M. Lafargue, *Corot* (1926), p. 39 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 31, observes that this was the first picture exhibited by Corot in which the figure plays an important role // J. Meier-Graefe, *Corot* (1930), p. 48, comments on the influence of Bertin in this picture // H. B. Wehle, *Met. Mus. Bull.*, xxxiii (1938), pp. 246-249, ill., suggests that the landscape is based on studies made in the Sabine mountains near Narni and Terni and that the head of Hagar resembles sketches made in Italy on Corot's first trip in 1825-1828 // G. Bazin, *Corot* (1942), pp. 45, 115, no. 44, color pl. 44, catalogues a previously unpublished study for our painting, 41 x 32 cm., in the collection of Georges Renand in Paris; asserts that the rocks in the middle ground are based upon studies made in 1826-1827 in Civitá Castellana (Robaut nos. 135-140, 2460 A), the oaks upon a study made at Fontainebleau (Robaut no. 278), and the boulders in the foreground also from sketches made there // J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 125,

fig. 3 // D. Baud-Bovy, *Corot* (1957), pp. 45, 85, 121f., 187, 202-204, identifies the model for the drawing Mon Agar (pl. xii) and for our painting as Alexina Legoux, Corot's favorite of his mother's employees at the time he resumed work on this picture; criticizes the painting for its lack of unity and the theatrical attitude of the studio model; quotes contemporary critics // F. Fosca, *Corot, sa vie et son oeuvre* (1958), pp. 23, 145, 190, observes that this historic landscape is in the tradition of Poussin and Claude Lorrain and that its austerity and simplicity herald the work of Puvis de Chavannes // A. Coquis, *Corot et la critique contemporaine* (1959), pp. 18-20, 22, 25, 46, 70f.

EXHIBITED: Paris, Salon of 1835, no. 440; 26 Boulevard des Italiens, Paris, 1861; and 1862, *Première Exposition des sociétaires fondateurs de la Société Nationale des Beaux-Arts* (see also Robaut, IV, p. 171, for no. 45 in "Catalogue no. 4" of this gallery, n.d., which may be identical with the 1861 exhibition); École des Beaux-Arts, Paris, 1875, *L'Oeuvre de Corot*, no. 226 (lent by M. X., identified as Prince N. J. S[outzo]); Exposition Universelle Internationale, Paris, 1900, *Centennale de l'art français*, no. 129 (lent by M. Gallimard); Statens Museum for Kunst, Copenhagen, 1914, *Exposition d'art français du XIX siècle*, no. 34 (lent by Mlle Diéterle); Philadelphia Museum of Art, 1946, *Corot*, no. 18; Detroit Institute of Arts and Art Gallery of Toronto, 1951, City Art Museum, St. Louis, and Seattle Art Museum, 1952, traveling exhibition from the Metropolitan Museum; Art Institute of Chicago, 1960, *Corot*, no. 39; Arts Council of Great Britain, Edinburgh, and National Gallery, London, 1965, *Corot*.

EX COLL.: Estate of Corot (posthumous sale, Hôtel Drouot, Paris, May 26-28, 1875, no. 85, sold to Fauché); Prince Nicolas J. Soutzo (in 1875; sale, probably Soutzo's, Paris, Nov. 9, 1875, to Doria); Marquis Doria, Paris (from 1875); Paul Gallimard, Paris (in 1900); Mlle Diéterle (in 1914); M. Simon; [Wildenstein, New York, 1938].

PURCHASE, ROGERS FUND, 1938.



64.149.3

The Rhone

64.149.3

This picture, dated 1850–1855 by Robaut, could have been painted a little earlier, resembling as it does a painting in the Louvre of the lake of Brienz (Robaut no. 409), which is usually dated 1840–1845. During the forties and fifties Corot made a number of trips to the region near Geneva, staying at Dardagny and other towns along the Rhone. This landscape, like many he painted in these years, is hazy, showing an effect of half light, and is composed in soft masses with vague outlines.

Oil on canvas. H. $9\frac{3}{4}$, w. $15\frac{1}{2}$ in. (24.8 x 39.3 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), II, p. 242, no. 718, ill. p. 243 (a drawing by Robaut of this composition), dates this painting 1850–1860 // R. L. Herbert, *Barbizon Revisited* (exhib. cat.), San Francisco, Toledo, Cleveland, and Boston (1962–1963), p. 88, no. 11, ill. p. 95, dates it 1853.

EXHIBITED: Paul Rosenberg, Paris, 1930, *Exposition d'oeuvres de Corot*, no. 26 (lent by M. X.); Musée de Dieppe, Dieppe, 1958, *Corot*, no. 19 (lent from a private collection).

EX COLL.: Possibly Émile Duhoussat, Paris (in 1905); Albert S. Henraux, Paris; Pierre Abreu, Paris; [Wildenstein, New York]; Mary V. T. Eberstadt, New York.

GIFT OF MARY V. T. EBERSTADT, SUBJECT TO A LIFE ESTATE IN THE DONOR, 1964.

A Village Street—Dardagny

25.110.17

Robaut places this scene in Dardagny, a Swiss village near Geneva. Corot stayed there three times, in 1852 and 1853 with Daubigny and

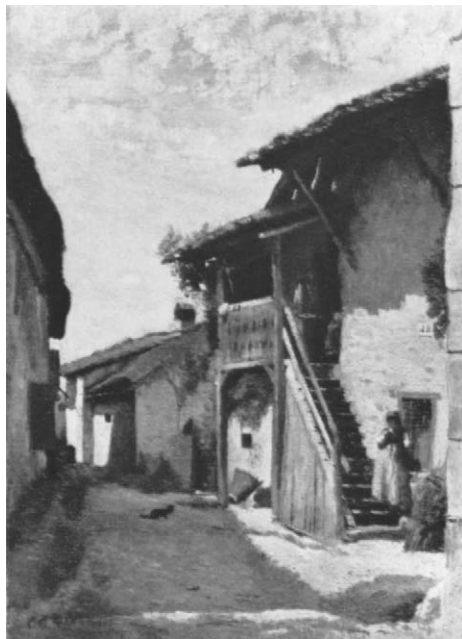
again in 1863, when he lived with a group of artists. The comparatively bright color and the strong shadows in this picture lead one to suppose that it was painted during one of the two earlier sojourns.

Signed (at lower left): COROT.

Oil on canvas. H. $13\frac{1}{2}$, w. $9\frac{1}{2}$ in. (34.3 x 24.1 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), II, p. 242, no. 718, ill. p. 243 (a drawing by Robaut of this composition), dates this painting 1850–1860 // R. L. Herbert, *Barbizon Revisited* (exhib. cat.), San Francisco, Toledo, Cleveland, and Boston (1962–1963), p. 88, no. 11, ill. p. 95, dates it 1853.

EXHIBITED: École des Beaux-Arts, Paris, 1875, *Corot*, no. 18 (lent by Albert Wolff); Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 2; Atlanta University, 1951; Dillard University, New Orleans, 1952; California Palace of the Legion of Honor, San Francisco, and Toledo Museum of Art, 1962, and Cleveland Museum of Art and Museum of Fine Arts, Boston, 1963, *Barbizon Revisited*, no. 11.



25.110.17

EX COLL.: Louis Fréret (bought at sale, Paris, Apr. 15, 1873); Albert Wolff, Paris (in 1875); T. Bascle, Paris (sale, Hôtel Drouot, Paris, Apr. 12-13, 1883, no. 19, as Rue de Village, 33 x 24 cm., probably ours); Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

The Destruction of Sodom 29.100.18

This picture shows Lot and his family fleeing from the city of Sodom, which one sees burning in the background (Genesis 19). The avenging angel appears in the sky. The painting in its present form is a section, completely transformed, of a larger canvas that Corot painted in 1843. In the first stage, which is known from a wood engraving (Robaut no. 460), there were big trees, the figures were differently posed, and the whole was clearly conceived in the classical taste of the Poussin tradition. This is how it appeared when, as *L'Incendie de Sodome*, it was rejected by the jury of the Salon of 1843 and then, as *Destruction de Sodome*, accepted for exhibition the following year. For this first composition Corot used two earlier studies; he also made a small sketch of the whole with variations (Robaut 305, 476, 460 bis). Except for Thoré-Bürger,¹ most of the critics who saw the picture at the Salon censured it severely, and the artist himself was displeased with it. He jokingly said that he wept over Lot's wife, who had been changed into a pillar of salt, in the hope of melting her.

In 1857 Corot, perhaps in response to adverse criticism of the picture published the year before,² decided to revise the first canvas completely. He cut it at the top and at the right side and made a number of alterations in the figures and the landscape. The resultant picture, our *Destruction of Sodom*, was shown in the Salon of 1857.

Signed (at lower right): COROT.

Oil on canvas. H. 36 $\frac{3}{8}$, w. 71 $\frac{3}{8}$ in. (92.4 x 181.3 cm.).

Notes: 1. *Le Constitutionnel* (Apr. 4, 1844), reprinted in *Salons de T. Thoré* (1868), pp.

34f. 2. T. Silvestre, *Histoire des artistes vivants* (1856), p. 102.

REFERENCES: C. Perrier, *L'Art français au Salon de 1857* (1857), p. 138, describes this picture as detestable // *Journal amusant* (Sept. 19, 1857), illustrates a caricature of it by Bertall // A. J. Du Pays, *L'Illustration*, xxx (Sept. 26, 1857), p. 202, observes that Corot has sobered his color and adopted a firmer touch and a kind of austere appearance in the manner of a great master, but wishes for other changes in his style and subject matter // P. Mantz, *Gaz. des B.-A.*, xi (1861), pp. 427f., comments on its grandeur and dramatic power and the sinister harmony of the color, regards as of first rank both the composition of 1843 and that of 1857 // J. Claretie, *Peintres et sculpteurs contemporains*, I (1882), p. 112, quotes Corot's complaint that the picture was poorly hung in the Salon and his assertion that it is the first he would save in the event of fire // *Art Amateur*, xxi (1889), pp. 67, 114, provides information on the ownership of the picture // L. Roger-Milès, *Corot* [1891], pp. 28, 48, 50, praises it for its expressiveness, finds fault only in the figure at the left // D. C. Thomson, *The Barbizon School* (1902), pp. 40, 66, ill. opp. p. 40, lists its owners and apparently erroneous prices // G. Geffroy, in *Corot and Millet* (1903), pp. C xvi, C xvii, C xx, gives his opinion that Corot found the first idea for the composition in Brittany // J. Meier-Graefe, *Corot und Courbet* (1905), pp. 49f., observes the influence of Delacroix in the second treatment, stresses its dramatic unity // E. Michel, *Corot* (1905), p. 30, mentions this among the dramatic subjects that seem incompatible with Corot's gentle nature // A. Robaut, *L'Oeuvre de Corot* (1905), I (by E. Moreau-Nélaton), pp. 101f., ill. (a drawing in the collection of H. Rouart allegedly for the figure of Lot), quotes Eugène Pelletan's complaint in *La Sylphide* about the rejection of the painting by the jury of the 1843 Salon, comments on the changes made by Corot in the composition for the Salon of 1857; pp. 104, 106, 169f., ill. (a sketch in a letter from Corot to Édouard



29.100.18

Brandon, of March 31, 1857, of the picture as presented to the Salon of that year); II, pp. 108f., no. 305, ill. (the study Corot made at Volterra used for the right side of the landscape in the earlier composition); pp. 168f., no. 460, ill. (a wood engraving, the only extant record of the first stage of the composition, published in *L'Illustration*, Mar. 16, 1844, ill. p. 56), gives the history of the canvas of 1843 and of its transformation in 1857, no. 460 *bis*, ill. (the study for the earlier state); pp. 178f., no. 476, ill. (the study made at Mûr-en-Bretagne used for the fountain in the foreground); pp. 344f., no. 1097, ill. (the present state); IV, p. 47, no. 2735 (the sketch for Lot ill. in vol. II); p. 68, no. 2909 (a charcoal drawing made in Arras about 1856–1857 as a souvenir of the Salon entry); p. 95, no. 3093 (a sketch in a notebook made in the years 1850–1865); pp. 168f., 177, 276, 359f., 366f., gives references to the criticisms of the Salons of 1844 and 1857 // P. Cornu, *Corot* [1911], p. 84 // A. F. Jaccaci, *Art in America*, I (1913), p. 77 // E. Moreau-Nélaton, *Corot* (1924), I, pp. 55f., 58f., 108, fig. 79 (the study for the 1843 composition), fig. 138 (the sketch in the letter to Brandon), fig. 140 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 32, cat. no. 173, fig. 173 // C. Chassé, *L'Art et les artistes*, xx (1930), p.

334, discusses its dependence on the sketch of the fountain of Sainte Suzanne at Mûr-en-Bretagne // F. J. Mather Jr., *The Arts*, xvi (1930), pp. 47of., ill. p. 488, sees in it the influence of Poussin and Bertin, finds it lacking in unity // J. Meier-Graefe, *Corot* (1930), pp. 54, 75f., compares the earlier and later compositions and the means Corot used to heighten his effects // L. Venturi, *Les Archives de l'impressionnisme* (1939), II, p. 185, publishes Paul Durand-Ruel's record of the ownership of the picture // G. Bazin, *Corot* (1942), pp. 52, 105, ill. p. 56 (the sketch in the letter to Brandon), sees in the revision of this picture a conscious evolution in Corot from the classical to the more fashionable romantic mode // A. Tabarant, *La Vie artistique au temps de Baudelaire* (1942), pp. 68, 80, 283, quotes a contemporary critic, Louis Leroy, who declared that the picture had been bad in 1844 but was then [1857] detestable // D. Baud-Bovy, *Corot* (1957), pp. 38, 86, 187, 210–212, 230f., pl. XLII, discusses Corot's improvements in this new version and their dependence upon Silvestre's criticism of the earlier version // F. Fosca, *Corot, sa vie et son oeuvre* (1958), pp. 24, 32, 146, 190, comments on the picture as one of Corot's historical landscapes in which the figures are important for themselves // C. Coquis, *Corot*

et la critique contemporaine (1959), pp. 35f., 72, 77, 80.

EXHIBITED: Paris, Salon of 1844, no. 399 (as *Destruction de Sodome*); Paris, Salon of 1857, no. 593 (as *L'Incendie de Sodome*); Toulouse, 1865 (*Incendie de Sodome*, possibly this picture; see Robaut, iv, p. 177); École des Beaux-Arts, Paris, 1875, *L'Oeuvre de Corot*, no. 209 (lent by M. Camondo); Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 12; Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 4; California Palace of the Legion of Honor, San Francisco, and Toledo Museum of Art, 1962, and Cleveland Museum of Art and Boston Museum of Fine Arts, 1963, *Barbizon Revisited*, no. 9; Arts Council of Great Britain, Edinburgh, and National Gallery, London, 1965, *Corot*.

EX COLL.: [Durand-Ruel, Paris, 1868-1873]; Count Abram de Camondo, Paris (1873-

1889); Count Isaac de Camondo, Paris (in 1889); [Durand-Ruel, Paris, in 1889]; Mrs. H. O. Havemeyer, New York (1889-1929; Cat., 1931, pp. 72f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Reverie

29.100.563

Until the beginning of the twentieth century figure pieces by Corot were almost entirely disregarded in favor of his landscapes. About 1900, however, these lyrical studies of single female figures began to receive the enthusiastic appreciation they deserve. Corot painted most of them in the period between 1860 and 1870, as a kind of diversion from what he regarded as his more serious pursuits. He found his models in the studio neighborhood of Montparnasse, but dressed these young women of ordinary appearance in peasant costume to give them a picturesque and poetical quality. The dominant characteristic of these pictures is the mood he created by skillfully arranging the figure in its setting, by harmonizing the color, and with unusual lighting making interesting contrasts of values. It is his preoccupation with the purely aesthetic effects to be derived from a simple subject that suggests the analogy so frequently drawn between Corot and the Dutch painters of the seventeenth century, particularly Vermeer. Although Corot shares with them a marked interest in light, his handling is very different from theirs. It is broader, less sharply defined, and lays much less emphasis on objective representation.

A dreamy young oriental like the one pictured here, holding a book or a musical instrument, often reappears among the figure paintings of the sixties.

Signed (at lower left): COROT.

Oil on wood. H. 19 $\frac{5}{8}$, w. 14 $\frac{3}{8}$ in. (49.8 x 36.5 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 60, no. 1422, ill. p. 61, dates this painting 1860-1865, observes that the model's clothes were selected for their har-



mony of color and values // *Met. Mus. Bull.*, xv (1920), p. 205, ill. // J. Meier-Graefe, *Corot* (1930), pp. 89, 92, pl. LXXXVI // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 57, cat. no. 228, ill. // D. Rosen and H. Marceau, *Technical Studies*, vi (1937), p. 83, note 10, figs. 12, 13 (enlarged detail of head) // H. Marceau, *Art News*, XLV (May 1946), p. 31, ill. p. 29 (with detail of right hand).

EXHIBITED: Metropolitan Museum, 1920, *50th Anniversary Exhibition*, p. 9 (lent anonymously); and 1930, *The H. O. Havemeyer Collection*, no. 14; Musée de l'Orangerie, Paris, 1936, *Corot*, no. 79; Musée de Lyon, 1936, *Corot*, no. 83; Philadelphia Museum of Art, 1946, *Corot*, no. 47; Art Gallery of Toronto, 1950.

EX COLL.: Hadengue-Sandras, Paris (sale, Hôtel Drouot, Paris, Feb. 2-3, 1880, no. 17, as Italienne); [Durand-Ruel, New York, 1903]; H. O. Havemeyer, New York (from 1903; Cat., 1958, no. 76, ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Environs of Paris 30.95.272

This landscape with its distant view of Paris is very similar in composition to several other pictures which seem to show the same locale, including one in the Louvre (Robaut nos. 1463, 1464, 1465, ill.). The site of the Louvre painting has been identified as a road at Sèvres-Brimborion, southwest of Paris, near Ville d'Avray, and this is surely where our picture too was painted. Robaut dates ours 1860-1870, but he places the others somewhat earlier, 1855-1865.

Oil on wood. H. 13½, w. 20¼ in. (34.3 x 51.4 cm.).

REFERENCE: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 80, no. 1485, ill. p. 81, dates this picture 1860-1870, gives erroneous dimensions.

EXHIBITED: Worcester Art Museum (Mass.), 1898-1899, *Winter Exhibition*, no. 44 (lent by T. M. Davis); Palace of Fine Arts, San Francisco, 1940, *Golden Gate International Exposition*, no. 244; Montreal Museum of Fine Arts, 1950.



EX COLL.: [Durand-Ruel, Paris]; George I. Seney, New York (sale, American Art Association, New York, Feb. 11-13, 1891, no. 28); Theodore M. Davis, New York.

THE THEODORE M. DAVIS COLLECTION. BEQUEST OF THEODORE M. DAVIS, 1915.

Mother and Child

30.13

Corot painted a number of pictures of mothers and children in the eighteen-sixties. He gave this one around 1873 to his patron Cléophas, who had provided him with a supplementary studio where he could work undisturbed. The painting seems to have met with great success in Paris, as there are several replicas with variations by Corot himself and a copy done by Desavary. The model for the mother has not been identified.

Signed (at lower right): COROT.

Oil on wood. H. 12¾, w. 8⅞ in. (32.4 x 22.5 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot*



30.13

(1905), III, p. 50, no. 1380, ill. p. 51, dates this picture 1860-1870, notes that there are several replicas with variations and a copy by Desavary in Robaut's own collection // A. F. Jaccaci, *Art in America*, II (1913), pp. 1f., dates it 1865-1870 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 55, cat. no. 215, ill. // H. B. Wehle, *Met. Mus. Bull.*, XXV (1930), p. 56.

EXHIBITED: Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 20.

EX COLL.: Cléophas, Paris (from 1873/1874); Jules Pàros Paton, Paris (sale, Hôtel Drouot, Paris, Apr. 24, 1883, no. 40); Count Armand [François Paul] Doria, Paris; H. O. Havemeyer, New York (Cat., 1958, no. 73).

THE H. O. HAVEMEYER COLLECTION. GIFT OF MRS. P. H. B. FRELINGHUYSEN, 1930.

The Muse—Comedy

29.100.193

Corot's favorite model toward the end of his career was Emma Dobigny, and it was surely she who posed for this figure. This picture was painted about 1865. Corot also made figure paintings representing the Muse of Tragedy and the Muse of Poetry (Robaut nos. 1386, 1391, ill.).

Signed (at lower left): COROT.

Oil on canvas. H. 18⅞, w. 13⅞ in. (46.1 x 35.3 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 52, no. 1388, ill. p. 53, dates this painting about 1865 // A. F. Jaccaci, *Art in America*, II (1913), p. 1, dates it 1865-1870 // J. Meier-Graefe, *Camille Corot* (1913), ill. p. 145, dates it about 1865 // F. J. Mather Jr., *The Arts*, XVI (1930), p. 471 // J. Meier-Graefe, *Corot* (1930), pl. xcVII // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 58, cat. no. 223, ill., mentions it as one of the three allegorical figures done about 1865; finds it monotonous, though good in some passages // H. B. Wehle, *Met. Mus. Bull.*, XXV (1930), p. 56 // F. Fosca, *Corot, sa vie et son oeuvre* (1958), p. 143 // S. Béguin, *Figures de Corot* (exhib. cat.), Musée du Louvre, Paris

(1962), pp. 128f., no. 53, ill., dates it about 1865, observes that no attribute characterizes this figure as Comedy; comments that the picture is reminiscent of Vermeer.

EXHIBITED: Musée des Beaux-Arts, Pau, 1871, *Exposition de la Société des Amis des Arts de Pau*; Musée Galliera, Paris, 1895, *Centenaire de Corot*, no. 109 (as *La Messe* [*sic*, for *La Muse*], lent by Léon Michel-Lévy); Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 15; Philadelphia Museum of Art, 1946, *Corot*, no. 45; Musée du Louvre, Paris, 1962, *Figures de Corot*, no. 53.

EX COLL.: Estate of Corot (posthumous sale, Hôtel Drouot, Paris, May 26-28, 1875, no. 176); Léon Michel-Lévy, Paris (1875-after 1895); [Durand-Ruel, New York, 1899]; H. O. Havemeyer, New York (from 1899; Cat., 1958, no. 74, ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.



29.100.193

A Girl Weaving a Garland

29.100.562

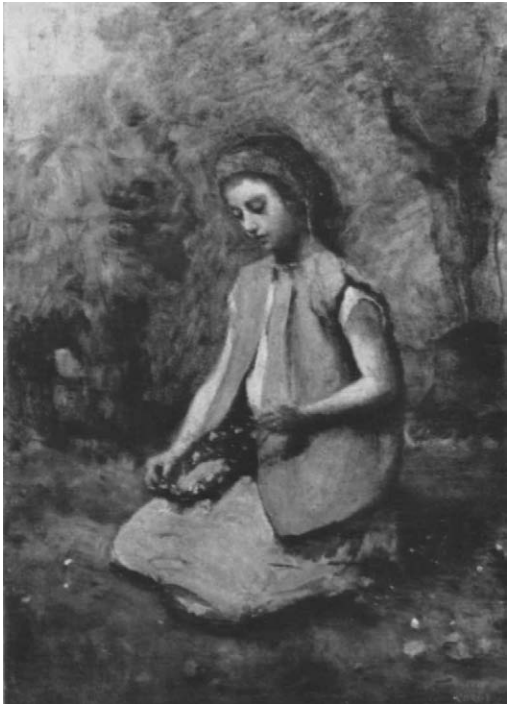
The grace and naturalness of attitude in this picture are typical of Corot's figure pieces in contrast to the rigid, theatrical poses that characterize his historical paintings. A young woman looking down at a wreath of flowers in her hand is also the subject of a much more finished picture of a somewhat later date in the collection of Mrs. Watson B. Dickerman of New York (Robaut no. 1432, ill.). Cécile, one of Corot's models about 1865, posed for the later painting and possibly also for ours.

Stamped (at lower right): VENTE COROT.

Oil on canvas. H. 16½, w. 11¾ in. (41.9 x 29.8 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 34, no. 1337, ill. p. 35, dates this picture 1860-1865 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 62, cat. no. 200, ill.

EXHIBITED: Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 13.



29.100.562

EX COLL.: Estate of Corot (posthumous sale, Hôtel Drouot, Paris, May 29-30, 1875, no. 435, listed among works done 1854-1860); Count Armand [François Paul] Doria, Paris; H. O. Havemeyer, New York (Cat., 1958, no. 71).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Ferryman

14.40.811

Corot seems to have borrowed from Bonington the practice of animating a landscape with a note of brilliant color, as here in the red of the ferryman's cap.

Signed (at lower right): COROT.

Oil on canvas. H. $26\frac{1}{8}$, w. $19\frac{3}{8}$ in. (66.4 x 49.2 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 180, no. 1728, ill. p. 181, dates this picture about 1865 // B. B[urroughs], *Met. Mus. Bull.*, IX (1914), p. 252, ill., mentions it // F. Monod, *Gaz. des B.-A.*, VIII (1923), p. 312, places it in Corot's last period.



14.40.811

EXHIBITED: Metropolitan Museum, 1934, *Landscape Paintings*, no. 36.

EX COLL.: Bertin, Paris (sale of M. X. et Mme F., Hôtel Drouot, Paris, May 11, 1892, no. 6, as *Le Passeur*); [Arnold and Tripp, Paris, from 1892]; Benjamin Altman, New York.

BEQUEST OF BENJAMIN ALTMAN, 1913.

A River with a Distant Tower

11.45.4

The style of this picture suggests the year 1865, to which Robaut assigns it. At this time



11.45.4

Corot often included in his paintings such recollections of Italy as the flat-roofed houses seen in this landscape.

Signed (at lower left): COROT.

Oil on canvas. H. $21\frac{1}{2}$, w. $30\frac{3}{8}$ in. (54.6 x 78.4 cm.).

REFERENCES: G. Geffroy, in *Corot and Millet* (1903), p. C xxxii, supplies information that Robert G. Dun bought this painting before 1900 // A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 170, no. 1700, ill. p. 171, dates it 1865, states that in 1866 it was bought for a lottery by the Société Artésienne des Amis des Arts and won by M. Ledieu // B. Burroughs, *Met. Mus. Bull.*, VI (1911), p. 98, ill. p. 99.

EXHIBITED: Guild Hall, East Hampton (New York), 1957, *Trees in Art*, no. 11.

EX COLL.: Philippe Ledieu, France (from

1866); Robert Graham Dun, New York (by 1900).

BEQUEST OF ROBERT GRAHAM DUN, 1911.

A Bacchante by the Sea 29.100.19

This painting and the following one were painted in the last decade of Corot's life. They were both derived from a much earlier nude study by Corot called *The Nymph of the Seine*, painted in 1837 (Robaut no. 379, ill., drawing by Robaut after the painting). Another painting of about 1840–1845 shows the model in almost the same pose as our *Bacchante by the Sea* (Robaut no. 540, ill.). There is also a variant, apparently nearer the date of our picture, in the Museum of Geneva (*L'Amour de l'art*, 1936, fig. 61, dated about 1855–1858). A sixth treatment of the subject, according to Robaut (note, no. 540), was in the sale of Corot's pictures after his death but was withdrawn.

Signed and dated (at lower right): COROT 1865.

Oil on wood. H. 15¼, w. 23⅜ in. (38.8 x 59.3 cm.).

REFERENCES: J. Meier-Graefe, *Corot und Courbet* (1905), p. 41 // E. Michel, *Corot* (1905), p. 28, mentions this picture as an example of Corot's "studies" of figures that only gradually became appreciated and influential // A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 48, no. 1376, ill. p. 49 // W. Gensel, *Corot und Troyon* (1906), p. 47, pl. 40 // R. Bouyer, *Rev. de l'art*, xxvi (1909), p. 302, ill. // P. Cornu, *Corot* [1911], p. 71 // E. Moreau-Nélaton, *Corot* (1924), II, p. 35, pl. 207 // J. Meier-Graefe, *Corot* (1930), pl. cIII // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 59, cat. no. 208, ill. // H. B. Wehle, *Met. Mus. Bull.*, xxv (1930), p. 56, ill. // *L'Amour de l'art*, xvii (1936), p. 60, fig. 62 // D. Baud-Bovy, *Corot* (1957), p. 171 // F. Fosca, *Corot, sa vie et son oeuvre* (1958), p. 36, ill. p. 134.

EXHIBITED: Musée Galliera, Paris, 1895, *Cen-*

tenaire de Corot, no. 139 (lent by M. Vever); Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 16; Musée de l'Orangerie, Paris, 1936, *Corot*, no. 77; Musée de Lyon, 1936, *Corot*, no. 82; Philadelphia Museum of Art, 1946, *Corot*, no. 42; Musée de Peinture Moderne, Brussels, 1953, *La Femme dans l'art français*; Art Institute of Chicago, 1960, *Corot*, no. 96.

EX COLL.: Possibly the Count of Camondo, Paris; Henry Vever, Paris (sale, Galerie Georges Petit, Paris, Feb. 2, 1897, no. 23, ill.); [Durand-Ruel, Paris, in 1897]; H. O. Havemeyer, New York (from 1897; Cat., 1958, no. 69).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.



29.100.19

A Bacchante in a Landscape

29.100.598

See comment above under *A Bacchante by the Sea*.

Signed (at lower left): COROT.

Oil on canvas. H. 12⅞, w. 24¼ in. (30.8 x 61.6 cm.).

REFERENCES: L. Roger-Milès, *Album classique des chefs-d'oeuvre de Corot* [1895], text, ill., wrongly calls this picture *Nymphe Couchée au Bord de la Mer*, confusing both title and provenance with those of the *Bacchante by the Sea*



29.100.598

(above) // J. Meier-Graefe, *Corot und Courbet* (1905), p. 41, states that Corot exhibited it in 1865 // A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 48, no. 1377, ill. p. 49, dates it 1865-1870 // E. Moreau-Nélaton, *Corot* (1924), II, p. 35, pl. 198, dates it about 1865 // J. Meier-Graefe, *Corot* (1930), p. 82, pl. C, dates it about 1865 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 59, cat. no. 209, ill.

EXHIBITED: Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 17.

EX COLL.: Jaquette; [Durand-Ruel, Paris, in 1901]; H. O. Havemeyer, New York (Cat., 1958, no. 68).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

A Boatman among the Reeds

32.100.136

A landscape characteristic of Corot's late period, this picture is placed by Robaut between 1860 and 1865. The background, however, is the same as that in the *Fagot Attendu* (Robaut no. 1696, ill.), which Robaut dates in the period 1865 to 1870, and it is possible that our picture too belongs to this slightly later time.

Signed (at the lower left): COROT.

Oil on canvas. H. 23½, w. 32 in. (59.7 x 81.3 cm.).

REFERENCES: J. W. Mollet, *The Painters of Barbizon* (1890), ill. opp. p. 7 // D. C. Thomson, *The Barbizon School* (1902), ill. p. 29 (lithograph) // M. Hamel, *Corot et son oeuvre* (1905), I, pl. 30, dates this picture 1860-1865 // A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 172, no. 1709, ill. p. 173 (lithograph), dates this painting 1860-1865 // F. Fosca, *Corot* (1930), ill. pl. 39, dates it 1860-1865 // B. Burroughs and H. B. Wehle, *Met. Mus. Bull.*, XXVII (1932), section II, p. 52, no. 91.

EX COLL.: Brébant, Paris; Maurice Gentien, Paris; Michael Friedsam, New York.

THE MICHAEL FRIEDSAM COLLECTION. BEQUEST OF MICHAEL FRIEDSAM, 1931.



32.100.136

The Letter

29.160.33

The woman's dreamy attitude, the letter she holds, the armchair, and the picture in the background as well as the broad treatment of light in clearly divided planes might suggest that this painting was conceived under the influence of Vermeer. It is true that Corot traveled in Holland and also could have seen several paintings by Vermeer that were in Paris in his lifetime, but the analogy between the works of these two painters might be due only to the similarity in their aesthetic ideals and the fact that bourgeois life in Holland and France had much in common.

Gustave Arosa, who once owned this pic-

ture, was Gauguin's guardian and through him Gauguin came into contact with contemporary paintings and artists.

Signed (at lower left): COROT.

Oil on wood. H. 21½, w. 14¼ in. (54.6 x 36.2 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 60, no. 1426, ill. p. 61, dates this painting 1865-1870 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), cat. no. 232, ill. // H. B. Wehle, *Met. Mus. Bull.*, xxv (1930), p. 56 // D. Rosen and H. Marceau, *Technical Studies*, vi (Oct. 1937), fig. 19 // E. A. Jewell, *French Impressionists and Their Contemporaries . . . in American Collections* (1944), ill. in color, p. 97 // J. Leymarie, *The Spirit of the Letter in Painting* (1961), pp. 80-82, ill. in color.

EXHIBITED: Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 19.

EX COLL.: Gustave Arosa, Paris (sale, Hôtel Drouot, Paris, Feb. 25, 1878, no. 13); Pinart (from 1878); H. O. Havemeyer, New York (Cat., 1958, no. 72).

THE H. O. HAVEMEYER COLLECTION. GIFT OF HORACE HAVEMEYER, 1929.



A Wheelwright's Yard on the Seine

21.70.4

29.160.33

This small picture should probably be dated in the second half of the sixties. The firm and simple architecture at the right, the depth of the composition, and the vigorous handling of the figures make it more forceful than most of the works Corot painted in these years.

Signed in white (at lower left): COROT; in black (at lower right): COROT.

Oil on canvas. H. 18¼, w. 21⅞ in. (46.3 x 55.6 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 70, no. 1460, ill. p. 71 (a sketch by Robaut of this picture), dates it 1865-1870 // J. M. L[ansing], *Met. Mus. Bull.*, xvi (1921), p. 122, ill. p. 121.



21.70.4

EXHIBITED: École des Beaux-Arts, Paris, 1875, *Corot*, no. 179 (lent by C. Lecesne).

EX COLL.: Charles Lecesne, Paris; Eloise Lawrence Breese Norrie, New York.

BEQUEST OF ELOISE LAWRENCE BREESE NORRIE, 1921.

A Pond in Picardy 14.40.813

Corot often painted in the countryside of Picardy, and Robaut is probably correct in identifying the site of this picture as that region, where red-roofed houses like those shown here are frequently seen. This is an excellent example of Corot's style in his later years, when he was preoccupied with rendering the transparent foliage of early spring in harmonious tones of rose and silver.

Formerly called *Souvenir of Normandy*.

Signed (at lower left): COROT.

Oil on canvas. H. 17, w. 25 in. (43.2 x 63.5 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 166, no. 1687, ill. p. 167 (drawing by Robaut after this picture), dates the picture about 1867 // B. B[urroughs], *Met. Mus. Bull.*, IX (1914), p. 252, mentions it // F. Monod, *Gaz. des B.-A.*, VIII (1923), p. 312, places it in Corot's last period.

EXHIBITED: American Art Galleries, New York, 1889, *The Works of Antoine Louis Barye . . . , his contemporaries and friends*, no. 578 (lent by George I. Seney); Heckscher Museum, Huntington (New York), 1947;



14.40.813

Durand-Ruel, New York, 1949, "*What They Said*"—*Postscript to Art Criticism*, no. 3; Art Gallery of Toronto, 1950; Society of the Four Arts, Palm Beach (Florida), 1951, *Portraits, Figures and Landscape*, no. 9; Wichita Art Museum (Kansas), 1954.

EX COLL.: Count Armand [François Paul] Doria, Paris (in 1868); [Georges Petit, Paris]; [Schauss, New York]; George I. Seney, New York (sale, American Art Association, New York, Feb. 11-13, 1891, no. 281); David H. King Jr., New York (sale, American Art Association, New York, Feb. 17-19, 1896, no. 130); [Kniedler, New York]; Benjamin Altman, New York.

BEQUEST OF BENJAMIN ALTMAN, 1913.

The Sleep of Diana 08.236

This is one of two decorations that the architect Alfred Feydeau commissioned Corot to make in 1865 for the hôtel of Prince Demidoff in Paris. Rousseau, Millet, and Fromentin also received commissions for the Demidoff house. The pendant picture, called *Day*, or *Orpheus Hailing the Light*, is now in the Art Institute of Chicago (Robaut no. 1634, ill.).

Corot worked on these two paintings in the studio of his friend Philippe Comairas at Fontainebleau. During the course of the work he paid a visit to Dutilleux in the north of France and while there made charcoal drawings of the two decorations from memory, which Robaut illustrates with the erroneous date of 1864. The drawing of our picture, now in the Louvre (Robaut no. 2979, ill. 1, p. 225), and an oil sketch of uncertain date, once in the collection of Théodore Scribe of Paris (Robaut no. 1631), both show a tall, slender tree at the right, which Corot evidently decided to delete. In the finished decoration he also added a second flying cupid, who helps hold the veil above the head of Diana (Robaut no. 1633 A). A drawing of two putti is perhaps a study for these cupids (Robaut, I, ill. p. 259). Three years later he made certain simplifications in the picture and changed the date from 1865 to 1868.

Signed and dated (at lower left): COROT 1868.
Oil on canvas. H. 76, w. 51½ in. (193 x 130.8 cm.).

REFERENCES: H. Dumesnil, *Souvenirs intimes* (1875), p. 68, writes of the commission for this picture and its pendant // A. Robaut, *L'Art*, xxxi (1882), pp. 46f., gives an account of its history and discusses the three stages of the composition, states that when he saw the painting at the posthumous Corot sale it had darkened // G. Lanoë and T. Brice, *Histoire du paysage* (1901), p. 258 // D. C. Thomson, *The Barbizon School* (1902), pp. 44, 141 // A. Robaut, *L'Oeuvre de Corot* (1905), 1 (by E. Moreau-Nélaton), pp. 224f., reproduces with the erroneous date of 1864 the charcoal drawing made from memory, p. 259, ill. (the sketch of the putti); iii, pp. 140–143, no. 1633, ill. A (the picture dated 1865, before retouching), ill. B (the picture in its present state); no. 1631, ill. (drawing by Robaut of the oil sketch in the Scribe collection); iv, p. 77, no. 2927 (the charcoal drawing) // W. Gensel, *Corot und Troyon* (1906), p. 37, ill. p. 34, fig. 25 // A. F. Jaccaci, *Met. Mus. Bull.*, iv (1909), p. 27, ill. p. 17, considers the changes made by Corot an enormous improvement in the composition; *Art in America*, 1, (1913), p. 88, blames the darkening of the painting upon Corot's use of unusual and unstable pigments // E. Moreau-Nélaton, *Corot* (1924), ii, pp. 17f., fig. 196 (the charcoal drawing) // B. Burroughs, *Met. Mus. Studies*, 11 (1929), pp. 60–64, discusses and illustrates the restoration of our picture // J. Meier-Graefe, *Corot* (1930), p. 66, discusses the relationship between this picture and its pendant // L. Venturi, *Les Archives de l'impressionnisme* (1939), 11, p. 167, quotes Paul Durand-Ruel's account of his ownership of the picture // G. Bazin, *Corot* (1942), p. 106 // D. Baud-Bovy, *Corot* (1957), p. 136.

EXHIBITED: Vienna, 1873, *Welt-Ausstellung*, no. 154 (with companion piece, Orpheus, no. 153; lent by M. Beleys); École des Beaux-Arts, Paris, 1875, *Corot*, no. 51 (wrongly titled *Le Sommeil de Vénus*; lent by M. Breyse); Metropolitan Museum, 1934, *Landscape Paint-*



08.236

ings, no. 37; Musée de l'Orangerie, Paris, 1936, *Corot*, no. 85; Musée de Lyon, 1936, *Corot*, no. 87.

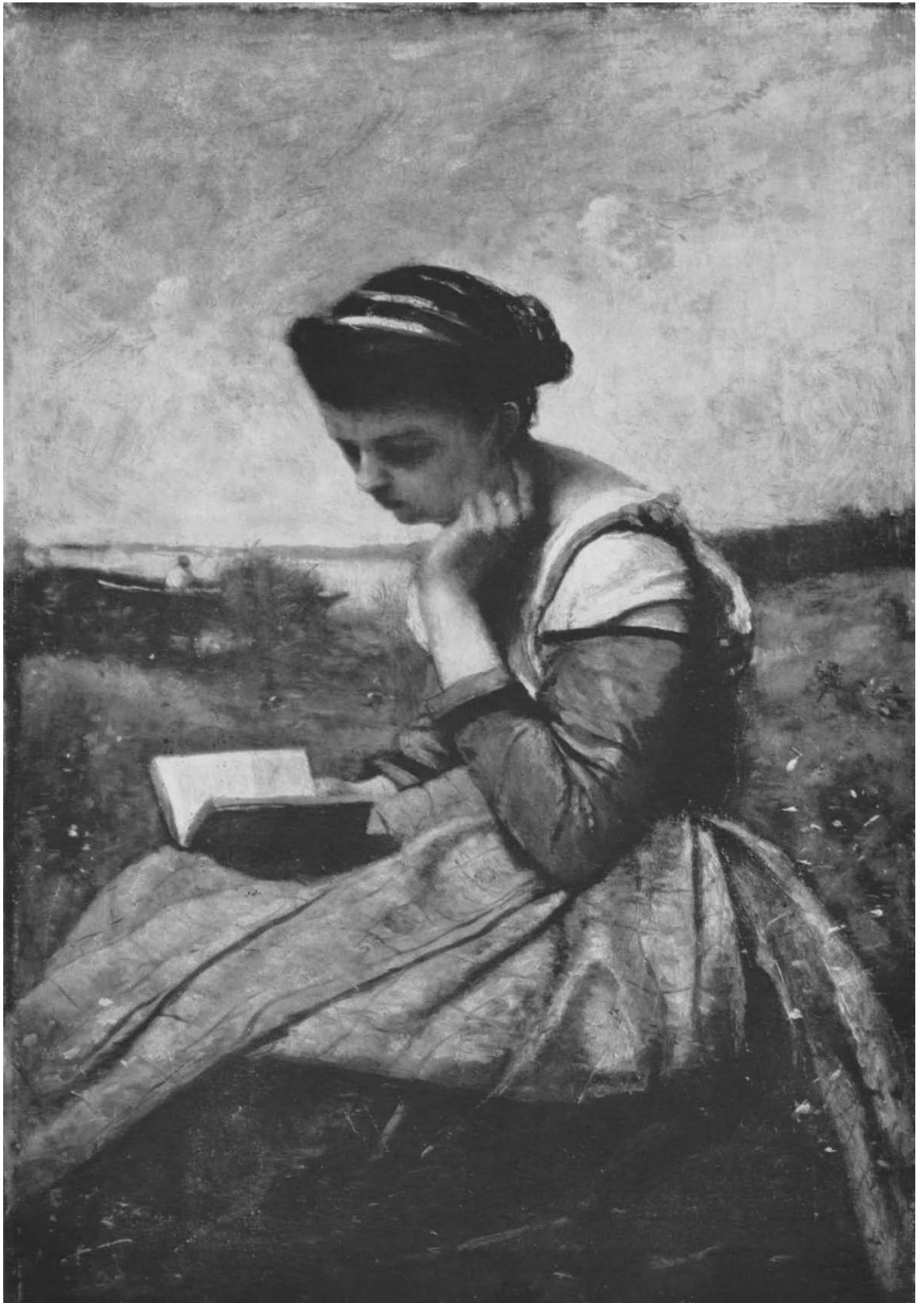
EX COLL.: Prince Paul Demidoff, Paris (from 1865; sale, Paris, Feb. 3, 1868, no. 12); [Durand-Ruel, Paris, from 1868]; Beleys, Paris (in 1873); Liebig and Frémyn, Paris (sale of M. L. . . . et M. F. . . ., Hôtel Drouot, Paris, Apr. 8, 1875, no. 10, bought in); Auguste Breyse, Paris (from 1875); [Durand-Ruel, Paris]; [Daniel Cottier, Cottier and Co., London, before 1877]; [James S. Inglis, Cottier and Co., New York, 1893–1908].

PURCHASE, WOLFE FUND, 1908.

A Woman Reading

28.90

The late figure pieces by Corot demonstrate more clearly than the landscapes the delicacy of his drawing, the vigor of his brush strokes, and his rich command of color. This excellent example is one of the very few figure pieces that Corot ever sent to the Salon, where it



was shown in 1869. A photograph taken when it was there proves that it did not originally look the way it does now (Robaut no. 1563, ill.). From the river bank at the left, where the boatman sits in his skiff, rose a thick, short willow tree, with foliage covering half the sky, and there was also a mass of trees in the distance on the right. Evidently finding the effect heavy, Corot achieved greater clarity and balance by painting out these trees, of which some traces can still be seen in the sky. A lithograph of the painting by Émile Vernier showing the picture in its present state entered the Bibliothèque Nationale in Paris in 1870, which proves that these changes were made before the end of that year.

Signed (at lower left): COROT.

Oil on canvas. H. 21 $\frac{3}{8}$, w. 14 $\frac{3}{4}$ in. (54.3 x 37.5 cm.).

REFERENCES: T. Gautier, *L'Illustration*, LIII (June 5, 1869), p. 364, reprinted in *Tableaux à la plume*, n.d., p. 312, finds this picture pleasing for its naïveté and color in spite of the faulty drawing of the figure, comments on the rarity of such figure pieces in the work of Corot // A. Robaut, *L'Oeuvre de Corot* (1905), I (by E. Moreau-Nélaton), p. 243, III, p. 114, no. 1563, ill. p. 115 (the picture before Corot painted out the trees in the background), IV, pp. 170, 375, dates this painting 1868–1869, wrongly assumes that it was first painted without trees and that the lithograph by E. Vernier (which shows the picture as it is now) was made prior to alterations // E. Moreau-Nélaton, *Corot* (1913), p. 84; *Corot* (1924), II, p. 35, fig. 212 (the painting before alterations) // B. Burroughs, *Met. Mus. Bull.*, XXIII (1928), pp. 154–156, fig. 1 (before alterations), fig. 2 (present state), gives an exhaustive account and discussion of the alterations of the picture // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 34, fig. 262 (before alterations) // A. Watt, *Apollo*, XXIII (1936), p. 226, ill. // P. Jamot, *Corot* (1936), p. 54, ill. title page // J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 127, fig. 83 // Metropolitan Museum, *Art Treasures* (1952), p. 233, cat. no. 144, pl. 144

// *Met. Mus. Bull.*, XIII (1954), no. 2, cover ill. in color (detail).

EXHIBITED: Paris, Salon of 1869, no. 550; Musée de l'Orangerie, Paris, 1936, *Corot*, no. 90; Musée de Lyon, 1936, *Corot*, no. 94; Philadelphia Museum of Art, 1946, *Corot*, no. 56; Art Institute of Chicago, 1960, *Corot*, no. 111.

EX COLL.: Oscar Simon; [Boussod-Valadon, Paris, in 1894]; [M. Knoedler, New York, in 1895]; Charles H. Senff, New York (sale, Anderson Galleries, New York, Mar. 28–29, 1928, no. 61, ill.).

GIFT OF LOUISE SENFF CAMERON, IN MEMORY OF CHARLES H. SENFF, 1928.

Sibylle

29.100.565

Robaut, who once owned this painting, gave it the title *Sibylle*, possibly the name of the model. This is one of the most classical of all Corot's works, recalling Raphael in the strength and simplicity of the figure. It was



probably painted about 1870 and was never finished or signed. A half-length of a woman similarly posed, in the Niarchos collection, seems to have been painted from the same model (Robaut no. 1583; ill. in color in exhibition cat. of Niarchos coll., Knoedler Galleries, N. Y., and National Gallery of Canada, Ottawa, 1957-1958, no. 10, as *L'Italienne*).

Formerly called *The Sibyl*.

Oil on canvas. H. 32¼, w. 25½ in. (81.9 x 64.8 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 292, no. 2130, ill. p. 293, calls this picture *Sibylle*, dates it about 1870 // A. F. Jaccaci, *Art in America*, I (1913), p. 5 // E. Moreau-Nélaton, *Corot* (1924), I, p. 115, fig. 143, dates it about 1855-1860, calls it *Italienne de Montparnasse* // A. Alexandre, *La Renaissance*, XII (1929), p. 281, ill. 277 // C. Bernheim de Villers, *Corot, peintre de figures* (1930), p. 62, cat. no. 303, ill. // J. Meier-Graefe, *Corot* (1930), p. 102, pl. CXXVIII, calls it "*Italienerin*," dates it about 1870, observes

that Corot used the same model that had posed for the *Italienerin* in the Schmitz collection, Dresden (Robaut no. 1583; today in the Niarchos collection, Paris) // D. Rosen and H. Marceau, *Technical Studies*, VI (Oct. 1937), figs. 16, 17 // G. Bazin, *Corot* (1942), p. 107 // F. Fosca, *Corot, sa vie et son oeuvre* (1958), pp. 138, 144f., notes a change in Corot's usual format // S. Béguin, *Figures de Corot* (exhib. cat.), Musée du Louvre, Paris (1962), pp. 160f., no. 69, ill., observes that *Sibylle* was "probably the name Corot gave the model," and that there is nothing in the picture to justify the title *La Sibylle* (*The Sibyl*); dates it about 1870, rejects Moreau-Nélaton's dating of the picture (about 1855-1860) because of its affinities with the series of life-sized half-lengths of 1865-1872.

EXHIBITED: Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 18; Toledo Museum of Art, 1946, and Art Gallery of Toronto, 1947, *The Spirit of Modern France*, no. 35; Fort Worth Art Association (Texas),



1949, Hundredth Anniversary Celebration of Fort Worth; Musée du Louvre, Paris, 1962, *Figures de Corot*, no. 69.

EX COLL.: Alfred Robaut, Paris; [Durand-Ruel, New York, 1903]; H. O. Havemeyer, New York (from 1903; Cat., 1958, no. 24).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Ville d'Avray

87.15.141

Corot painted a number of pictures at Ville d'Avray with this same subject and a similar composition. The Museum's *Woman Gathering Faggots* (see below) and two other paintings illustrated in Robaut (nos. 939, 1229) also show a pond through a network of branches and stippled foliage with a small female figure crouched in the foreground.

Signed (at lower right): COROT.

Oil on canvas. H. 21 $\frac{5}{8}$, w. 31 $\frac{1}{2}$ in. (54.9 x 80 cm.).

REFERENCES: P. Burty, *Le Rappel* (May 20, 1870), praises this picture // M. Chaumelin, *La Presse* (June 27, 1870), reprinted in *L'Art contemporain* (1873), p. 436, prefers it to Corot's other Salon entry, describes it with admiration // C. Lemonnier, *Salon de Paris* (1870), pp. 176-178, mentions a picture of Ville d'Avray by Corot in the Salon, presumably ours, but attaches to it the wrong description // R. Ménard, *Gaz. des B.-A.*, IV (1870), p. 54, finds this picture a good example of Corot's subjective interpretation of nature // *L'Illustration* (May 7, 1870), p. 335, ill. p. 333 (zinc engraving), praises it with reservations // A. Robaut, *L'Oeuvre de Corot* (1905), I (by E. Moreau-Nélaton), p. 247, III, p. 244, no. 2003, ill. p. 245, IV, pp. 170, 375f., catalogues it with smaller dimensions, dates it 1870, and identifies it as the picture exhibited at the Salon of that year.

EXHIBITED: Paris, Salon of 1870, no. 649; National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 13 (lent by Catharine Wolfe).

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



14.40.817

A Lane through the Trees 14.40.817

In this example of Corot's late manner the butterfly flecks of foliage against the blue sky produce an effect that is almost impressionistic.

Signed (at lower right): COROT.

Oil on canvas. H. 24, w. 18 in. (60.9 x 45.7 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 278, no. 2103, ill. p. 279, dates this picture 1870-1873 // B. B[urroughs], *Met. Mus. Bull.*, IX (1914), pp. 252f., ill. // F. Monod, *Gaz. des B.-A.*, VIII (1923), p. 312, places it in Corot's last period // F. Seiberling, *Impressionism and Its Roots* (exhib. cat.), The University of Iowa (1964), pp. 4, 17, no. 14, ill., comments on the technique and the brushwork, describing it as an "impression" of nature.

EXHIBITED: Virginia Museum of Fine Arts, Richmond, 1947; Arkansas Arts Center, Little Rock, 1963, *Five Centuries of European Painting*, cat. p. 44; The University of Iowa, Iowa City, 1964, *Impressionism and Its Roots*, no. 14.

EX COLL.: Salomon Goldschmidt, Paris (sale, Galerie Georges Petit, Paris, May 17, 1898, no. 7); Benjamin Altman, New York.

BEQUEST OF BENJAMIN ALTMAN, 1913.

River Landscape with Two Boatmen

17.120.218

If this springtime landscape dates, as Robaut says, from the year 1871, it must have been painted in Picardy, in the neighborhood of Douai, where Corot passed the months of April and May of that year.

Formerly called *Two Men in a Skiff*.

Signed (at lower left): COROT.

Oil on canvas. H. 16, w. 12 $\frac{7}{8}$ in. (40.6 x 32.7 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 342, no. 2241, ill. p. 343, dates this picture 1871 // E. Clark, *The Art World*



17.120.218

and *Arts and Decoration*, IX (1918), p. 209 // *Met. Mus. Bull.*, XIII (1918), p. 60.

EX COLL.: Émile Scitтер; Tedesco (in 1883); Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.



17.120.225

Woman Gathering Faggots at Ville d'Avray

17.120.225

Among the landscapes of Corot's last period, this painting is remarkable for its precise drawing and solid painting. The color harmony is consistently cool in tone, except for the warm note of reddish orange in the woman's skirt (see *Ville d'Avray*, above).

Signed (at lower left): COROT.

Oil on canvas. H. 28 $\frac{3}{8}$, w. 22 $\frac{1}{2}$ in. (72.1 x 57.2 cm.).

REFERENCES: Isaac D. Fletcher, in a letter (May 1, 1899), tells of the admiration of Carolus-Durand [*sic*] for this painting // A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 276, no. 2097, ill. p. 277, dates this painting 1871-1874 // M. Hamel, *Corot et son oeuvre* (1905), II, pl. 87 // E. Clark, *The Art World and Arts and Decoration*, IX (1918), p. 209 // *Met.*

Mus. Bull., XIII (1918), p. 60 // F. Fosca, *Corot* (1930), pl. 93, dates it 1871-1874.

EXHIBITED: Metropolitan Museum, 1934, *Landscape Paintings*, no. 38.

EX COLL.: Van Praet; Henri Vever, Paris; Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.

The Gypsies

17.120.212

This picture, which Corot painted three years before his death, is the latest of his works in the Museum's collection. At the end of his career Corot often repeated from memory landscapes he had painted earlier; the vague character of the trees and the relaxed softness of the technique suggest that this painting was executed in this way.

Formerly called The Bohemians.

Signed and dated (at lower left): COROT 1872.

Oil on canvas. H. 21¾, w. 31½ in. (55.3 x 80 cm.).

REFERENCES: A. Robaut, *L'Oeuvre de Corot* (1905), III, p. 336, no. 2216, ill. p. 337, cata-



17.120.212

logues this picture as *Les Bohémiens de Prague (effet du soir)* // E. Clark, *The Art World and Arts and Decoration*, IX (1918), pp. 208f., ill. // *Met. Mus. Bull.*, XIII (1918), p. 60, comments on the composition and the color.

EXHIBITED: École des Beaux-Arts, Paris, 1875, *L'Oeuvre de Corot*, no. 204 (as *Les Bohémiens*, 60 x 84 cm.; lent by M. Stumpf).

EX COLL.: M. Stumpf, Paris (sale, Hôtel Drouot, Paris, Feb. 28, 1873, no. 9); Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.

Diaz

Narcisse Virgile Diaz de la Peña. Born at Bordeaux in 1808; died at Menton in 1876. Diaz was the son of Spanish political refugees, from whom he inherited his temperament and his vitality. Orphaned at the age of ten, he spent a neglected childhood and lost a leg as the result of an untended snake bite. He worked for some time in a porcelain factory, where he met the painters Dupré, Cabat, and Raffet. When he decided to become a painter, he studied briefly in the atelier of Souchon and was soon turning out quantities of pictures, which he sold for very small sums. At first his style was romantic, following Delacroix, whom he admired, both in color and in the choice of medieval and oriental themes. Later the bold brush strokes and rich impasto of Decamps had a decisive influence on him.

Although Diaz exhibited at the Salon in 1831 and again in 1834, and 1835, he

attracted no particular attention. In the late thirties, however, he started painting from nature in the forest of Fontainebleau in close association with Théodore Rousseau, whose style made a lasting impression on him. At this time Diaz's genuine gift for landscape began to emerge. He rapidly gained great public favor with his woodland scenes illustrating mythological and allegorical themes, livened by nude figures with a saccharine flavor that appealed to popular taste. The works of this phase reflect the current revival of taste for the art of the French eighteenth century and Diaz's own interest in the painting of Prud'hon and, through him, Correggio.

Diaz enjoyed such great success with these figure paintings that he might have fallen a victim to his own facility had he not been truly devoted to the painting of landscape. The finest manifestations of his talent are his renderings of forest depths penetrated by rays of sunlight. Between 1860 and 1875 his paintings, which recall Rousseau, are not only picturesque but solidly constructed and sensitive in their lighting. The works of the end of his life, for instance *The Forest of Fontainebleau* painted in 1874 (see below), do not show the decline in talent that critics often attribute to him.

Diaz's importance in the history of art is considerable. From the beginning of the nineteenth century artificial landscapes in the classic tradition had been the only kind acceptable in the Salon until Diaz introduced his very different Barbizon scenes. His success with this innovation is due partly to the touch of romantic, fairy-tale atmosphere he gave his forests and partly to the fact that his paintings were less forbidding than those of Daubigny and Rousseau and easier to admire than those of Corot. Diaz's freshness and originality can be seen in his imaginatively treated textures and his bright, arbitrary color. His *fêtes champêtres* and his bouquets of flowers had a direct influence on Monticelli and, through him, on the young Cézanne and Van Gogh. Renoir, under Diaz's influence at Fontainebleau, lightened his palette; Sisley, Pissarro, and Monet also felt his influence. Diaz originated a kind of cult of the luminous brush stroke, one of the most independent advances made in color before the Impressionists.

Diana

25.110.30

In the Salon of 1848 Diaz exhibited a picture entitled *Départ de Diane pour la Chasse*, which was criticized for slovenly drawing.¹ The following year he painted this picture, which is a replica, but larger than the first and characterized by very careful drawing and a greater effect of movement. The composition was evidently a great success, for he made another small replica on a panel in 1849.

Our picture is of importance in Diaz's work, since it shows him responding eagerly to all the developments of his time. His color re-

sembles that of Chassériau, his heavy impasto recalls Couture, and his broad handling of foliage foretells Daumier.

Signed and dated (at lower left): *N. Diaz 49*.

Oil on canvas. H. 46½, w. 27¾ in. (118.1 x 70.5 cm.).

Note 1. F. Lebon, *Salon de 1848* (1848), p. 18; ill. in sale cat., Mrs. Oliver Ames estate, Parke-Bernet Galleries, New York, Oct. 12, 1946, no. 41.

REFERENCES: *Art Amateur*, XXI (1889), p. 63, lists this picture in the sale of the Secrétan

collection // *Art Journal* (1889), p. 310 // B. Burroughs, *Met. Mus. Bull.*, xx (1925), p. 143.

EXHIBITED: Galerie Georges Petit, Paris, 1883, *Cent Chefs-d'oeuvre*, no. 38; Art Gallery of Toronto, 1949, *The Classical Contribution to Western Civilization*.

EX COLL.: Prosper Crabbe, Brussels; E. Secrétan, Paris (sale, Sedelmeyer, Paris, July 1, 1889, no. 19); Montaignac; Collis P. Huntington, New York.

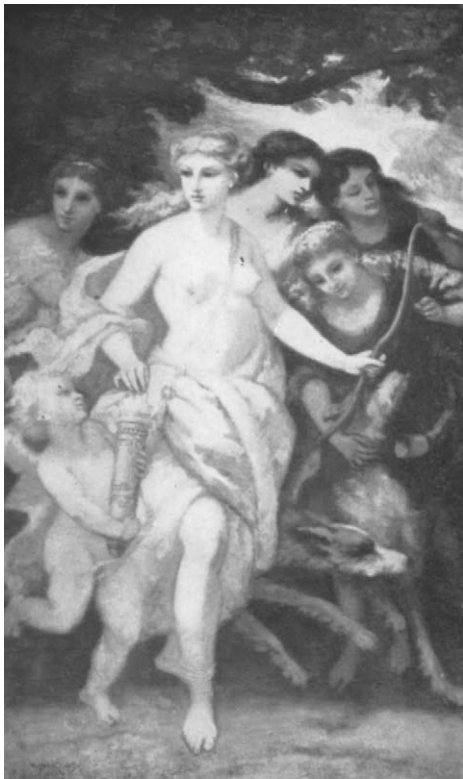
BEQUEST OF COLLIS P. HUNTINGTON, 1925.

**The Virgin and Child with
Saint John the Baptist** 87.15.38

On the frequent visits Diaz made to the Louvre he especially admired the work of Correggio, and this is one of the paintings that



87.15.38



25.110.30

show how strongly the Italian artist influenced him. Diaz made a number of religious pictures about this time, including a Holy Family with Saint Elizabeth, dated the same year as our painting.

Formerly called *The Holy Family*.

Signed and dated (at lower left): *N. Diaz* 53.

Oil on wood. H. 12¼, w. 9½ in. (31.1 x 24.1 cm.).

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 12 (as *The Holy Family*, lent by Catharine Wolfe).

EX COLL.: Baron Strousberg, Berlin (until 1873); Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Autumn—The Woodland Pond

17.120.214

In the small, precise accents that give the effect of light falling on foliage this picture, dated 1867, reflects the influence of Théodore Rousseau.



17.120.214

Formerly called *A Woodland Pool and Figure*.
Signed and dated (at lower left): *N. Diaz 67*.
Oil on canvas. H. $19\frac{3}{4}$, w. 26 in. (50.2 x 66 cm.).

EX COLL.: Probably Sedelmeyer (sale, Hôtel Drouot, Paris, Apr. 30, 1877, no. 30); Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.

A Country Lane 87.15.85

Judging from its style, this picture, a landscape in the region of Fontainebleau, seems to have been painted about 1870.

Formerly called *Landscape*.

Signed (at lower left): *N. Diaz*.

Oil on wood. H. $9\frac{1}{2}$, w. $13\frac{3}{4}$ in. (24.1 x 34.9 cm.).

EX COLL. Catharine Lorillard Wolfe, New York.



87.15.85

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

The Edge of the Woods 14.40.819

This picture, a scene in the forest of Fontainebleau, is a good example of Diaz's tendency around 1872 to give his pictures greater unity by limiting his palette. He used mostly browns mingled with grays, avoided reds, and kept yellows and greens down in tone.

Formerly called *A Clearing in the Forest of Fontainebleau*.

Signed and dated (at lower left): *N. Diaz 72*.

Oil on wood. H. $14\frac{7}{8}$, w. $18\frac{1}{2}$ in. (37.8 x 47 cm.).



14.40.819

REFERENCE: B. B[urrroughs], *Met. Mus. Bull.*, IX (1914), pp. 253f., ill.

EX COLL. Benjamin Altman, New York.

BEQUEST OF BENJAMIN ALTMAN, 1913.

A Pool in a Meadow 15.30.13

In his late works, such as this one from 1873, Diaz used broad handling and unified lighting to create a strong emotional effect—an expression of the melancholy in nature. The mood is deepened by the loneliness of the burdened little figure.

Formerly called *The Pool*.



15.30.13

Signed and dated (at lower right): *N. Diaz* 73.
Oil on wood. H. 12½, w. 16⅛ in. (31.8 x 41 cm.).

EX COLL. MORRIS K. JESUP, NEW YORK.

BEQUEST OF MARIA DEWITT JESUP, 1915.

A Vista through Trees— Fontainebleau

17.120.230

This picture is an example of the artist's last style. Its composition, showing a sunny clearing through an archway of branches, is an evidence of the continuing influence of Théodore Rousseau.

Formerly called *A Clearing in the Forest: Marshy Foreground*.

Signed and dated (at lower left): *N. Diaz* '73.
Oil on wood. H. 12¾, w. 17¼ in. (32.4 x 43.8 cm.).



17.120.230

EXHIBITED: Metropolitan Museum, 1934, *Landscape Paintings*, no. 40; Winnipeg Art Gallery (Canada), 1954, *French Impressionist Painters*, no. 62.

EX COLL. MR. AND MRS. ISAAC D. FLETCHER, NEW YORK.

BEQUEST OF ISAAC D. FLETCHER, 1917.

A Marshy Path—Fontainebleau

87.15.143

A comparison of this picture with the preceding one suggests that they were painted in the same part of the forest. As the style is very similar it is probable that this one should also be dated about 1873.



87.15.143

Formerly called *Edge of the Forest*.

Signed (at lower left): *N. Diaz*.

Oil on wood. H. 9½, w. 12 in. (24.1 x 30.5 cm.).

EX COLL. CATHARINE LORILLARD WOLFE, NEW YORK.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

The Forest of Fontainebleau

25.110.92

This painting, in Diaz's most characteristic vein, shows heavy brushwork and contrasted



25.110.92

brilliant tones, an aspect of his art that greatly influenced the painting of Monticelli. It is in

the style typical of his latest work. Another picture of a sunlit clearing in the forest of Fontainebleau, with a similar figure, in the Museum at Reims, is very close to it and bears the same date (ill. in *Französische Malerei des 19. Jahrhunderts von David bis Cézanne*, exhib. cat., Haus der Kunst, Munich, 1965, no. 103).

Formerly called Fontainebleau.

Signed and dated (at lower left): *N. Diaz. 74.*

Oil on wood. H. 18 $\frac{5}{8}$, w. 23 $\frac{5}{8}$ in. (47.3 x 60 cm.).

EX COLL. Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

Troyon

Constant Troyon. Born at Sèvres (Seine-et-Oise) in 1810; died in Paris in 1865. Troyon was the son of a decorator who worked at the Sèvres porcelain factory and was himself employed there for many years. He received his first lessons in art from two other painter decorators, Riocreux and Poupart. Attracted to landscape painting, Troyon started working from nature, and at the Salon of 1833 exhibited some detailed, conventional views of Sèvres and Saint-Cloud. In 1838 he won a third-class medal at the Salon, and one of the first class in 1846. His style, however, did not mature until about 1843, when he came into contact with Dupré, Rousseau, and the other Barbizon painters. For a few years he joined their search for romantic, pictorial effect and produced pictures like *The Road in the Woods* (see below). On a trip to Holland in 1847 he discovered the tranquil, positive realism of seventeenth-century Dutch painters like Cuypp, Adriaen van de Velde, and Paul Potter; the resulting change in his style is seen in *Resting in Pasture* (see below). He also began at this time to introduce flocks of grazing cattle into his landscapes, a theme that occurs even more often in 1852 and 1853, after a stay in England and in Normandy. He became famous as the "cattle painter," and his bland rendering of country life was immediately acceptable to the taste of a period that was making a veritable cult of seventeenth-century Dutch art. Between 1847 and 1859 he received various official honors, first in Holland and Belgium and then in France. At the end of his life, no doubt under the influence of Millet, some

landscapes like *Going to Market* (see below) reveal a tendency toward sentimentality, which somewhat weakens them. His finest paintings, on the other hand, those created between 1848 and 1860, represent his personal contribution to the Barbizon style, the renunciation of all romantic overtones.



25.110.19

The Road in the Woods 25.110.19

This picture may have been painted between 1844 and 1846, soon after Troyon had become a member of the group at Fontainebleau. At this time he was specializing in wooded landscapes. Before 1848, according to his friend Charropin, Troyon painted primarily landscapes, the figures in them done "instinctively and more or less mechanically" (Ref., Soullié, 1900, p. VIII).

Signed (at lower left): c. TROYON.

Oil on canvas. H. 22 $\frac{7}{8}$, w. 19 in. (58.1 x 48.3 cm.).

REFERENCES: L. Soullié, *Constant Troyon (Les Grands Peintres aux ventes publiques)* (1900), p. 102, lists our painting under the title *Le Sentier* (The Footpath) // R. L. Herbert,

Barbizon Revisited (exhib. cat.), San Francisco, Toledo, Cleveland, and Boston (1962-1963), pp. 35f., 195, no. 103, ill. p. 197, dates it about 1844-1846, comments that it shows Troyon's heritage from the eighteenth century.

EXHIBITED: California Palace of the Legion of Honor, San Francisco, and Toledo Museum of Art, 1962, and Cleveland Museum of Art and Boston Museum of Fine Arts, 1963, *Barbizon Revisited*, no. 103.

EX COLL.: William H. Stewart, New York (sale, American Art Association, New York, Feb. 3-4, 1898, no. 100, called *The Lane*); Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

The Pasture

25.110.99

This picture was probably painted shortly after 1852, the year Troyon spent considerable time in Normandy, specializing in painting cattle. His emulation of Adriaen van de Velde and Paul Potter is clearly shown in this pasture scene.

Formerly called *Resting in Pasture*.



25.110.99

Signed (at lower left): c. TROYON.

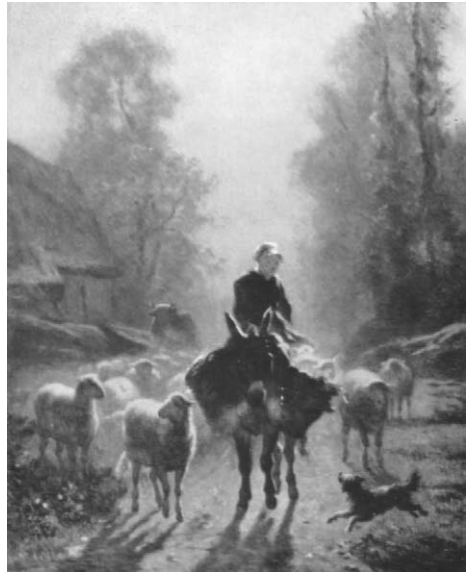
Oil on canvas. H. 25¼, w. 35½ in. (64.2 x 90.2 cm.).

REFERENCES: L. Soullié, *C. Troyon (Les Grands Peintres aux ventes publiques)* (1900), p. 112, mentions a painting of this subject with almost the same dimensions that was in the posthumous sale of Troyon's works, 1866, no. 25 // J. K. Grant, *The Connoisseur*, xx (1908), p. 3.

EXHIBITED: Canton Art Institute (Ohio), 1946; The Society of the Four Arts, Palm Beach, 1962, *Paintings of the Barbizon School*, no. 46.

EX COLL.: Alexander Young, London; Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.



Going to Market

17.120.220

17.120.220

At the Salon of 1859 Troyon showed a picture entitled *Départ pour le Marché*, his last major work, and all the critics, including Alexandre Dumas, praised it for the radiance of its morning light. This success inspired him in 1860 to paint a smaller variant, which is our picture. Although the effect of light in ours is subtly handled, the whole is no more than a sugared adaptation of Millet. Another painting of similar composition was in the collection of Prince Troubetskoy, which was sold in Paris in 1862. (For the Salon picture, see A. Hustin, *C. Troyon*, c. 1898, pp. 24-26, pl. opp. p. 48.)

Signed and dated (at lower right): c. TROYON 1860.

Oil on canvas. H. 16⅞, w. 12⅞ in. (41 x 32.7 cm.).

EXHIBITED: Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 61.

EX COLL. Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.

Dupré

Jules Dupré. Born at Nantes in 1811; died at Isle-Adam (Seine-et-Oise) in 1889. Dupré was the son of a manufacturer of porcelain, and in his early youth, working in the factory of one of his uncles in Paris decorating plates, he came into contact with Diaz, Cabat, and Raffet. He subsequently studied painting under an Austrian, Jean Michel Diébolt, who was a follower of De Marne. He exhibited at the Salon for the first time in 1831, and two years later won a second-class medal and attracted the attention

of the press. He made a trip to England in 1834 and was impressed by the style of Constable, whose influence is evident in the view of Southampton that he sent to the Salon of 1835, where it brought him to the admiring attention of Delacroix. He had begun to associate with various young landscape painters of the group known as the painters of Barbizon, including Troyon, Daubigny, and especially Théodore Rousseau. Rousseau and Dupré traveled and worked together until 1849, when their friendship came to an end. Soon after this Dupré retired to Isle-Adam, north of Paris, often spending summers on the Channel coast. He returned from his retirement to Paris for a few years at the end of the seventies. In the latter half of his life he rarely showed his work, sending pictures to only four exhibitions after 1839.

The work Dupré did at the beginning of his career is of considerable value in the development of French landscape. Painting directly from nature, he had a special gift for seizing the poetic and lyrical aspects of the French countryside. After 1850, however, during the years when he worked alone and out of touch with his contemporaries, he constructed his pictures in the studio, depending on notes made from nature. The paintings of this period usually had for themes unusual effects of light, especially romantic sunsets, and were well organized but less original than his earlier ones.

The Hay Wagon

87.15.91

by Miss Wolfe in 1876 from the collection of the late William T. Blodgett.

Both in its general style and in its subject matter this picture reveals the influence of English painting, in particular of Old Crome. It is probable, therefore, that it dates not too far from 1835, when Dupré made a trip to England. It is perhaps the earliest of a number of pictures with the same composition, in the Louvre, the Wadsworth Atheneum (Hartford), and the Art Institute of Chicago. A replica in water color was acquired in 1850 by the collector Moreau-Nélaton. The Chicago picture, which bears the date 1856, is less directly inspired by English painting than ours and is more exact in its execution.

Signed (at lower left): *Jules Dupré.*

Oil on canvas. H. 14¼, w. 18⅞ in. (36.2 x 46.1 cm.).

REFERENCES: J. W. Mollet, *Corot, Daubigny, Dupré* (1890), p. 117, lists this picture, then in the collection of Miss Wolfe, among the principal works of the artist // *Catalogue of the Paintings in the Metropolitan Museum of Art* (1900), no. 481, tells that it was bought

EXHIBITED: Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 91; Art Gallery, Winnipeg (Canada), 1954, *French Pre-Impressionist Painters in the Nineteenth Century*, no. 66.

EX COLL.: [Durand-Ruel]; William T. Blodgett, New York (before 1876); Catharine Lorillard Wolfe (1876-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



Théodore Rousseau

Pierre Étienne Théodore Rousseau. Born in Paris in 1812; died at Barbizon in 1867. Rousseau's father was a tailor from the region of the Jura, and his mother belonged to a family of artists. His cousin Alexandre Pau de Saint-Martin, a specialist in landscape painting, gave him his first lessons in art. He also studied with other artists, but their academic approach rendered their teaching useless to him, for Rousseau from his boyhood had wished to paint from nature, and he soon devoted himself entirely to the independent study of landscape. Along with Diaz, Dupré, and other young artists, he made his debut at the Salon of 1831. Although his early pictures stirred up great controversy, they did not sell, and he was very poor. About 1836 he began to go to Barbizon to paint and soon settled there. He was joined by Diaz, Dupré, Millet, and other painters who worked there for brief periods. Millet became a close friend, especially in their later years. Rousseau led this free association of artists who were banded together only by their friendship and their common devotion to working from nature. He made several trips in the French provinces and in 1844, with Dupré, visited the region known as the Landes in the southwest of France, where he produced work of such penetrating observation and careful execution, that it could be compared to the landscapes of Hobbema and Philips Koninck.

Although Rousseau had exhibited again at the Salon of 1833 and the following year won a third-class medal, repeated rejections of his work made it plain that his intimate views of the French countryside failed to impress most of the Salon juries, who adhered strictly to the classical tradition as a standard for landscape painting. For many years, therefore, he did not submit his pictures, but in 1849 he began to exhibit again and won a first-class medal. At the World's Fair of 1855 he enjoyed a huge triumph and from that time on his landscapes were warmly appreciated by the French middle class, who found in them the same quality the seventeenth-century Dutch bourgeois had prized in the works of their artists—a selective, though accurate, presentation of unspoiled nature, for which the city dweller feels such longing.

The freshness and solidity of Rousseau's earliest studies from nature are altogether remarkable. Under the influence of Constable his somewhat detailed early style grew broader, and the subjects he chose, scenes along the seacoast of Brittany and Normandy, were the kind painted by Constable and Bonington. He also admired Claude and the seventeenth-century Dutch artists and made a careful study of their work. In Barbizon, perhaps through his close association with Dupré, his conception of landscape, till then sober and realistic, took on a tinge of romanticism. His special talent lay in his

extraordinary perception of the plasticity of forms bathed in bright sunlight. He loved old trees and made a point of stressing their dramatic silhouettes, his chiaroscuro giving his compositions a certain rhythm. At the end of Rousseau's life the idea of nature's vitality, which had always obsessed him, became movingly dominant in his painting, in which he sought to create striking effects of light and movement or of lonely silence. In spite of Rousseau's traditional handling of color his work was respected by the young Impressionists for its revelation of independence and uncompromising honesty. His many drawings have a surprisingly modern look.



31.100.133

A Village in a Valley 32.100.133

This picture, with its precise drawing and transparent technique, was painted early in the artist's career, probably about 1830. There are reflections in it of late eighteenth-century painting, especially the work of Jean Laurent Houel and Louis Gabriel Moreau the Elder; it also shows the influence of Bonington's water colors.

Signed (at lower left): *TH. Rousseau.*

Oil on canvas. H. $9\frac{1}{8}$, w. 16 in. (23.2 x 40.7 cm.).

REFERENCES: C. Aubry, in a letter (July

1962), suggests that this picture was painted in 1830 in the Auvergne // R. L. Herbert (verbally, 1963), dates it 1829-1830, probably before Rousseau's trip to the Auvergne; comments that the signature is a late one, probably added by Rousseau for an exhibition.

EX COLL.: [Boussod-Valadon, Paris]; [C. W. Kraushaar, New York]; Joseph F. Flanagan, Boston (sale, American Art Association, New York, Apr. 25, 1919, no. 118); [Kleinberger, New York, from 1919]; Michael Friedsam, New York.

THE MICHAEL FRIEDSAM COLLECTION. BEQUEST OF MICHAEL FRIEDSAM, 1931.

An Old Chapel in a Valley 03.28

This picture was probably painted about 1835. It shows the marked contrasts in tone that characterize Rousseau's early pictures and the opposition between a distinct foreground and a hazy lighter-toned background found in the more mature works.

Formerly called Landscape.

Signed (at lower left): *TH. Rousseau*.

Oil on wood. H. 10½, w. 13¾ in. (26.7 x 35.3 cm.).

REFERENCES: C. Aubry (in a letter, 1962), suggests that this picture may have been painted in 1830 in the Auvergne // R. L. Herbert (verbally, 1963), dates it in the mid-1830's.

EXHIBITED: Detroit Institute of Arts, 1950, *French Painting from David to Courbet*, no. 86.

EX COLL. Henry G. Marquand, New York (sale, American Art Association, New York, Jan. 23, 1903, no. 43).

PURCHASE, WOLFE FUND, 1903.



03.28

A River in a Meadow 25.110.52

According to Claude Aubry, who has made a close study of Rousseau, this picture was painted about 1839-1844.

Formerly called Landscape.

Signed (at lower left): *Th. Rousseau*.

Oil on canvas. H. 16¾, w. 26⅞ in. (42.5 x 66.4 cm.).

REFERENCES: T. Mullaly, *Apollo*, LXII (1955), ill. p. 47, fig. III // C. Aubry (in a letter, July 1962), dates this picture between 1839 and 1844 // R. L. Herbert, verbally (June 7, 1963), dates it in the late 1830's.

EXHIBITED: Witte Memorial Museum, San Antonio (Texas), 1931.

EX COLL.: [Knoedler, London, in 1907]; Collis P. Huntington, New York (from 1907).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.



25.110.52

A Meadow Bordered by Trees

11.45.5

The limpid light in this picture and the almost stereoscopic relief in the foliage are typical of the paintings Rousseau did around 1845, after his journey to the Pyrenees with Dupré. Claude Aubry, however, suggests that Rousseau painted it in the Loire Valley in 1839. Here, and in many of his landscapes done in the mid-forties, Rousseau has arranged the distant planes in parallel strips. This treatment, which he called "planimetric," was perhaps suggested to him by the works of such seventeenth-century painters as Philips Koninck.

Signed (at lower left): *TH. Rousseau*.

Oil on wood. H. 16¾, w. 24¾ in. (41.6 x 61.9 cm.).

REFERENCES: B. B[urroughs], *Met. Mus. Bull.*, VI (1911), p. 98, ill. p. 101 // C. Aubry (in a



11.45.5

letter, 1962), dates it 1839, places it in the Loire Valley // R. L. Herbert (verbally, 1963), dates it around 1845.

EXHIBITED: Detroit Institute of Arts, 1950, *French Painting from David to Courbet*, no. 87.

EX COLL.: [Goupil, Paris]; [Boussod-Valadon, Paris]; Robert Graham Dun, New York.

BEQUEST OF ROBERT GRAHAM DUN, 1911.

A River Landscape 43.86.7

The sharp delineation of the distant planes in this picture suggests that it is one of Rousseau's "planimetric" landscapes, painted around 1844-1848. But as the trees are composed in masses with relatively few luminous accents it is more likely that it was painted at a slightly later date, perhaps between 1848 and 1850.

Formerly called Landscape.

Signed (at lower left): *Th. Rousseau*.



43.86.7

Oil on wood. H. 16 $\frac{3}{8}$, w. 24 $\frac{7}{8}$ in. (41.6 x 63.2 cm.).

REFERENCE: C. Aubry (in a letter, 1962), dates this picture about 1850, suggests that it was composed from sketches made on a trip to the Loire in 1839.

EXHIBITED: The Society of the Four Arts, Palm Beach, 1962, *Paintings of the Barbizon School*, no. 43.

EX COLL.: [A Geneva dealer, until 1922]; [M. Knoedler, New York, 1922-1923]; Richard de Wolfe Brixey, New York.

BEQUEST OF RICHARD DE WOLFE BRIXEY, 1943.



17.120.219

The Edge of the Woods— Fontainebleau 17.120.219

In style this picture is like the *Sortie de la Forêt de Fontainebleau* in the Louvre (RF 827), which was commissioned by the French government in 1848 and shown at the Salon of 1850-1851. Around 1850 Rousseau occasionally abandoned his usual treatment of trees as compact masses and rendered foliage with effects of transparency.

Formerly called Fontainebleau.

Signed (at lower left): *TH. Rousseau*.

Oil on wood. H. 12 $\frac{5}{8}$, w. 16 in. (32.1 x 40.6 cm.).

REFERENCES: E. Clark, *The Art World and Arts and Decoration*, IX (1918), p. 209, ill. p. 208 // C. Aubry (in a letter, 1962), dates this picture about 1852.

EX COLL. Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.

Trees on the Riverbank 87.15.142

Catharine Lorillard Wolfe acquired this picture in Paris the year it was painted.

Formerly called A River Landscape.

Signed (at lower left): *TH. Rousseau*; dated (at lower right): 1852.

Oil on canvas. H. $8\frac{5}{8}$, w. $10\frac{3}{4}$ in. (21.7 x 27.3 cm.).



87.15.142

REFERENCE: C. Aubry (in a letter, 1962), suggests that this picture was composed from sketches made during a trip to the Loire in 1839.

EX COLL. Catharine Lorillard Wolfe, New York (from 1852).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Trees by a Pool 15.30.16

The notable aspects of this painting are the blunt, sure brush strokes and the deep jewel-like greens of the trees and grasses. Robert L.



15.30.16

Herbert, observing the way the pool is painted, convincingly dates the picture about 1852 (Ref., 1963).

Signed (at lower left): *TH. Rousseau*.

Oil on wood. H. 6, w. $9\frac{5}{8}$ in. (15.3 x 24.4 cm.).

REFERENCES: C. Aubry (in a letter, 1962), dates this picture about 1858 // R. L. Herbert (verbally and in a letter, 1963), ascribes it tentatively to Rousseau, observing that the vertical striations in the water are typical of his work for a short time about 1852 but mentioning the possibility that it could be by Dupré, imitating Rousseau.

EXHIBITED: Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 86.

EX COLL. Morris K. Jesup, New York.

BEQUEST OF MARIA DEWITT JESUP, 1915.

The Edge of the Woods at Monts-Girard 96.27

Rousseau began working on this picture in 1852 when part of the great forest of Fontainebleau, not far from Barbizon, was being cleared. He was bitterly opposed to the project and hoped to preserve in this painting the appearance of the old trees that were to be cut down. When he finished the picture two years later, he added the date to his signature, a thing he did rarely, which suggests that in this case he abandoned his usual rigorous self-criticism and considered his picture successful.

Late nineteenth-century critics also regarded it as one of his finest works. It combines the influence of Jacob van Ruisdael with that of the English painter Old Crome in a way that is striking and highly original.

Signed and dated (at lower left): *TH. Rousseau 1854*.

Oil on wood. H. 31½, w. 48 in. (80 x 121.9 cm.).

REFERENCES: E. Loudun, *Le Salon de 1855* (1855), p. 161, describes this picture // J. de la Rochenoir, *Le Salon de 1855* (1855), p. 65, describes it // A. Sensier, *Souvenirs sur Th. Rousseau* (1872), pp. 213f., asserts that the artist began it in 1852 to preserve the appearance of the old trees then being cut down at Monts-Girard // A. Wolff, *Cent Chefs-d'oeuvre* (1883), p. 104, no. 72, ill. opp. p. 64 (engraving) // A. Hoerber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 88 // G. Lanoë and T. Brice, *Histoire de l'école française de paysage* (1901), pp. 190, 272, list it among the paintings made between May 1852 and 1853.

EXHIBITED: Palais des Beaux-Arts, Paris, 1855, *Exposition Universelle* (Salon of 1855), no. 3934 (as Lisière des Monts-Gérard [*sic*], forêt de Fontainebleau); Galerie Georges Petit, Paris, 1883, *Cent Chefs-d'oeuvre*, no. 83 (lent by Defoer); Art Gallery Association, Civic Auditorium, Winnipeg (Canada), 1951, *European and American Painting*.

EX COLL.: Papeleu, Paris; General Goethals, Brussels (in 1872); Prosper Crabbe, Brus-

sels (?); Defoer, Paris (in 1883); William Schaus, New York (private collection; sale, American Art Association, New York, Feb. 28, 1896, no. 16).

PURCHASE, WOLFE FUND, 1896.

Sunset near Arbonne 25.110.4

The locale of this picture is a place near the edge of the forest of Fontainebleau, not far from Barbizon. The region, which is characterized by outcroppings of rock, scattered gray and white boulders, and strange, twisted trees, was a favorite with romantic painters, and also with Decamps, Cazin, Girardot, and Dagnan-Bouveret. Recent cleaning and the removal of repaints have restored the powerful dramatic effect of the picture and given it



25.110.4

back its original appearance of a broad sketch. It is probably one of Rousseau's later works, about 1855.

Signed (at lower right): *TH. R.*; (at lower left): *Th. Rousseau*.

Oil on wood. H. 25¼, w. 39 in. (64.2 x 99.1 cm.).

REFERENCES: *The Art Amateur*, XIX (Sept. 1888), p. 75, observes by comparison with an early engraving that certain areas of this picture have been repainted // B. Burroughs, *Met. Mus. Bull.*, XX (1925), p. 142 // C. Aubry (in a letter, July 1962), dates this picture about 1855 // R. L. Herbert, *Barbizon Revisited* (exhib. cat.), San Francisco, Toledo,



Cleveland, and Boston (1962-1963), pp. 48, 177, no. 100, ill. in color p. 59, believes that the "present surface of the painting dates from about 1865, but it was probably worked on over a period of many years" // M. T. Lemoyne de Forges, *Lieu dit Barbizon* (1963), ill. p. 27.

EXHIBITED: Metropolitan Museum, 1934, *Landscape Paintings*, no. 39; Palais National des Arts, Paris, 1937, *Chefs-d'oeuvre de l'art français*, no. 407; Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 25; Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 58; California Palace of the Legion of Honor, San Francisco, and Toledo Museum of Art, 1962; Cleveland Museum of Art, and Boston Museum of Fine Arts, 1963, *Barbizon Revisited*, no. 100.

EX COLL.: Robert Graves, Brooklyn (sale, American Art Association, New York, Feb. 11, 1887, no. 166); Collis P. Huntington, New York (1887-1925).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

A Path among the Rocks 14.40.814

According to the catalogue of an exhibition in which it appeared in 1867, this picture shows a rocky waste in the forest of Fontainebleau on a morning at the beginning of summer. The catalogue, based on information provided by Rousseau himself, gives it the date of 1861 (reprinted in P. Burty, *Maîtres et petits maîtres*, 1877).

Signed (at lower left): TH. Rousseau.



14.40.814

Oil on wood. H. 15, w. 23 $\frac{5}{8}$ in. (38.1 x 60 cm.).

REFERENCES: B. B[urroughs], *Met. Mus. Bull.*, IX (1914), pp. 253f., ill. // C. Aubry (in a letter, 1962), calls this picture a Fontainebleau scene, dates it 1850-1855 // R. L. Herbert (verbally, 1963), dates it 1861, identifying it with catalogue no. 95 in the 1867 exhibition of Rousseau's works.

EXHIBITED: Galerie du Cercle de la rue de Choiseul, Paris, 1867, *Les Études peintes de Th. Rousseau*, no. 95 (as *Matinée de commencement d'été, dans la forêt de Fontainebleau*, 1861, 38 x 60 cm., on wood).

EX COLL.: Laurent-Richard (sale, Hôtel Drouot, Paris, May 23-25, 1878, no. 63); William Schaus, New York (private collection; sale, American Art Association, New York, Feb. 28, 1896, no. 8); Benjamin Altman, New York (from 1896).

BEQUEST OF BENJAMIN ALTMAN, 1913.

The Forest in Winter at Sunset

11.4

This large picture may be regarded as Rousseau's most important work. He began it in the winter of 1845-1846, when he spent some time at Isle-Adam with his friend Jules Dupré, and worked on it at intervals for the rest of his life. It is not, however, a scene from the region of Isle-Adam but a recollection of a deep wood in Bas-Bréau in the forest of Fontainebleau. Rousseau concerned himself less in this picture with recording the appearance of the place than with expressing its poetic quality. He aimed at creating an imposing vision of the life of growing things, indestructible in their chaotic vitality and old as the earth itself, majestically dwarfing humanity, symbolized by the two old peasant women bent beneath their bundles of faggots. This forest scene may therefore be regarded as Rousseau's artistic legacy and the summation of his beliefs about man and nature.

An oil study belonged in 1891 to the English collector J. S. Forbes, and there is also a



11.4

large charcoal study in the Louvre (ill. in D. C. Thomson, *The Barbizon School*, 1891, p. 108; *La Société des Amis du Louvre, ses dons au Musée 1897-1922* [1922], p. 37, no. 60, pl. 33).

Formerly called Winter Sunset—Forest of Fontainebleau.

Signed (at lower left): TH. Rousseau.

Oil on canvas. H. 64, w. 102 $\frac{3}{8}$ in. (162.6 x 260 cm.).

REFERENCES: T. Thoré [W. Bürger] (1847), quoted by Sensier (Ref., 1872), p. 159, praises a landscape, probably this picture, exhibited at the Foyer de l'Odéon // A. Sensier, *Souvenirs sur Th. Rousseau* (1872), pp. 154f., considers this picture one of the most poetic and personal by Rousseau, says that it was begun at Isle-Adam (in winter 1845-1846) and was inspired by the artist's memory of Bas-Bréau; and p. xiii, mentions it in a lecture on landscape delivered at the galleries of Durand-Ruel in 1870 // E. Chesneau, in the introduction to the *Catalogue des tableaux modernes formant la collection d'un amateur* [Edwards],

Hôtel Drouot, Paris, Feb. 24, 1881, p. vi, praises it // G. Lanoë and T. Brice, *Histoire de l'école française du paysage* (1901), pp. 186, 271, note that the picture was begun in the spring of 1846 at Isle-Adam, say that the artist continued to work on it throughout his life // P. Dorbec, *Théodore Rousseau* (1910), p. 84, ill. p. 29 (charcoal study) // B. B[urroughs], *Met. Mus. Bull.*, vi (1911), p. 40, observes that such subjective expression is unusual in Rousseau's work // L. Venturi, *Les Archives de l'impressionnisme* (1939), II, p. 167, quotes Durand-Ruel's statement that Rousseau considered this his major work and would not sell it at any price during his lifetime, and gives Durand-Ruel's account of his ownership of the painting from 1868 to 1887 (pp. 163f., 210f., Durand-Ruel's explanation of his association with Brame and his arrangements for the sale in 1881 of a group of paintings he had made over to Edwards as collateral for a loan) // C. Aubry (in a letter, 1962), dates this picture between 1845 and 1850 // R. L. Herbert, *Barbizon Revisited* (exhib. cat.), San Francisco, Toledo, Cleveland, and Boston (1962-1963), p. 29; and in a letter (1963),

states that this picture was exhibited in 1847 and commented upon by Thoré.

EXHIBITED: Théâtre de l'Odéon, Paris, 1847 (this exhibition included a landscape by Rousseau, probably ours; see Ref., Thoré, 1847, above).

EX COLL.: Estate of Rousseau (posthumous sale, Hôtel Drouot, Paris, Apr. 27, 1868, no. 52, dated 1845-1866); [Durand-Ruel, Paris, from 1868]; Edwards, Paris (sale, *Collection*

d'un amateur, Hôtel Drouot, Paris, Feb. 24, 1881, no. 52); [Durand-Ruel, Paris, 1881-1887]; [American Art Association, New York, 1887-1892; sale . . . of the collections of the American Art Association . . . to settle the estate of R[ichard] Austin Robertson, American Art Association, New York, Apr. 7-8, 1892, no. 155]; P. A. B. Widener, Ashbourne, near Philadelphia (1892-1911; Cat., 1900, no. 97).

GIFT OF P. A. B. WIDENER, 1911.

Jacque

Charles Émile Jacque. Born in Paris in 1813; died there in 1894. Jacque got his only real training during a brief apprenticeship to an engraver of maps. The many prints that he made, especially during the first half of his career, are at least equal in importance to his painting. After six years of military service and a visit to the Low Countries he spent two years in England designing woodcuts for illustrations. Returning to Paris he continued working as an illustrator, contributing some caricatures to *Charivari*. He made his debut at the Salon in 1845 with an etching, showed his first painting there three years later, and won medals in 1861 and 1864. Between 1849 and 1854 he lived at Barbizon, where Rousseau and Millet were his friends, the latter exerting a considerable influence on the development of his style as a painter. His interest in animals, especially sheep and poultry, evident in the subject matter of his pictures, also led him to studies in animal husbandry and to the composition of a book called *The Poulterer*.

Jacque was a very successful artist, and his work, which is largely derived from Dutch painting, was especially appreciated in the United States.



The Sheepfold

97.40

The shepherd in this painting reflects the influence of Millet. But the hard, accurate lighting is very typical of Jacque's own style, which is characterized by a descriptive and truthful realism that made him the least poetic of the Barbizon group of painters. A

painting similar to this, but smaller in size, was once in the Manceaux collection (sale, Hôtel Drouot, Paris, Dec. 19, 1912, no. 38, ill.).

Signed and dated (at lower left): *Ch. Jacque/1857.*

Oil on wood. H. 18 $\frac{1}{8}$, w. 36 $\frac{1}{8}$ in. (46 x 91.8 cm.).

EX COLL. Samuel P. Avery Jr., New York.
PURCHASE, WOLFE FUND, 1897.

A Shepherdess and Her Sheep

36.162.3

This picture is a good example of Jacque's strongest manner. The figure, as in the Museum's other picture by the same artist, shows the influence of Millet. The fresh color and the fluttering brush stroke were inspired by Diaz, though they do not achieve his solidity.

Signed (at lower left): *Ch. Jacque.*

Oil on canvas. H. 32, w. 25 $\frac{1}{2}$ in. (81.3 x 64.8 cm.).

EXHIBITED: Joslyn Memorial, Omaha, 1939;
Canton Art Institute (Ohio), 1944.



36.162.3

EX COLL.: Liebig and Frémyn, Paris (sale, Hôtel Drouot, Paris, Apr. 8, 1875, no. 39, called *Moutons au pâturage*, bought in); [Chevalier]; Susan P. Colgate, New York.

BEQUEST OF SUSAN P. COLGATE, IN MEMORY OF ROMULUS R. COLGATE, 1936.

Millet

Jean François Millet. Born at Gruchy (Manche) in 1814; died at Barbizon in 1875. Millet came from a family of peasant farmers, and though he was widely read and a sophisticated artist, his entire life reflects his origins and is pervaded by the atmosphere of the French countryside. As a child he made competent drawings and got his first lessons from provincial artists in Cherbourg. He then went to Paris and studied with the romantic painter Paul Delaroche. The teaching of this eclectic artist, however, was antipathetic to the thoughtful and individualistic young Millet, who soon began to work independently, frequenting the informal Académie Suisse. At this time he produced imitations of eighteenth-century pictures, for which there was a certain market, as well as genre scenes and portraits, that were not as yet very successful. About

1841 he began to paint likenesses that reveal him as a strong and penetrating portraitist. His technique broadened, and the painting of Oedipus that he showed at the Salon of 1847 astonished the critics with the boldness of its execution and the new pastoral conception of mythology displayed in it.

In 1849 Millet left Paris to settle in Barbizon, where he became one of the most important in the group of artists who devoted themselves to the peasant and the land. In the work that he did from the sixties on he was increasingly preoccupied with effects of light that idealized both figures and landscape. Although his attitude could not be called romantic, like Rousseau he sometimes stressed in his paintings a dramatic relationship between man and nature. About this time he began to use pastels, which perhaps accounts for the increasing flexibility of his technique and his use of somewhat less somber colors.

Although early in his career Millet had been largely misunderstood by his contemporaries, he enjoyed great success during the last decade of his life. He received a medal at the Salon of 1864, and from then on rich middle-class patrons gave him commissions and bought his works. During the war of 1870 he retired to Cherbourg, and there, in his native Normandy, he painted some of his most important pictures. After the war he returned to Barbizon. The year before his death the French government, through the Administration of Fine Arts, asked him to decorate the Pantheon with a series of idyllic and decorative scenes from the life of Saint Genevieve. Millet died before he could make more than a few sketches, and the commission was subsequently given to Puvis de Chavannes. Soon after his death Millet's pictures were in extraordinary demand, and in 1889 at the Secrétan sale the *Angelus* fetched the high price of 800,000 francs.

According to his brother Pierre, Millet did not paint out of doors but worked almost entirely in the studio (*Century Magazine*, 47, 1893-1894, p. 910). Drawing rather than color was the most characteristic aspect of his work. His broad and telling stroke defined form with simplicity and power. Like his friend Daumier, Millet drew inspiration from the works of Michelangelo, extracting from them the elements of his unified expressive style. The classical order in his compositions shows how deeply he was indebted to Poussin. Combining these two influences, the art of Millet achieved a monumental quality. Its character was also determined by his literary culture, for Millet admired Roman bucolic poetry and in his pictures transferred its essence into the idiom of the French peasant and his countryside. Although unperceptive critics accused Millet of being a revolutionary who glorified poverty and lowliness, he was not, in fact, concerned with socialism. Only a small group recognized the true qualities of his style and subject matter or saw the originality of his conception of rural life, which resembled neither the pastoral tradition of the eighteenth century nor the vociferous social creed of Courbet. Millet in his great pictures presented the theme of labor in the fields with an almost biblical simplicity, interpreting it as a poem with universal significance. Not since the time of the elder Bruegel had there been such an image of

peasant life ennobled by rugged grandeur. Finally, Millet was one of the greatest draughtsmen of the nineteenth century, and the power of his drawing made a deep impression on later artists, on Pissarro, and especially on Vincent van Gogh, who responded also to the solemn feeling that imbues Millet's landscapes.



15.30.24

Garden Scene

15.30.24

Millet painted this picture during the months in 1854 that he spent visiting his birthplace in the commune of Gréville, near Cherbourg. It shows the village of Gruchy with the sea in the background. The houses and the peasant costumes are typical of Normandy. In style the painting resembles other works that he made during this visit.

Signed (at lower right): *J. F. Millet.*

Oil on canvas. H. $6\frac{3}{4}$, w. $8\frac{3}{8}$ in. (17.1 x 21.3 cm.).

REFERENCE: R. L. Herbert (in a letter, 1962), observes that this picture was undoubtedly painted in Gréville in 1854.

EX COLL. MORRIS K. JESUP, New York.

BEQUEST OF MARIA DEWITT JESUP, 1915.

A Woman with a Rake

38.75

This painting corresponds closely with the *Râteleuse* (Raker), one of the woodcuts in a series representing ten different kinds of field work that Lavieille engraved after Millet and

published in *Illustration* in 1853 (Feb. 7). There is a preparatory line drawing of the subject in black chalk on tracing paper in the Louvre.¹ Two drawings in the Louvre for the woman's hands holding the rake, which can be dated about 1851,² may have been made in preparation for the painting and suggest that Millet was already thinking about doing our picture and had perhaps begun it. According to R. L. Herbert the style of the painting would indicate that it was finished about 1856 or 1857. This is the date assigned in the Millet sale catalogue to a black crayon drawing³ said there to have been made for the painting *Une Faneuse*⁴ and also the probable date of a pastel or water color of the subject, which in 1939 was still in the Vanderbilt collection in New York.⁵

In January of 1860 Millet wrote to his friend Alfred Sensier that he had almost finished a little picture of a "*râteleuse*" that he planned



38.75

to take to Paris the following day.⁶ He probably was not referring to our painting but to another version, narrower in relation to height, of which only a photograph exists.⁷ Early in the same year, 1860, a "faneuse," presumably ours, with the same dimensions and form of signature, was lent to an exhibition at Martinet's gallery in Paris by a collector named Feydeau.

Signed (at lower right): *J. F. Millet*.

Oil on canvas. H. 15 $\frac{5}{8}$, w. 13 $\frac{1}{2}$ in. (39.7 x 34.3 cm.).

Notes: 1. R. F. 5649, ill. in J. Guiffrey and P. Marcel, *L'Inventaire Général des dessins du Musée du Louvre*, x (n.d.), pp. 112f., no. 10371 (RF5649), where this sketch is wrongly associated with *La Brûleuse d'herbe*, 1860. 2. G. Rouchès and R. Huyghe, *Cabinet des Dessins, Musée du Louvre, Catalogue Raisonné* (1938), p. 4, nos. 10583 and 10584 (RF 11196 and 11197), on back of sketch for *Le Vigneron* of 1851. 3. Hôtel Drouot, Paris, May 10-11, 1875, no. 156. 4. Although a "râteuse" and a "faneuse" perform different kinds of raking, they are often interchanged in the titles of pictures. 5. E. Strahan, *Mr. Vanderbilt's House and Collection* (1883-1884), iv, p. 52 (hand-colored plate). 6. A. Sensier, *J.-F. Millet* (1881), p. 205, quotes the letter, dated Jan. 27, 1860. 7. A photograph in the Witt Reference Library in London and another in the archives of the old firm of Boussod-Valadon in Paris on which are noted the dimensions 38.5 x 26 cm., record a version of the painting close to ours, of which the whereabouts are not known. Allowing for slight inaccuracy in the dimensions, this lost picture may be the one called *Faneuse dans une prairie*, which was 32 x 23 cm. and appeared in the sales of the collections of Alfred Sensier (Hôtel Drouot, Paris, Dec. 10, 1877, no. 55) and John W. Wilson (Hôtel Drouot, Mar. 14-16, 1881, no. 171).

REFERENCES: Z. Astruc, *Le Salon Intime* (1860), p. 68, in a review of the exhibition at Martinet's Gallery, 26 Boulevard des Italiens, describes a *Faneuse* (probably this picture) as

a "masterpiece of light and feeling" // T. Gautier, *Gaz. des B.-A.*, v (1860), praises the *Faneuse* and other pictures by Millet in this exhibition for their truth, tenderness, and deep feeling // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], 1, p. 156, praises this picture, then in the collection of Mrs. A. E. Borie, Philadelphia // E. Moreau-Nélaton, *Millet raconté par lui-même* (1921), II, pp. 70, 78 // J. L. Allen, *Met. Mus. Bull.*, xxxiii (1938), p. 147, ill., dates it about 1870 // *Apollo*, xxviii (1938), pp. 140f., ill. // R. L. Herbert (in a letter, 1962), suggests that it was begun about the time of the engraving in 1852 and finished about 1856-1857, gives information about the other versions and studies.

EXHIBITED: 26 Boulevard des Italiens, Paris, 1860, *Tableaux . . . tirés de collections d'amateurs*, no. 269 (as *La Faneuse*, 39 x 33 cm., lent by Feydeau; probably this picture); Baltimore Museum of Art, 1938, *Labor in Art*, no. 70; J. B. Speed Museum, Louisville, University of Wisconsin, Madison, and Colorado Springs Fine Arts Center, 1948-1949, *Old Master Paintings*, traveling exhibition from the Metropolitan Museum; Detroit Institute of Arts, 1950, *French Painting from David to Courbet*, no. 110.

EX COLL.: Probably Feydeau, Paris (in 1860); [Durand-Ruel, Paris]; unknown private collector (sale, Hôtel Drouot, Paris, May 8, 1867, no. 41); Mr. and Mrs. A. E. Borie, Philadelphia; Erwin Davis, New York (sale, Ortgies, New York, Mar. 19-20, 1889, no. 140); Alfred Corning Clark, New York (from 1889); Stephen Carlton Clark, New York.

GIFT OF STEPHEN C. CLARK, 1938.

Calling the Cows Home 50.151

This picture can probably be identified with one in the sale of the contents of Millet's studio after his death in 1875 (no. 42), to which it corresponds exactly in description and dimensions. Sensier believed that the picture in the sale was the one Millet had been working on in 1872 when he described it in a

letter to Sensier as little more than a sketch, showing a herdsman blowing his horn to call the cows home at evening. It was probably this same picture of a cowherd that Wyatt Eaton saw in Millet's studio in the early autumn of 1873 and described as very thinly painted in transparent colors over an outline drawn in ink with a large reed pen, clearly the technique of the Museum's picture.

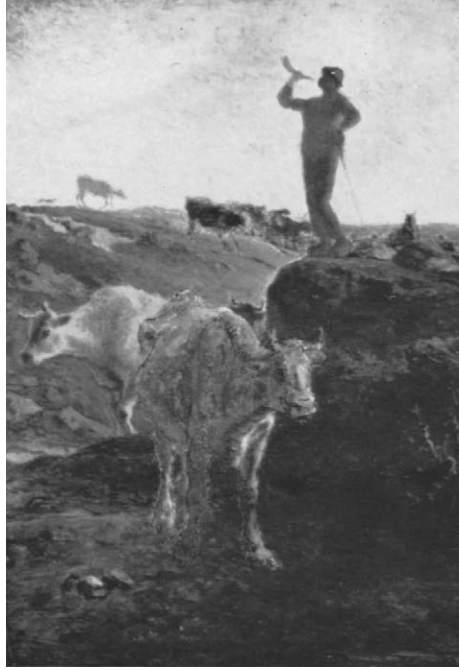
Millet seems to have begun working on this composition many years before. A charcoal drawing with our composition¹ is dated by Robert L. Herbert on stylistic grounds about 1857-1858. This drawing may have been one of the three in the posthumous sale which, according to the catalogue, were made "for the picture" and were dated there 1857.² In 1866 Millet made another version of the composition in pastel for his patron Émile Gavet, who had a special predilection for that medium.³ He made another pastel in 1866, horizontal in form, with the hillock and herdsman at the left of the picture and a flock of sheep at the right.⁴

Signed (at lower left): *J. F. Millet.*

Oil on wood. H. 37¼, w. 25½ in. (94.6 x 64.7 cm.).

Notes: 1. G. Geffroy and A. Alexandre, *Corot and Millet* (1903), pl. M10. 2. Hôtel Drouot, Paris, May 10-11, 1875, nos. 159, 160, 197. 3. Ref., Moreau-Nélaton, 1921, III, p. 7, fig. 221. 4. *ibid.*, fig. 224.

REFERENCES: A. Sensier, *La Vie et l'oeuvre de J.-F. Millet* (1881), p. 349, cites Millet's comment in a letter to Sensier, Aug. 6, 1872, about a sketch which Sensier identifies with no. 42 in Millet's posthumous sale (the Museum's painting) // C. C. Cook, *Art and Artists of our Time* [c. 1888], I, pp. 248f. // W. Eaton, in *Modern French Masters* (ed. J. C. Van Dyke, 1896), p. 183 // E. Moreau-Nélaton, *Millet raconté par lui-même* (1921), III, p. 86, quotes the comment mentioned above in the letter to Sensier // R. L. Herbert (in a letter, 1962), catalogues the picture and gives information about the pastel and the published charcoal drawing.



50.151

EXHIBITED: The Society of the Four Arts, Palm Beach (Florida), 1962, *Paintings of the Barbizon School*, no. 39.

EX COLL.: Estate of Millet (posthumous sale, Hôtel Drouot, Paris, May 10-11, 1875, no. 42); Sidney Dillon, New York; Mrs. Arthur Whitney, Mendham, New Jersey.

GIFT OF MRS. ARTHUR WHITNEY, 1950.

Autumn Landscape with a Flock of Turkeys

17.120.209

In a public sale in Marseilles in 1874, while Millet was still alive, this painting was catalogued with the title *Autumn*, but very soon after, when it was in an American private collection, it was called *The Turkey Keeper*. The delicate technique in which the picture is painted and the melancholy poetry of the scene suggest a date between 1870 and 1874.

A sketch of the whole composition and five other drawings for details belonged to the Leicester Galleries in London in 1961. R. L.



17.120.209

Herbert dates these preparatory studies about 1868–1870.

Formerly called *Autumn*.

Signed (at lower right): *J. F. Millet*.

Oil on canvas. H. 31 $\frac{7}{8}$, w. 39 in. (81 x 99.1 cm.).

REFERENCES: E. Durand-Gréville, *Gaz. des B.-A.*, xxxvi (1887), p. 73, mentions this picture, calling it the *Turkeys* (*Les Dindons*), among those he had seen in the collection of Charles Dana // I. D. Fletcher (in a letter, 1899), states that this is the same plain outside of Barbizon that Millet represented in *The Angelus* // L. Soullié, *Jean-François Millet (Les Grands Peintres dans les ventes publiques, II)* (1900), p. 51 // E. Clark, *The Art World and Arts and Decoration*, ix (1918), p. 207 // R. L. Herbert (in a letter, 1962), describes six drawings for this picture seen at the Leicester Gal-

leries, London, in 1961; dates the painting about 1870–1874 and the sketches about 1868–1870.

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 6 (as *The Turkey Guardian*, lent by Charles A. Dana); American Art Galleries, New York, 1889–1890, *The Works of Antoine-Louis Barye . . . His Contemporaries and Friends*, no. 614 (as *The Turkey Keeper*, lent by Charles A. Dana); Fogg Art Museum, Cambridge (Mass.), 1929, *French Painting of the Nineteenth and Twentieth Centuries*, no. 63; Metropolitan Museum, 1934, *Landscape Paintings*, no. 44; Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 21.

EX COLL.: M. M . . ., Marseilles (sale, Hôtel Drouot, Paris, April 30, 1874, no. 49, as

l'Automne, 82 x 100 cm.); Charles A. Dana, New York (by 1883, until 1898; sale, American Art Association, New York, Feb. 25, 1898, no. 591); [Hermann Schaus, New York, in 1898]; Mr. and Mrs. Isaac D. Fletcher, New York (from 1898).

BEQUEST OF ISAAC D. FLETCHER, 1917.

Haystacks—Autumn

60.71.12

In April of 1868 Millet received a commission to paint four pictures of the seasons for Frédéric Hartmann, an industrialist from Munster in the Vosges region, whose patronage he had hoped for as much as a decade earlier. Although Millet immediately ordered four canvases and began to receive payments in advance, he delayed many years in carrying out the project. The series was still incomplete when he died in 1875, leaving the picture representing Winter in the state of a sketch (National Museum of Wales, Cardiff). The Spring, now in the Louvre, had been finished, or all but finished, in May 1873, and during the following year

he brought to the same point the picture of The Buckwheat Thrashers (*Les Batteurs de Sarrasin*) now in the Boston Museum, and our painting, which he called The Haystacks (*Les Meules*) (Ref., Moreau-Nélaton, 1921, III, figs. 282-285).

It is not certain whether our painting represents summer or autumn. Moreau-Nélaton called it summer, but the compiler of the catalogue of the Hartmann sale in 1881 referred to it as a "November scene." Indeed the general tonality of the landscape with its lowering cloudy sky suggests the fall. In ordering the canvases Millet specified that three of them should have a prepared ground of dark pinkish lilac (*lilas rose foncée*) and the fourth of yellow ochre (Ref., Sensier, 1881, p. 311); ours is painted on a lilac ground.

The American painter Will Low, who saw our picture in Millet's studio in the summer of 1874, records that in the year before the artist had shown him in a pocket-sized notebook a pencil drawing of three haystacks that had served as preparation. In the trade in London

60.71.12



in 1961 there were two other drawings in brown chalk, one of the entire composition and one of the haystacks. There is also a pastel version of our picture, made for Émile Gavet, which is identical to it in composition and was apparently done in 1869 (in the Mesdag Museum, The Hague; Ref., Moreau-Nélaton, 1921, III, p. 50, fig. 255).

Signed (at lower right): *J F Millet*.

Oil on canvas. H. 33½, w. 43⅜ in. (85.1 x 110.1 cm.).

REFERENCES: A. Sensier, *J. F. Millet* (1881), pp. 311, 360, 362, quotes the letter from Millet of April 17, 1868, that specifies dimensions and preparation of the canvases to be ordered for the four pictures for M. Hartmann and another letter of March 18, 1874, telling that he had nearly finished this picture, which he called *The Haystacks (Les Meules)* // W. Low, *McClure's Magazine*, VI (May 1896), p. 508, states that Millet, in the summer of 1873, showed him a small pencil sketch of the outline of the three haystacks and told of beginning the painting itself at home from studies made directly from nature; mentions seeing the painting itself the following year // L. Soullié, *Jean-François Millet (Les Grands Peintres aux ventes publiques, II)* (1900), p. 53 // E. Moreau-Nélaton, *Millet raconté par lui-même* (1921), III, pp. 40f., 91, 97, 102, 117, 162, fig. 283, considers this picture a representation of summer, dates it about 1869-1874, tells in detail of the commission by Hartmann, and quotes letters charting Millet's progress with the picture // *Le Figaro artistique*, III (Apr. 8, 1926), p. 413, ill., as *Sheep Grazing in Autumn*

(*Moutons paissant à l'automne*) // P. Jamot, in *La Peinture au Musée du Louvre* (1929), I, XIX Siècle, pt. 2, p. 48, discusses the Hartmann commission, mentioning Millet's earlier treatments of the theme of four seasons // R. L. Herbert (in a letter, 1962), states that it represents autumn; dates it 1865-1874, observing that on stylistic grounds it would seem to have been begun earlier than 1869, possibly even before Hartmann gave the commission, supplies information about the other pictures in the series, the pastel, and the studies.

EXHIBITED: École des Beaux-Arts, Paris, 1887, *J.-F. Millet*, no. 55 (*L'Automne*, lent by Mme Sanson-Davillier [sic]); Exposition Universelle, Paris, 1889, *Exposition Centennale de l'art français*, no. 521 (as *Les Meules*, lent by Mme Hartmann); Galerie Georges Petit, Paris, 1892, *Cent Chefs-d'oeuvre*, no. 122 (lent by Mme Samson-Davilliers).

EX COLL.: Frédéric Hartmann, Munster (from 1874; sale, Paris, May 7, 1881, no. 6, as *Les Meules*, a *November Scene*, ill., probably bought in); Mme Samson-Davilliers (Mme Hartmann, née Samson-Davilliers, resumed her maiden name when her husband died; sale, "dépendant des Successions Hartmann," Hôtel Drouot, Paris, May 6, 1909, no. 2, ill., to M. Le Roy); [E. Le Roy et Cie., Paris, 1909-1910]; [Knoedler, New York, 1910-1911]; C. K. G. Billings, New York (1911-1926; sale, American Art Association, New York, Jan. 8, 1926, no. 17, to Thomas Williams, probably agent for Mrs. Timken); Mrs. William E. Timken, New York (from 1926).

BEQUEST OF LILLIAN S. TIMKEN, 1959.

Daubigny

Charles François Daubigny. Born in Paris in 1817; died there in 1878. Daubigny, who came from a family of painters, received his first instruction in art from his father, Edmé François Daubigny, a painter of traditional landscapes in the classical style of Jean Victor Bertin. When young Daubigny was seventeen he made a trip to Italy,

where he visited Rome, Florence, and Naples. Upon returning to Paris, he worked as a restorer of pictures at the Louvre and also earned money decorating candy boxes. For more than a decade he was obliged to make his living as a graphic artist, providing quantities of illustrations for books and magazines and publishing in 1850 and 1851 two albums of etchings. Meanwhile, however, after a brief period of studying painting with Delaroche, who taught him to assemble eclectic compositions, he made his debut at the Salon in 1838. After 1840 he stopped making these pastiches and also abandoned the synthetic, meticulous landscape style he had learned in his youth, and under the influence of the painters of Barbizon began to paint directly from nature. In 1848 he received a second-class medal at the Salon, which resulted in sales of his remarkably individual landscapes and thereby gave him the means to travel about France. In 1853 he was awarded a first-class medal and had the honor of seeing one of his pictures sold to Louis Napoleon.

Daubigny, preceding Monet by several years, set up a studio in a rowboat. In this floating atelier that he called *le botin*, he made long trips on the rivers of France, exploring the Seine, the Marne, and the Oise and often stopping at Auvers. He was one of the first artists to paint in this neighborhood, which soon rivaled Barbizon as a favorite spot for landscapists and later attracted the Impressionists and Vincent van Gogh. In 1860 Daubigny settled at Auvers, and Corot and Daumier visited him there. At this time he was painting two kinds of landscape, very careful ones carried out with precise and delicate brush strokes, which he intended for public exhibition, and others with a broader and more direct technique, which he considered rapid studies. These sketches were the works that the young Impressionists were to find admirable. During the war years of 1870–1871 he visited Holland and spent some time in London, where he befriended Monet, who had also taken refuge there. From this time on Daubigny's brush stroke and his lighter color seem to reflect the influence of Impressionism. Like Boudin he was constantly preoccupied with water, sky, and reflections of light. Without becoming a genuine Impressionist he made definite advances in that direction.

One of the most original and strongest of the Barbizon painters, Daubigny was subjected to persistent critical hostility. His best works were the landscapes he composed at the peak of his career in the sixties, pictures that display great energy, seriousness, and lyrical feeling. In his last years he produced in profusion paintings intended for sale, which are marred by monotony of theme and evidences of haste. The long series of pictures by Daubigny in the Museum very clearly illustrates his evolution over a period of twenty years.

Gobelle's Mill at Optevoz 11.45.3

This painting shows the same scene as one by Daubigny in the Philadelphia Museum, but with noticeable differences in the condition of the main building and in the size of the

trees, which are taller in our painting. The Philadelphia picture is thought to have been based on sketches made in 1852 (Ref., Herbert, 1962–1963, fig. 22) but bears the date 1857, by which time the trees and the buildings might conceivably have come to look as

they do in this Museum's picture, which was possibly also painted in 1857. The Museum also owns a drawing with the same subject called *The Valley Farm*, which may have been made in preparation for the painting.

Formerly called *Evening*.

Signed (at lower left): *C. Daubigny*.

Oil on canvas. H. 22¾, w. 36½ in. (57.8 x 92.7 cm.).

REFERENCES: B. B[urroughs], *Met. Mus. Bull.*, VI (1911), pp. 98f., ill. // J. Rewald, *The History of Impressionism* (1946), ill. p. 92; (revised and enlarged edition, 1961), ill. p. 104 // R. L. Herbert, *Barbizon Revisited* (exhib. cat.), San Francisco, Toledo, Cleveland, and Boston (1962-1963), p. 109, no. 22, calls it the best-known version of the subject.



64.149.7

EX COLL.: Samuel T. Haas; [Wildenstein, New York]; Mary V. T. Eberstadt, New York.

GIFT OF MARY V. T. EBERSTADT, SUBJECT TO A LIFE ESTATE IN THE DONOR, 1964.



11.45.3

EXHIBITED: Metropolitan Museum, 1934, *Landscape Paintings*, no. 41.

EX COLL. Robert Graham Dun, New York.

BEQUEST OF ROBERT GRAHAM DUN, 1911.

Landscape on a River 64.149.7

In 1863, the year in which this picture was painted, Daubigny is known to have traveled in his studio boat on the Seine and its tributary the Oise. Undoubtedly this painting records a site on one of these famous rivers.

Signed and dated (at lower right): *Daubigny 1863*.

Oil on wood. H. 8¼, w. 15 in. (20.4 x 38.1 cm.).

The Banks of the Oise 14.40.815

For some time before he settled at Auvers Daubigny had been painting the scenery of the Oise valley. A picture called *The Banks of the Oise*, shown at the Salon of 1859,¹ was such a success that during the rest of his career he received requests for paintings of the same subject. Landscapes showing the Oise are accordingly very common among Daubigny's works, and the Museum owns two others (see below). Those painted in the sixties are superior in their delicacy of touch to similar landscapes of the seventies, which are often dully repetitious. This painting, signed and dated 1863, is one of Daubigny's best works and was in two important Paris exhibitions before the turn of the century.

Signed and dated (at lower left): *Daubigny 1863*.



14.40.815

Oil on wood. H. $14\frac{3}{4}$, w. $26\frac{3}{8}$ in. (37.5 x 67 cm.).

Note I. E. Moreau-Nélaton, *Daubigny* (1925), fig. 50.

REFERENCES: J. W. Mollet, *Corot, Daubigny, Dupré* (1895), p. 113, lists this painting among the principal works by Daubigny // B. B[urroughs], *Met. Mus. Bull.*, ix (1914), p. 253.

EXHIBITED: Exposition universelle internationale, Paris, 1889, *Exposition centennale de l'art français*, no. 224 (lent by H. Vever); Galerie Georges Petit, Paris, 1892, *Cent Chefs-d'oeuvre*, no. 69 (lent by H. Vever); Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 59; The Society of the Four Arts, Palm Beach, 1962, *Paintings of the Barbizon School*, no. 17.

EX COLL.: Duncan, Paris; Henri Vever, Paris (by 1889—until 1897; sale, Galerie Georges Petit, Paris, Feb. 1–2, 1897, no. 34); Benjamin Altman, New York.

BEQUEST OF BENJAMIN ALTMAN, 1913.

A River Landscape with Storks

14.40.818

This is one of Daubigny's finer landscapes, transparent and fresh. In its spontaneity of



14.40.818

touch it resembles the work of Jongkind, and the liveliness of its tone recalls the style of Diaz.

Signed and dated (at lower left): *Daubigny 1864*.

Oil on wood. H. $9\frac{1}{2}$, w. $17\frac{5}{8}$ in. (24.1 x 44.8 cm.).

REFERENCE: B. B[urroughs], *Met. Mus. Bull.*, ix (1914), p. 253, ill. p. 255.

EX COLL.: William Schaus, New York (sale, American Art Association, New York, Feb. 28, 1896, no. 7); J. C. Farrington; Mrs. S. D. Warren, New York (sale, American Art Association, New York, Jan. 8–9, 1903, no. 69); [M. Knoedler, New York]; Benjamin Altman, New York.

BEQUEST OF BENJAMIN ALTMAN, 1913.

On the Banks of the Oise 64.149.6

This is probably another of Daubigny's many immensely popular views of the tranquil countryside through which the Oise flows. See *The Banks of the Oise*, above, and *The Oise—Early Morning*, below.



64.149.6

Signed and dated (at lower right): *Daubigny 1864*.

Oil on wood. H. $8\frac{3}{4}$, w. $15\frac{1}{2}$ in. (22.2 x 39.4 cm.).

EX COLL.: Samuel T. Haas; [Wildenstein, New York]; Mary V. T. Eberstadt, New York.

GIFT OF MARY V. T. EBERSTADT, SUBJECT TO A LIFE ESTATE IN THE DONOR, 1964.

Portejoie on the Seine 30.95.275

The treatment of the sky in this small landscape reflects the work of the English artist Constable. The place represented is also the subject of a red chalk drawing by Daubigny in the Louvre, identified by Moreau-Nélaton as a view of Portejoie, a little village on the



30.95.275

Seine near Louviers (for ill. see Ref., 1925). The tall poplar in front of the houses, which does not appear in the drawing, was probably added by the artist to strike a dominant note in the composition. The third digit of the date is difficult to read, but the style of the picture, which is painted with very heavy impasto and strong contrasts in value, indicates 1868 rather than 1858 as it has sometimes been read. Furthermore, Daubigny's account book lists a picture of Portejoie that was ordered by the dealer Brame in 1868 (Ref., Moreau-Nélaton, 1925).

Formerly called The River Front.

Signed and dated (at lower left): *Daubigny*, 1858.

Oil on wood. H. 9 $\frac{5}{8}$, w. 17 $\frac{3}{8}$ in. (24.5 x 44.2 cm.).

REFERENCES: J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre*, iv (1909), pp. 70f., cat. no. 3178, ill. (drawing in sanguine ascribed to Daubigny, RF 3363, entitled "Portijoie" [*sic*] showing the same village from almost the same angle) // E. Moreau-Nélaton, *Daubigny* (1925), fig. 138 (the Louvre drawing, here called Bords de la Seine), fig. 90, reproduces the page from Daubigny's account book on which a Portyjoie [*sic*] is listed among the pictures commissioned by Brame in 1868.

EXHIBITED: Worcester Museum (Mass.), 1898-1899, *Winter Exhibition*, no. 42 (lent by T. M. Davis).

EX COLL.: George I. Seney (sale, American Art Association, New York, Feb. 11-13, 1891, no. 29); Theodore M. Davis, New York.

THE THEODORE M. DAVIS COLLECTION. BEQUEST OF THEODORE M. DAVIS, 1915.

Boats on the Seacoast at Étapes

03.29

Daubigny spent the month of June 1871, just after his return from England and Holland, at Étapes, a fishing village which is still a favorite resort of painters. That this picture was painted there is confirmed by a related drawing inscribed "Étapes, boats at low tide."¹ These seaside subjects, which Daubigny began to treat during his first stay in England in 1866, show how close his approach is to that of Boudin, and how, like Boudin, he was the precursor of Manet and Monet.



03.29

Signed and dated (at lower left): *Daubigny* 1871.

Oil on wood. H. 13 $\frac{1}{2}$, w. 22 $\frac{7}{8}$ in. (34.3 x 58.1 cm.).

Note 1. In sale of Daubigny's atelier, Paris, May 6-8, 1878, no. 557, and sale of coll. of Mme Jules Ferry, Paris, Feb. 11-12, 1921, no. 55.

EXHIBITED: Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 11.

EX COLL.: Daubigny (given to the sale "Works of Art . . . Donated by the Artists of Paris . . . for the Relief of the Chicago Sufferers," Leavitt's, New York, May 16-18, 1872, no. 42); Mary Morgan, New York (sale, American Art Association, New York, Mar. 3, 1886, no. 39); J. W. Williams; Mrs. S. D. Warren, New York

(sale, American Art Association, New York, Jan. 8–9, 1903, no. 77).

PURCHASE, WOLFE FUND, 1903.

Riverside

15.30.14

The bold brush strokes of the foliage in this painting and the loaded accents on the ducks and the figures are indications of the strong Impressionist influence on Daubigny at the beginning of the seventies.

Signed and dated (at lower left): *Daubigny 1873*.

Oil on wood. H. 13 $\frac{5}{8}$, w. 22 $\frac{7}{8}$ in. (34.6 x 58.1 cm.).



15.30.14

EX COLL.: Possibly Mary Morgan, New York (sale, American Art Association, New York, Mar. 5, 1886, no. 197, *On the Seine*, dated 1873); possibly Hicks Arnold; Morris K. Jesup, New York.

BEQUEST OF MARIA DEWITT JESUP, 1915.

Apple Blossoms

25.110.3

Apple trees in blossom, which Daubigny had treated as early as 1857, were also a favorite subject with the Impressionists. The technique too shows how closely Daubigny was related to Impressionism.

Signed and dated (at lower right): *Daubigny 1873*.

Oil on canvas. H. 23 $\frac{1}{8}$, w. 33 $\frac{3}{8}$ in. (58.7 x 84.8 cm.).



25.110.3

EXHIBITED: Union League Club, New York, 1892, *Early English Painters . . . from the Collection of W. H. Fuller . . . Together with Paintings by Modern French . . . Artists*, no. 35; Fine Arts Society Building, New York, 1893, *Loan Exhibition*, no. 111 (lent by W. H. Fuller); Union League Club, New York, 1895, *Two Barbizon Painters*, no. 23 (lent by W. H. Fuller); New-ark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 12; Houston Museum of Fine Arts (Texas), 1959, *Corot and His Contemporaries*; The Society of the Four Arts, Palm Beach, 1962, *Paintings of the Barbizon School*, no. 18; Paine Art Center and Arboretum, Oshkosh (Wisconsin) and Gallery of Modern Art Including the Huntington Hartford Collection, New York, 1964, *Charles François Daubigny*, no. 72.

EX COLL.: William H. Fuller, New York (by 1893, until 1898; sale, American Art Association, New York, Feb. 25, 1898, no. 29); Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

The Seine—Morning

87.15.120

A landscape similar to this one was sold in New York in 1946,¹ but its locale, like that of our picture, cannot be definitely identified. The summary execution and the rather mild effect are typical of Daubigny's commercial productions at the end of his career.

Signed and dated (at lower left): *Daubigny 1874*.



87.15.120

Oil on wood. H. 15¼, w. 27¼ in. (38.7 x 69.2 cm.).

Note 1. Ill. in the cat. of Scott and Fowles sale, Parke-Bernet Galleries, New York, Mar. 28, 1946, no. 57.

EXHIBITED: Arkansas Arts Center, Little Rock, 1963, *Five Centuries of European Painting*, cat. p. 42.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

The Oise—Early Morning

17.120.217

This picture is a good example of Daubigny's late style. The nuances of atmosphere in it are rendered with delicate brushwork and considerable skill.

Signed and dated (at lower right): *Daubigny 1875*.

Oil on wood. H. 14, w. 23 in. (35.6 x 58.4 cm.).



17.120.217

REFERENCES: E. Clark, *The Art World and Arts and Decoration*, IX (1918), p. 209 // F. Seiberling, *Impressionism and Its Roots* (exhib. cat.), University of Iowa (1964), pp. 6, 21f. no. 25, ill., alludes to it as impressionistically advanced in color and technique.

EXHIBITED: University of Iowa, Iowa City, 1964, *Impressionism and Its Roots*, no. 25.

EX COLL. Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.

The Pond of Gylieu

43.86.6

When Daubigny was working in the region of Optevoz in 1852, he painted a picture of the pond of Gylieu that was very successful when he showed it in the Salon the following year.¹



43.86.6

Our painting is one of two much later repetitions of the original. The other, dated 1877, was sold in New York with the Robert Graves collection in 1887.²

Formerly called Solitude.

Signed and dated (at lower right): *Daubigny 1876*.

Oil on wood. H. 16, w. 26½ in. (40.6 x 67.3 cm.).

Notes: 1. E. Moreau-Nélaton, *Daubigny* (1925), fig. 39. 2. Ill. in sale cat., coll. of Robert Graves of Brooklyn, American Art Association, New York, Feb. 9–11, 1887, no. 187.

EX COLL. Richard de Wolfe Brixey, New York.
BEQUEST OF RICHARD DE WOLFE BRIXEY,
1943.

Landscape with a Sunlit Stream

08.136.4

This picture, with its yellow touches in the foliage and blue strokes in the sandy road, is painted in the style of the end of Daubigny's career, when he was still strongly influenced by Impressionism. A sketch of a similar scene, called *The Stream in the Woods*, which was left in Daubigny's studio at his death, is dated by Moreau-Nélaton about 1877,¹ and ours also is probably of about that date.

Formerly called *Landscape*.

Signed (at lower left): *Daubigny*.

Oil on canvas. H. 25 $\frac{1}{8}$, w. 18 $\frac{7}{8}$ in. (63.8 x 48 cm.).

Note 1. In the Mesdag Museum, The Hague; E. Moreau-Nélaton, *Daubigny* (1925), fig. 105.

REFERENCES: B. B[urroughs], *Met. Mus. Bull.*, III (1908), p. 200, ill. // R. L. Herbert, *Barbizon Revisited* (exhib. cat.), San Francisco, Toledo, Cleveland, and Boston (1962-1963), p. 111, no. 36, ill. p. 120, dates it about 1877, observing that the composition recalls Daubigny's works of the early fifties, but that the "humid greens" are characteristic of his "late Auvers palette."

EXHIBITED: Guild Hall, East Hampton (New York), 1957, *Trees in Art*, no. 13; California Palace of the Legion of Honor, San Francisco,



08.136.4

and Toledo Museum of Art, 1962, and Cleveland Museum of Art and Boston Museum of Fine Arts, 1963, *Barbizon Revisited*, no. 36; Paine Art Center and Arboretum, Oshkosh (Wisconsin) and Gallery of Modern Art including the Huntington Hartford Collection, New York, 1964, *Charles François Daubigny*, no. 73 (dated c. 1873-1877).

EX COLL.: Mrs. A. B. Blodgett, Philadelphia; Mrs. Martha T. Fiske Collord, New York.

BEQUEST OF MRS. MARTHA T. FISKE COLLORD, IN MEMORY OF JOSIAH M. FISKE, 1908.

Harpignies

Henri Joseph Harpignies. Born at Valenciennes in 1819; died at Saint-Privé (Yonne) in 1916. As a young man Harpignies worked as a traveling salesman, but at the age of twenty-seven he turned seriously to painting and began to study with the landscapist Jean Achard. Seven years later he made his debut at the Salon of 1853 with a view of

Capri, which he had visited on a study trip to Italy. The most important influence on his style came from the works of Corot. His first successes were the landscapes done in the province of the Nivernais, scenes from the banks of the Loire, the Nièvre, and the Allier. In 1863, angered by the Salon's rejection of one of his paintings, he set off again for Italy, where he stayed for two years. In the paintings he made there Corot's influence became more pronounced. From the beginning of the seventies, however, he occasionally discarded the grayish tonalities of Corot and managed to achieve a more lively and individual color scheme. This was probably due to the fact that he practiced at this time water-color as well as oil painting and indeed became one of the best exponents of this technique in France.

Harpignies lived to be ninety-seven years old, and his long career was enlivened by his extraordinary vitality. His production increased greatly after he became friendly with the art dealers Arnold and Tripp, who made a business agreement with him in 1883. By commissioning and selling his works they freed him from financial cares. At the beginning of the twentieth century, even after his vision had partially failed, he developed a new and final style, characterized by broad masses and a reappearance of Corot's silvery tonality. The landscapes of this period, carefully drawn and deliberately romantic, are strangely archaistic, for at the very moment when the Fauve and Cubist movements were making an appearance these paintings by Harpignies were still inspired by the Barbizon school.

Moonrise

86.6 in both color and handling than one finds in works by Corot or the Barbizon painters.

This picture, inspired by some verses of Victor Hugo, is one of the works ordered by the artist's patrons Arnold and Tripp. Corot's influence is plainly observable but is offset by Harpignies's native positivism. Consequently the typically romantic theme of moonlight is treated here with greater matter-of-factness

Signed and dated (at lower left): *H. Harpignies 1885*.

Oil on canvas. H. 34½, w. 64¼ in. (87.6 x 163.2 cm.).

REFERENCES: *Catalogue of Paintings of the Metropolitan Museum of Art* (1900), no. 562, quotes the lines from Victor Hugo that inspired the picture, states that it was painted to order for Messrs. Arnold and Tripp // A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 88.

EXHIBITED: Wesleyan University, Middletown (Conn.), 1934; Joslyn Memorial, Omaha, 1935.

EX COLL. [Arnold and Tripp, Paris].

GIFT OF ARNOLD AND TRIPP, 1886.



86.6

River Bank, Hérisson 59.23.16

Hérisson is a town on the Aumance river in the department of Allier. For more than two decades after his return from his second trip to Italy Harpignies painted often in this region and in the neighboring departments of Cher, Nièvre, Loiret, and especially Yonne, where around 1880 he acquired a country house and property.

Though this picture still shows the influence of Corot, resembling somewhat Corot's Tower at Monthléry (Louvre, no. 433), it was probably painted sometime in the decade between 1875 and 1885.

Formerly called Landscape with Trees and a River.

Signed (at lower left): *h. harpignies*.

Oil on wood. H. 7½, w. 12¼ in. (19 x 31.1 cm.).



59.23.16

REFERENCE: Charles Sterling (in a letter, 1963), dates this picture 1875-1885.

EX COLL.: [M. Knoedler, New York, until 1902]; Roland C. Lincoln (1902-1920; sale, American Art Association, Jan. 22, 1920, no. 20); Alexandrine L. Sinsheimer (1920-1958).

BEQUEST OF ALEXANDRINE L. SINSHEIMER, 1958.

Lavieille

Eugène Antoine Samuel Lavieille. Born in Paris in 1820; died there in 1889. Lavieille's father was a modest interior decorator and his brother, Jacques Adrien, a wood engraver. He was apprenticed to a painter of ornament and decoration who taught him to use paint skillfully, and he studied drawing at a night school directed by A. Lequien. In 1841 he entered Corot's studio, where he became one of the best pupils in landscape painting. Lavieille made his debut at the Salon in 1844 and five years later won a third-class medal. Against Corot's advice he gave up his gainful employment as a decorative painter to go to live for some years in great privation at Barbizon. There he painted gray, melancholy landscapes. In 1855 a landowner of La Ferté-Milon offered to support Lavieille on his estate, and during the next few years, when the painter lived in relative ease, his palette showed the lighter colors and the clear greens of the rich valley of the Ourcq. He moved back to Paris, however, and in an effort to make his work known to collectors, held a public sale in 1878 at the Hôtel Drouot, which was modestly successful. The dealers, resenting his independence, refused to handle his pictures, and he was obliged to hold similar sales every few years in order to sell his works. All through the last part of his life Lavieille lived and painted in the region of Seine-et-Marne and in the countryside west of Chartres. He had always tended to give

his landscapes a melancholy cast and in his latest period made a specialty of nocturnes. His masterpiece is thought to be the landscape seen at night which he exhibited at the Salon of 1878 (now in the Museum at Melun).

The Village of La Celle-sous-Moret

60.155

The village of La Celle-sous-Moret (Seine-et-Marne) is about three kilometers to the north-east and across the river Seine from Moret-sur-Loing and Les Sablons, both at the south-east extremity of the forest of Fontainebleau. Lavielle lived at Les Sablons from about 1872



60.155

to 1875, and probably painted this tranquil view of the neighboring village in these years. This painting was in Lavielle's sale in 1878 (Hôtel Drouot, Paris, June 3, no. 23).

Signed (at lower right): *Eugène Lavielle*.

Inscribed on back of panel: Le Village de la Celle S^s Moret/Seine et Marne/Eugène Lavielle.

Oil on wood. H. 13⁵/₈, w. 23 in. (34.6 x 58.4 cm.).

EXHIBITED: Galerie Charpentier, Paris, 1945, *Paysages d'eau douce*, no. 76.

EX COLL.: Unknown collector (sale, Hôtel Drouot, Paris, Salle 6, May 24, 1944, no. 93, as Celle-Saint-Mard, to Watelin); [J. Watelin, Paris, 1944-1945].

GIFT OF ARTHUR WIESENBURGER, 1960.

Courbet

Jean Désiré Gustave Courbet. Born at Ornans (Doubs) in 1819; died at La Tour-de-Peilz, near Vevey, in Switzerland in 1877. Courbet, the son of a well-to-do and influential farmer, remained all his life strongly attached to his native countryside in the Franche-Comté, and returned there constantly to visit his family and to paint. He attended the Petit Séminaire in Ornans, where he learned to draw. Destined by his father for the law, he was enrolled at the Collège Royal in Besançon, but he was a rebellious and unsatisfactory scholar. At the same time he took lessons from the painter Flajoulot. In 1840, determined to become a painter, he went to Paris to study. He worked for a short time in the studios of Steuben and Hesse, but learned most from his visits to the Louvre, where he studied Venetian paintings and copied the works of

Velazquez, Rembrandt, and Hals. His early paintings, landscapes and portraits of relatives and friends, though lyrical and romantic, already showed evidence of the realism for which he was to become famous. He made his debut at the Salon of 1844 with a romantically handsome portrait of himself and his black dog, but at the next three salons all but one of his entries were rejected. In 1848, however, the Salon turned liberal and the jury began again to accept his paintings. In the same year the democratic ideas that Courbet had long held in common with his boyhood friend Max Buchon were fortified by the Revolution and by his meeting with the socialist philosopher Proudhon. It was also about this time that Baudelaire and Champfleury, two avant-garde critics, became his friends, and Alfred Bruyas, a wealthy collector from Montpellier, became his patron.

The Dutch paintings that he studied on a visit to Holland in 1847 strengthened Courbet's conviction that the most familiar aspects of life can and should provide sufficient subject matter for painting. In scenes of the life of peasants and the labors of workmen he avoided idealization and achieved thereby an authenticity that Millet never attained. With his *After Dinner at Ornans* (1849, Lille Museum) he demonstrated that a life-sized genre scene could aspire to as much nobility and poetry as could the mythological or historical subjects sacred to academicism and romanticism, to which bourgeois taste had become accustomed. Although his other large pictures such as *The Stone-Breakers* (1849, formerly in the Museum at Dresden), *The Burial at Ornans* (1849, Louvre), and the *Young Ladies from the Village* (*Demoiselles de Village*, 1851, see below), were accepted by the Salon, they caused a scandal, and Courbet came to be regarded as an apostle of ugliness, vulgarity, and social rebellion. His bold technique, with its free use of the palette knife, was considered a clumsy and brutal form of pictorial expression. Influenced by this kind of criticism and even more by the ideas of his friends, Courbet, who was not really intellectual but had enormous personal vanity, began to think of himself as the leader of an artistic revolution to promote realism. In 1855 he symbolized this concept of himself in the big painting called *The Atelier* (Louvre), in which he showed himself painting at an easel surrounded by his models and his partisan friends. This was the first of the many group pictures by French painters representing artists united in common theories about art.

Courbet submitted fourteen pictures to the Salon of 1855, which was presented that year as part of the World's Fair. Eleven of these were hung, but the three that were rejected included the two largest, which he had especially hoped to show. This disappointment prompted him to carry out a cherished plan to hold a private exhibition at the fair. He built at his own expense a pavilion in the exposition area with a sign over the door proclaiming it an exhibition of realism. There he hung about forty paintings, including the three rejected by the Salon, *The Atelier*, *The Burial at Ornans*, and the portrait of Champfleury. Although this venture aroused hostility it also drew admiration from some of the more important critics. Young painters, including Manet, were impressed both by his work and by his fighting spirit.

Courbet now embarked on a period of intense activity, turning out great numbers of portraits and landscapes. He traveled to Belgium, Switzerland, and Germany, and everywhere his art and his colorful, generous personality attracted followers. He acquired an international reputation, and though he continued to stir up controversy, he was indisputably a master, surrounded from 1861 on by numerous pupils. In 1867 he had a second and much larger private exhibition in a big building near the one in which Manet was also giving a private showing of his works. During these years Courbet shed the romantic sentimentality that had characterized his painting and also abandoned his allusions to socialist dogma. He began to take his inspiration entirely from visual reality. His color became lighter, and landscape dominated his work, especially views of his beloved native province and of the Norman coast, to which he paid frequent visits.

When the Commune destroyed the Vendôme column in 1871 Courbet, who had taken an active part in the revolutionary government, and had served as president of the Federation of Artists, was held responsible for the vandalism. He was condemned to six months of imprisonment and the payment of an enormous fine.

In 1873 because of political persecution and violently adverse criticism of his painting Courbet fled to Switzerland, where he settled at La Tour-de-Peiltz on the shores of Lake Geneva. There, in order to amass the sums that he owed the French government, he painted a great deal, assisted by several pupils. Although his work in general declined in quality, nevertheless he painted some remarkable pictures, especially of high mountain scenery, and some of them are the finest of such views in French painting. Gnawed by the grief and vexation of his exile, he failed rapidly in health and died without ever returning to France.

Courbet's vivid and robust personality, as well as his vigorous painting, accounts for the extraordinary and dominant influence that he exerted on artists of the nineteenth century. Almost entirely self-taught, he developed an effective technique for expressing his fresh, strong vision of nature. He went beyond Géricault in restoring to realism the importance it had held for seventeenth-century painters and for Chardin and even exceeded them in proving that reality is an inexhaustible source of plastic forms and poetic themes. It was Courbet who made it possible for the Impressionists to adopt their purely sensuous and theoretical approach.

Young Ladies from the Village (Les Demoiselles de Village) 40.175

In this picture, for which he himself provided the title, Courbet has shown his three sisters out for a walk in the neighborhood of Ornans, in the "Communal," a little valley which is shut in by a cliff called the Roche de Dix

Heures. The eldest, Zoë, who became Madame Reverdy, is the one wearing a large hat; Juliette, the youngest, carries a parasol, and Zélie, the middle sister, is offering a cake to the little shepherdess. Courbet painted the picture during the winter of 1851-1852, basing it on several earlier studies. One of them, the sketch of the young cow and bull, formerly in the

Saulnier collection, was made as early as 1850 and was used by Courbet when he painted these animals and the bush in the left foreground in our picture (ill., Ref., Riat, 1906, p. 96). By 1851 Courbet had arrived at a plan for his final composition, recording it in a sketch, now in Leeds (City Art Gallery and Temple Newsam House, Leeds; ill. in *Gustave Courbet*, exhib. cat., Philadelphia and Boston, 1959-1960, no. 17). The figures in this sketch are exactly like the ones in our painting but are much smaller in relation to the landscape. The landscape is just like ours, except for the presence of two trees silhouetted against the sky in the middle distance. Courbet had at first put a big tree in the Museum's picture too but later painted it out; a trace of it can still be seen in the sky. It is also evident that he repainted and enlarged the cattle. The Roche de Dix Heures, which, viewed from a different angle, formed the background for

the famous painting of *The Burial at Ornans*, is itself the subject of several paintings by Courbet, now in the Louvre, in the Museum at Saint Gall, Switzerland, and elsewhere.

Soon after finishing the *Young Ladies from the Village* the artist in a letter to Champfleury described it as "graceful" and mentioned his deliberate attempt to divert his critics from the harsh strictures they had leveled against him until then. Nevertheless, when he showed it at the Salon of 1852 most of the conservative critics greeted it with severe criticism or ridicule. Even before the opening of the Salon, however, it was bought by the half-brother of Napoleon III, the Duc de Morny, and Courbet always regarded it as one of his most important works. It was one of the eleven canvases shown in the Salon of 1855, which was part of the World's Fair of that year.

Signed (at lower left): *G. Courbet*.



Oil on canvas. H. 76¾, w. 102¾ in. (195 x 261 cm.).

REFERENCES: L. Esnault, *La Chronique de Paris*, IV (May 1, 1852), p. 235, reprinted as *Le Salon de 1852*, pp. 47-50, praises this picture but with reservations // Giram, *Examen critique des principaux ouvrages en peinture . . .* (1852), pp. 43f., attacks it bitterly // A. Grün, *Salon de 1852* (1852), p. 92, considers it tasteless and clumsy but praises its color, defends the perspective // E. Loudon, *Le Salon de 1852* (1852), pp. 8f., attacks it, finds Courbet's title affected // G. Planche, *Revue des deux mondes*, XIV (1852), 2nd trimester, pp. 670-672, dislikes it except for the landscape // C. de Ris, *L'Artiste*, 5th series, VIII (1852), pp. 99f., publishes a detailed appreciation of it // C. Vignon, *Salon de 1852* (1852), pp. 102f., defends it but objects to the size of the cattle // E. About, *Voyage à travers l'exposition des beaux-arts* (1855), p. 204, praises the animals and landscape but complains about the perspective and figures // Champfleury, *L'Artiste*, 5th series, XVI (1855), pp. 3f. (reprinted in *Le Réalisme*, 1857, pp. 277f., 281f.), in a letter to George Sand of Sept. 1855 calls this picture the second great scandal in Courbet's career and attacks its critics // E. Gebäuer, *Les Beaux-Arts à l'exposition universelle de 1855* (1855), p. 130, finds in it "truth without charm" // T. Silvestre, *Histoire des artistes vivants* (1856), pp. 261, 270, praises the landscape // *La Chronique des arts* (Apr. 6, 1878), p. 106, mentions this picture when it was in a public sale at Hôtel Drouot, noting that it has suffered from humidity and needs relining // H. d'Ideville, *Gustave Courbet* (1878), pp. 46, 51, 106, 119 // P. Mantz, *Gaz. des B.-A.*, XVII (1878), p. 524, comments on its lack of verve and freshness // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], II, pp. 90f., ill. (sketch in reverse) // [J.] Castagnary, *Gustave Courbet* (exhib. cat.), École des Beaux-Arts, Paris (1882), p. 14 // J. Péladan, *L'Artiste* (1884), II, p. 409, finds a lack of air and perspective // W. H. Downes, *Atlantic Monthly*, LXII (1888), p. 504 // A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), pp. 31f.,

77, 155, calls it a "servile imitation of nature" // J. Meier-Graefe, *Corot und Courbet* (1905), p. 157, ill. p. 149, identifies the landscape with the background of *The Burial at Ornans* // G. Gazier, *Gustave Courbet, l'homme et l'oeuvre* (1906) [Conférence faite à la Société des amis de l'Université de Franche-Comté, 19 Mar. 1906], p. 25, believes Courbet wished to show in this picture that he could paint beauty and grace // G. Riat, *Gustave Courbet* (1906), pp. 3, 83, 95f., 119, 127f., 146, 158, 252, 298, 368, ill. opp. p. 96, gives a full discussion and history of the painting, relates it to other pictures, erroneously calls the one formerly in the Cardon collection a study for ours // M. Robin, *Gustave Courbet* (1909), pp. 342f. // [J.] Castagnary, *Gaz. des B.-A.*, VI (1911), p. 497, ill. opp. p. 496 // L. Bénédite, *Courbet* [1912], pp. 41f., pl. XIII // T. Duret, *Courbet* (1918), pp. 35f., 42, 137, 141, pl. XI // C. Léger, *Courbet selon les caricatures et les images* (1920), pp. 19, 29, 66, reproduces caricatures of this picture, the landscape, and the cattle // A. Fontainas, *Courbet* (1921), pp. 27f., 36, 66, pl. v // J. Meier-Graefe, *Courbet* (1921), p. 28, pl. 16, pl. 48 (drawing, in reverse, dated 1864) // C. Léger, *Courbet* (1925), pp. 47f., 65, 99 // G. Kahn, *L'Art et les Artistes*, xv (Oct. 1927), part 2, p. 20, ill. p. 3 // C. Léger, *Courbet* (1929), pp. 52, 59, 124, 197 // P. Courthion, *Courbet* (1931), pls. XIX (details on paper cover), XX, XXI // A. H. Barr, *Mag. of Art*, XXXI (1938), p. 224, fig. 11, discusses Fortuné Marion's enthusiasm for this picture recorded in a letter (quoted) to Paul Cézanne, 1867 // H. B. Wehle, *Met. Mus. Bull.*, XXXVI (1941), pp. 38-40, ill., discusses related pictures // A. Tabarant, *La Vie artistique au temps de Baudelaire* (1942), pp. 212, 216f., 253, 419, quotes numerous critical opinions when this picture was exhibited in 1852 and 1855 // L. Venturi, *Modern Painters* (1947), p. 212, fig. 143, analyzes its technique and effect // C. Léger, *Courbet et son temps* (1948), pp. 46f., 49, 56, 59, 197, fig. 13 // L. Venturi, *Impressionists and Symbolists* (1950), p. 99, connects the central figure with Renoir's *Lise* // G. Mack, *Gustave Courbet* (1951), pp. 82-84, 133, 144, 219, states that the pic-

ture was painted between November 1851 and February 1852 // P. MacOrlan, *Courbet* (1951), pl. 18 (the painting and a large detail), quotes Théophile Gautier's criticism of it // J. C. Sloane, *French Painting between the Past and the Present* (1951), pp. 102 (note 10), 151 (note 6), 152, 155f. (notes 24–26, 28), fig. 29, observes that it shows Courbet's inability to create a co-ordinated whole // *Bulletin, Les Amis de Gustave Courbet*, no. 11 (1952), pp. 7–9, ill. on cover // M. Zahar, *Courbet* (1952), pp. 32, 39f., discusses its acquisition by the Duc de Morny and its importance in the Morny collection // J. Leymarie, *Impressionism* (1955), 1, p. 49, ill. p. 41 (detail in color), compares the central figure with Renoir's Lise.

EXHIBITED: Paris, Salon of 1852, no. 292; Palais des Beaux-Arts, Paris, 1855, *Exposition Universelle* (Salon of 1855), no. 2802 (lent by the Comte de Morny); Société Nationale des Beaux-Arts, 26 Boulevard des Italiens, Paris, 1862 (see *Le Courrier artistique*, June 15, 1862, p. 2, which lists a picture with this title, marked for sale); Rond-Point du Pont de l'Alma, Paris, 1867, *Oeuvres de M. G. Courbet*, no. 7 (lent by the Duchesse de Morny); Art Club, Boston, c. 1879 (lent by Thomas Wigglesworth); St. Louis, 1904, Universal Exposition ("Louisiana Purchase"), United States Loan Collection, cat. p. 70, no. 26 (lent by Durand-Ruel, New York); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 4 (lent by Mrs. Harry Payne Bingham) and 1921, *Fiftieth Anniversary Exhibition* (lent by Harry Payne Bingham) and 1932, *Taste of Today* (lent by Harry Payne Bingham) and 1934, *Landscape Paintings*, no. 42 (lent by Harry Payne Bingham) and 1941, *French Painting from David to Toulouse-Lautrec*, no. 18; Wildenstein, New York, 1948–1949, *Gustave Courbet*, no. 5; Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959–1960, *Gustave Courbet*, no. 16.

EX COLL.: Duc de Morny, Paris (1852–1865); Duchesse de Morny, Château de Nades, Allier (1865–1878); Thomas Wigglesworth, Boston (by 1879, until after 1888); [Julius Oehme, New York, until 1901]; [Durand-Ruel, New

York and Paris, 1901–1906]; A. A. Hébrard (from 1906); Col. Oliver H. Payne, New York; Mr. and Mrs. Harry Payne Bingham, New York (by 1919).

GIFT OF HARRY PAYNE BINGHAM, 1940.

A Brook in a Clearing 22.16.15

Since this forest scene does not show the rocky formations typical of the Franche-Comté country around Ornans, it has been assumed that it was painted elsewhere, possibly at Fontainebleau or in the neighborhood of Le Blanc, in the Indre, where Courbet visited a friend several times between 1851 and 1856.

Formerly called A Pond in the Valley.

Signed (at lower left): G. Courbet.

Oil on canvas. H. 20¾, w. 25½ in. (52.7 x 64.8 cm.).

REFERENCES: G. Sakier, *L'Amour de l'art*, VII (1926), p. 203, ill. p. 200, calls this picture Mare dans la Vallée // C. Gronkowski, *Figaro artistique* (May 2, 1929), p. 481, comments on the loan of this picture to the Courbet exhibition in Paris in 1929, calls it L'Étang dans la Vallée.

EXHIBITED: Palais des Beaux-Arts, Paris, 1929, *Gustave Courbet* (not included in cat.); Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 8; Staten Island Institute of Arts and Sciences (New



York), 1952-1953; Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 54; The Society of the Four Arts, Palm Beach, 1962, *Paintings of the Barbizon School*, no. 10; Arkansas Arts Center, Little Rock, 1963, *Five Centuries of European Painting*, cat. p. 43.

EX COLL. James Stillman. New York.

ANONYMOUS GIFT, 1922.

Alphonse Promayet 29.100.132

Promayet was a childhood friend and schoolmate of Courbet's who became a violinist. In their school at Ornans Courbet usually took the prize for music, whereas Promayet was first in drawing. Finding himself poor and unsuccessful in France, Promayet went to Russia, where he became a private teacher for a branch of the Romanoff family, tutoring and supervising the education of a young son of the family both in Russia and afterwards in Paris. The Romanoffs continued their interest



29.100.132

in the welfare of Promayet, and after his second visit to Russia, when he was approaching an early death from tuberculosis, his former pupil escorted him back to France. Promayet died in Montpellier in 1872 (Ref., Mack, 1951, pp. 296f.). The year after this, Courbet's sister Zoë was arranging to sell a portrait of Promayet by Courbet to the uncle of a "M. Demitri" (Ref., Riat, 1906, p. 342), very probably an ancestor of the Nicolai Dmitri-vitch Romanoff who owned our picture before the Havemeyers.

Courbet made two or three other portraits of his friend Promayet, a drawing that is signed and dated 1847,¹ a bust-length portrait (31 $\frac{1}{8}$ x 24 $\frac{3}{8}$ in.) without signature or date that belonged in 1882 to a collector named Granet,² and a second bust-length (22 $\frac{5}{8}$ x 18 $\frac{1}{4}$ in.) that once belonged to André Derain in Paris,³ which could be the Granet example cut down. It seems to have been the Granet picture that Courbet included in his two private exhibitions of 1855 and 1867, if we are to believe Castagnary in his catalogue of the 1882 exhibition.² In the Salon of 1857 Courbet exhibited a portrait of M[onsieur] A. P. (no. 625), which was probably one of his portraits of Promayet.

Promayet appears in several paintings by Courbet, seated at the table in *After Dinner at Ornans* (Lille Museum), as one of the pallbearers in *The Burial at Ornans* (Louvre), and among the artist's friends and contemporaries in his ambitious picture *The Atelier* (Louvre). There Promayet holds his violin in a pose that corresponds exactly to that of our picture, which Courbet appears to have borrowed from Promayet for reference in painting *The Atelier*. In a detailed letter to Champfleury (Jan. 1855) describing his work on the big picture Courbet stated that he was going to include "Promayet with his violin under his arm as he is in the portrait that he is sending to me."⁴ This reference can only be to our picture, since his other portraits of Promayet, which are only bust-length, would not show the violin held as it is both in ours and in *The Atelier*.

Courbet regarded this portrait of Promayet

as perhaps the best painting he had ever done, and felt some hesitation about setting a price for it when his sister was arranging to sell it in 1873 (Ref., Riat, 1906, p. 342). We do not know how it happened to be in his possession in this year. He may have kept it after using it for *The Atelier*, or perhaps he returned it to Promayet and got it back after the musician's death in 1872.

A careful study of the picture makes it clear that it has been twice subjected to drastic alterations. The right side of the original canvas was cut away and a new piece seamed to it. Although technical examination reveals distinct differences between these two parts of the canvas, the possibility remains that Courbet was responsible for this alteration and painted the right side as well as the figure. The seam shows clearly in a photograph published in 1912 while the picture belonged to Nicolai Dmitrivitch Romanoff, proving that in any case the change had been made before this date. When the photograph was made, however, the signature on the painting was apparently too faint to show in a reproduction and the scroll had a different form. This was still true in a photograph made in 1919 when the picture was lent to the Museum for the Courbet exhibition, although the signature is mentioned in the catalogue of the exhibition. Sometime before the painting came to the Museum permanently, however, this signature must have been strengthened and the scroll repainted to its present form.

Signed (at lower right): *G. Courbet* (signature strengthened after 1919).

Oil on canvas. H. 42 $\frac{1}{8}$, w. 27 $\frac{5}{8}$ in. (107 x 70.2 cm.).

Notes: 1. *Inventaire général des dessins du Musée du Louvre . . .*, École française, iv, pp. 10f., no. 2735, R.F. 3361, ill. 2. *Oeuvres de G. Courbet* (exhib. cat., École des Beaux-Arts, Paris, 1882), supplement, no. 159. 3. Ref., Huyghe et al. (1944), p. 16, col. 2, note 2. 4. *ibid.*, p. 23.

REFERENCES: G. Riat, *Gustave Courbet* (1906), pp. 46, 133, 253, 342, lists a portrait of Prom-

ayet among the pictures painted in 1847 // *Apollon*, III (1912), part. 1, no. 5, ill. opp. p. 31 (showing the painting before addition of signature and repainting of scroll), as in the collection of N. Romanoff, St. Petersburg // F. Monod, *Gaz. des B.-A.*, VII (1912), p. 313, note 1 // C. Léger, *Courbet* (1929), pp. 52f., dates it 1851 // R. Huyghe, G. Bazin, H. Adhémar, *L'Atelier . . .* (1944), p. 16, col. 2, note 2, pl. 12, fig. 26 (the museum's picture before repainting), comment on Promayet, and on Courbet's representations of him; date our picture 1851, conjecturing that it must have been the bust portrait from the André Derain collection that Riat listed among the works done in 1846 (*sic*, for 1847) // C. Léger, *Courbet et son temps* (1948), pp. 16, 196 // G. Mack, *Gustave Courbet* (1951), pp. 43, 65f., fig. 16, considers ours the second portrait of Promayet, probably painted in 1851 // S. Kahn and M. Ecalle, *G. Courbet* (exhib. cat.), Petit Palais, Paris (1955), no. 19, dates it 1851, stating wrongly that it was formerly in the Granet collection // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 199, calls it *The Violinist*.

EXHIBITED: Paris, Salon of 1857, no. 625 (Portrait of M[onsieur] A. P., possibly this picture); Institut Français, St. Petersburg, 1912, *Exposition centennale de l'art français*, no. 343 (lent by Nicolai Dmitrivitch Romanoff); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 5 (lent anonymously); xxvii Biennale, Venice, 1954, *Courbet*, ill. (catalogued in unpagged, unnumbered catalogue); Musée de Lyon, 1954, *Courbet*, no. 12; Petit Palais, Paris, 1955, *G. Courbet*, no. 19; Pensacola Art Center (Florida), 1955, and Jacksonville Art Museum (Florida), 1956.

EX COLL.: Alphonse Promayet, Paris; Courbet (in 1873); Romanoff family, St. Petersburg (from 1873?); Nicolai Dmitrivitch Romanoff, St. Petersburg (until 1913/14); [Paul Rosenberg, Paris, 1914]; H. O. Havemeyer, New York (from 1914; Cat., 1931, pp. 96f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Hidden Brook

22.16.13

Courbet knew intimately and loved the rich and verdant landscape of the Franche-Comté. The shallow stream flowing here beneath the steep crags typical of the region is probably the same one that appears in the Ruisseau Couvert (Hidden Brook) of the Louvre (no. 146), which is dated 1865. The style of the Museum's picture suggests that it was painted about a decade earlier.

Formerly called Landscape.

Signed (at lower right): *G. Courbet*.

Oil on canvas. H. $23\frac{3}{8}$, w. $29\frac{3}{4}$ in. (59.4 x 75.6 cm.).

REFERENCE: *Met. Mus. Bull.*, xvii (1922), p. 55, ill. p. 58, erroneously captioned Pond in the Valley.

EXHIBITED: Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 6 (as Landscape); The Society of the Four Arts, Palm Beach, 1962, *Paintings of the Barbizon School*, no. 9.

EX COLL. James Stillman, New York.

ANONYMOUS GIFT, 1922.



22.16.13

Signed [and dated ?] (at lower left): *G. Courbet*/ [digits illegible].

Oil on canvas. H. $23\frac{3}{4}$, w. $32\frac{1}{4}$ in. (60.3 x 81.9 cm.).

REFERENCES: C. G. Heise (in a letter, 1953), considers this picture either a copy of the one in the Hamburg Kunsthalle or a forgery // G. Delestre (in a letter, 1962), calls it a copy.

EXHIBITED: Metropolitan Museum, 1919, *Works of Gustave Courbet*, no. 37 (lent anonymously).

EX COLL. H. O. Havemeyer, New York (Cat., 1931, p. 100, ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Spring Flowers

29.100.121

In the Museum at Hamburg there is a still life with exactly the same composition as this picture and with the same arrangement of the masses of flowers and the sprigs of leaves. It is, however, more realistically and exactly delineated than the Museum's picture, which is boldly loose and impressionistic in handling. The painting in Hamburg is signed and dated 1855; ours bears beneath the signature two digits, probably a date, which are completely illegible. The high quality of the Museum's painting permits an attribution to Courbet himself, and it must be concluded that in these two pictures the artist, inspired by the same bouquet, was experimenting with two different visual interpretations.



29.100.121

Louis Gueymard as Robert le Diable

19.84

The tenor Gueymard is portrayed here in the title role of Meyerbeer's opera *Robert le Diable*. Courbet has shown him in the cavern playing dice with two servants of the devil, while Bertram, his father and his evil genius, looks on from the background at the right. This is the moment when Robert sings the aria "Oui, l'or est une chimère." In 1856 the picture was described as unfinished by Théophile Silvestre, who probably saw it in Courbet's studio. It was exhibited at the Salon of the following year. See also Degas's Ballet from Robert le Diable, Vol. 111, p. 68.

Signed (at lower left): G. Courbet.

Oil on canvas. H. 58½, w. 42 in. (148.6 x 106.7 cm.).

REFERENCES: T. Silvestre, *Histoire des artistes vivants* (1856), p. 278, lists this picture // [J.] Castagnary, *Oeuvres de Gustave Courbet* (exhib. cat.), École des Beaux-Arts, Paris (1882), supplement, p. 25, places it among the pictures painted in 1857 // A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), p. 159 // G. Riat, *Gustave Courbet* (1906), p. 149 // B. B[urroughs], *Met. Mus. Bull.*, xiv (1919), pp. 112f., ill., dates the picture 1856-1857 // A. Fontainas, *Courbet* (1921), p. 71, dates it 1857 // C. Léger, *Courbet* (1925), p. 66; (1929), p. 70; *Courbet et son temps* (1948), pp. 62f. // G. Mack, *Gustave Courbet* (1951), p. 143.

EXHIBITED: Paris, Salon of 1857, no. 624; Durand-Ruel, Paris, 1878, *Tableaux et dessins des maîtres modernes*, no. 35 (lent by M. Reignard); École des Beaux-Arts, Paris, 1882, *Oeuvres de Gustave Courbet*, no. 18 (lent by Adolphe Reignard); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 8 (lent by Mrs. A. A. Anderson); Baltimore Museum of Art, 1938, *Paintings by Courbet*, no. 3; Art Gallery Association Civic Auditorium, Winnipeg (Canada), 1951, *European and American Paintings*.

EX COLL.: Unknown collector, Paris (sale, Hôtel Drouot, Paris, Jan. 19, 1872, no. 23,



19.84

as Scène du jeu dans Robert le Diable); Adolphe Reignard, Paris (by 1878-until after 1896); Elizabeth Milbank Anderson, New York.

GIFT OF ELIZABETH MILBANK ANDERSON, 1919.

A Lady in a Riding Habit— L'Amazone

29.100.59

Tradition has it that this is the writer Louise Colet (1810-1876), the friend of Flaubert, Musset, and Champfleury, but the identification is not much older than the twentieth century. Astruc, who had seen the painting in Courbet's studio soon after it was painted, published in 1859 a complete description of it without identifying the subject.¹

There are many reasons for doubting that the woman shown in this picture is Louise Colet. She was described by her contemporaries² as having blonde hair and eyes the color of blue faïence. A portrait of her by



Winterhalter shows a very different type of face and hair dressed in long curls.³ Furthermore, when Courbet made the Museum's portrait about 1857 Louise Colet would have been about forty-seven years old, an age difficult to reconcile with the appearance of the model.

Formerly called Lady in a Riding Habit—L'Amazone.

Signed (at lower left): *G. Courbet*.

Oil on canvas. H. 45½, w. 35½ in. (115.6 x 89.2 cm.).

Notes: 1. Astruc's description of the costume, pose, and background makes it certain that he was referring to this picture, but there is one puzzling detail: the subject is described as blonde, and there is no reason to believe that this painting ever represented a woman with blonde hair. 2. E. de Mirecourt, *Louise Colet* (1857), pp. 12f., 37; Champfleury, in a letter to Max Buchon (Jan. 25, 1856), reprinted in Riat, 1906; Barbey d'Aureville, in R. Dumesnil, *Gustave Flaubert* (1932), pp. 177 (note 1), 183. 3. R. Dumesnil, *Flaubert, documents iconographiques* (1948), pl. 37 (see p. 46 for a description of Louise Colet based on portraits).

REFERENCES: Z. Astruc, *Les 14 Stations du Salon* (1859), pp. 390f., describes in detail a painting, probably this one, that he saw in Courbet's studio in Paris; does not identify the sitter // G. Riat, *Gustave Courbet* (1906), pp. 171f., calls this picture one of Courbet's most beautiful portraits, dates it 1856, identifies the sitter as Louise Colet; quotes Champfleury's description of Louise Colet as a "muse blonde, grande, forte, tout à fait virile" // A. Fontainas, *Courbet* (1921), p. 71, dates the portrait of Mme Louise Colet (*sic*) 1856 // C. Léger, *Courbet* (1925), p. 66, identifies the sitter as Louise Colet, considers the portrait contemporary with that of Mme Crocq (see below) of 1857; (1929), pp. 69, 188 // A. Burroughs, *Creative Art*, VII (1930), pp. 334f., ill. p. 332 // C. Léger, *Nouvelles littéraires artistiques* . . . (Sept. 1, 1934), ill., calls this a portrait of Louise Colet, discusses the identification, and mentions another portrait of her by

Adèle Grasset in the museum of Aix-en-Provence // F. Kimball and L. Venturi, *Great Paintings in America* [c. 1948], pp. 172f., color pl. 79 // C. Léger, *Courbet et son temps* (1948), pp. 62, 196, finds the sitter's attitude suggestive of the character of Flaubert's Emma Bovary, erroneously describes our portrait as that of a blonde with black eyes // *Gustave Courbet* (exhib. cat.), Wildenstein Galleries, New York (1948-1949), p. 35, fig. 14 // G. Mack, *Gustave Courbet* (1951), pp. 142f., questions the identification of the sitter as Louise Colet because of her dark hair // A. L. Saarinen, *The Proud Possessors* (1958), p. 159 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 188, 201-203, calls it a portrait of Louise Colet, asserting that Mary Cassatt considered it Courbet's finest portrait of a woman.

EXHIBITED: Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 6 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 24; Art Gallery of Toronto, 1935, *Loan Exhibition of Paintings Celebrating the Opening of the Margaret Eaton Gallery and the East Gallery*, no. 168; Wildenstein, New York, 1948-1949, *Gustave Courbet*, no. 14; Honolulu Academy of Fine Arts, 1949-1950, *Four Centuries of European Painting*, no. 22; Art Gallery of Toronto, 1950, *Fifty Paintings by Old Masters*, no. 5; Philadelphia Museum of Art, 1950-1951, *Diamond Jubilee Exhibition*, no. 58; Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959-1960, *Gustave Courbet*, no. 24 (as Portrait of Louise Colet) // Cleveland Museum of Art, 1963, *Style, Truth, and the Portrait*, no. 75.

EX COLL.: [Théodore Duret, Paris]; H. O. Havemeyer, New York (before 1906; Cat., 1931, pp. 92f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Madame Marie Crocq 29.100.130

The intimate setting of this portrait, its general effect of bourgeois elegance, and the fact that it is a full-length, combine to make it

unusual among the works of Courbet. The artist included the picture in his private exhibition of 1867 and assigned to it there the date of 1857. It was evidently he himself who added at the bottom the strip of canvas on which his signature appears.

Signed (at lower right): *G. Courbet*.

Oil on canvas. H. 69½, w. 42½ in. (176.5 x 108 cm.).

REFERENCES: Z. Astruc, *Les 14 Stations du Salon* (1859), pp. 389f., describes this portrait, which he probably saw in Courbet's studio in Paris, without identifying the sitter; praises its grace and distinction and the animation of the face // [J.] Castagnary, *Oeuvres de Gustave Courbet* (exhib. cat.), École des Beaux-Arts, Paris (1882), no. 163, supplement, p. 25, lists the portrait of Mme M . . . C . . . under 1857 // A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), p. 182, makes the statement that the

Portrait of Mme Ciocq (*sic*) was sold in Brussels in 1891 // G. Riat, *Gustave Courbet* (1906), pp. 170, 341, wrongly asserts that the Portrait of M^e Cuocq (*sic*) was exhibited in the Salon of 1857 // L. Vauxcelles, *Les Arts* (June 1907), p. 12 // L. Bénédite, *Courbet* [1912], p. 74, pl. xxix // J. Meier-Graefe, *Corot und Courbet* (1912), ill. p. 144, dates it 1854-1855; *Courbet* (1921), pl. 26 // A. Fontainas, *Courbet* (1921), pp. 71, 77 // C. Léger, *Courbet* (1925), p. 66; (1929), pp. 69, 216, identifies it with the "portrait of Mme XXX" sold at the Courbet sale in 1882; and *Courbet et son temps* (1948), pp. 62, 196 // G. Mack, *Gustave Courbet* (1951), p. 142, dates it 1856 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 200f., gives an account of her acquisition of the picture.

EXHIBITED: Rond-Point du Pont de l'Alma, Paris, 1867, *Oeuvres de M. G. Courbet*, no. 87 (dated 1857); Cercle de Vienne, 1873; École des Beaux-Arts, Paris, 1882, *Oeuvres de Gustave Courbet*, no. 163; Société Nationale des Beaux-Arts, Bagatelle, Paris, 1907, *Portraits de femmes*, no. 63 (lent by Mme Vermeulen de Villiers); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 9 (lent anonymously).

EX COLL.: Estate of Courbet (sale, Hôtel Drouot, Paris, June 28, 1882, no. 17, Portrait de Mme XXX, 174 x 108 cm., signed at right, probably this picture); reportedly sold in Brussels, 1891; Mme de Vermeulen de Villiers (sale, Mme de V . . . , Galerie Georges Petit, Paris, May 6, 1909, no. 38, ill., called La Femme à la main gantée — Mme Crocq); H. O. Havemeyer, New York (from 1909; Cat., 1931, pp. 94f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Hunting Dogs

33.77

The German painter Scholderer, in an enthusiastic letter about Courbet written to Fantin-Latour, described this picture and compared it with the painting called The Quarry (Bos-





33-77

ton Museum of Fine Arts), which Courbet showed in the Exhibition of 1857. According to Scholderer, the dogs were taken directly from *The Quarry*; the landscape is different and was painted from memory, but the realistic hare was done from nature after one that Courbet had bought expressly to use as a model.

The composition as a whole reflects somewhat distantly the French tradition of paintings showing hunting dogs and game, such as those by Oudry and Desportes.

Signed (at lower right): *G. Courbet*.

Oil on canvas. H. 36½, w. 58½ in. (92.7 x 148.6 cm.).

REFERENCES: C. Lemonnier, *Gustave Courbet et son oeuvre* (1878), p. 74, describes this picture and praises the way it is painted, finds it comparable to the first landscapes of Courbet // J. Castagnary, *Gaz. des B.-A.*, VI (1911), ill. p. 488, calls it *La Meute* // L. Bénédict, *Courbet* [1912], p. 78, pl. xxxi, connects the two dogs in this picture with those in *The Quarry*, finds them as good as those by any of the animal painters // J. Meier-Graefe, *Corot und Courbet* (1912), p. 152, compares the dogs to those by Decamps // A. Fontainas, *Courbet* (1921), p. 68, compares this work to *The Quarry* // C. Léger, *Courbet et son temps* (1948), pp. 66, 69, quotes the letter from Scholderer to Fantin-Latour in which this painting is described // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 194.

EXHIBITED: Cercle Artistique et Littéraire,

Brussels, 1877; Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 7 (lent anonymously); Philbrook Art Museum, Tulsa (Okla.), 1944, *Animals in Art*, no. 11; Art Gallery of Toronto, 1949, Canadian National Exhibition.

EX COLL.: [Durand-Ruel]; H. O. Havemeyer, New York (Cat., 1931, pp. 352f., ill.).

GIFT OF HORACE HAVEMEYER, 1933.

After the Hunt

29.100.61

The blond young man leaning against the tree holding up a dead fox is apparently one of the *valets de chien*, who has laid his horn, cap, and gloves on the ground beside him. The assembled quarry does not seem to be the bag of an ordinary hunt but includes a deer, a hare, a boar, and a wild bird. In the rendering of the forest background and the stance of the *valet* the picture recalls the Boston Museum's *Quarry* of 1857.

Signed (at lower left): *G. Courbet*.

Oil on canvas. H. 93, w. 73¼ in. (236.2 x 186.1 cm.).



29.100.61

REFERENCES: F. J. Mather Jr., *The Arts*, xvi (1930), p. 477, ill. p. 442, finds this picture out of date and uninteresting // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 194.

EXHIBITED: Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 14 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 35; Baltimore Museum of Art, 1938, *Paintings by Courbet*, no. 4; Wildenstein, New York, 1948-1949, *Gustave Courbet*, no. 15 (dated 1857-1860); Venice, xxvii Biennale, 1954, *Courbet* (listed and ill. in unpagged, unnumbered cat.); Musée de Lyon, 1954, *Courbet*, no. 27 (dated 1863); Petit Palais, Paris, 1955, *G. Courbet*, no. 50 (dated c. 1863); Houston Museum of Fine Arts (Texas), 1959, *Corot and his Contemporaries*.

EX COLL. H. O. Havemeyer, New York (Cat., 1931, pp. 84f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Madame de Brayer 29.100.118

In the early fall of 1857 Courbet went to Brussels, where an exhibition of his works was being held. He returned there in the late summer of the following year, and it must have been then that he painted this portrait. According to tradition the grave, large-eyed subject was a Polish exile married to a Belgian, but nothing is known of her beyond the testimony of Courbet's sensitive and penetrating likeness, which recalls portraits by Millet and Degas. The picture remained in Brussels until the Havemeyers and Mary Cassatt bought it there.

Formerly called *The Polish Exile*.

Signed and dated (at lower right): *G. Courbet* 58.

Oil on canvas. H. 36, w. 28 $\frac{5}{8}$ in. (91.4 x 72.7 cm.).

REFERENCES: H. B. Wehle, *Met. Mus. Bull.*, xvi (1921), p. 94, identifies the sitter as Mme de Brayer, states that the picture had re-

mained in Brussels from the time it was painted in 1858 and that it is here exhibited for the first time, quotes Duret's estimate of it as a painting of rare quality, in power of expression perhaps the artist's most successful // C. Léger, *Courbet* (1929), p. 74 // H. B. Wehle, *Met. Mus. Bull.*, xxv (1930), p. 55 // C. Léger, *Courbet et son temps* (1948), pp. 66, 192, 196, quotes a letter from Mrs. Havemeyer to T. Duret, in which she mentions this picture without identifying the sitter // G. Mack, *Gustave Courbet* (1951), p. 150 // P. MacOrlan, *Courbet* (1951), pl. 25 (the painting and a large detail) // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 188, tells of seeing the picture in a private collection in Brussels and of the admiration Degas and Théodore Duret expressed for it.

EXHIBITED: Metropolitan Museum, 1921, *Impressionist and Post-Impressionist Paintings*, no. 25 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 26; Art Institute of Chicago, 1934, *Century of Progress Exhibition*, no. 178; Palais National des Arts, Paris, 1937, *Chefs-d'oeuvre de l'art français*, no. 278; Detroit Institute of Arts, and Art Gallery of Toronto, 1951, City Art Museum, St. Louis,



and Seattle Art Museum, 1952, traveling exhibition from the Metropolitan Museum; Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959-1960, *Gustave Courbet*, no. 34.

EX COLL.: Private collection, Brussels; H. O. Havemeyer, New York (Cat., 1931, pp. 90f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Monsieur Suisse

29.100.120

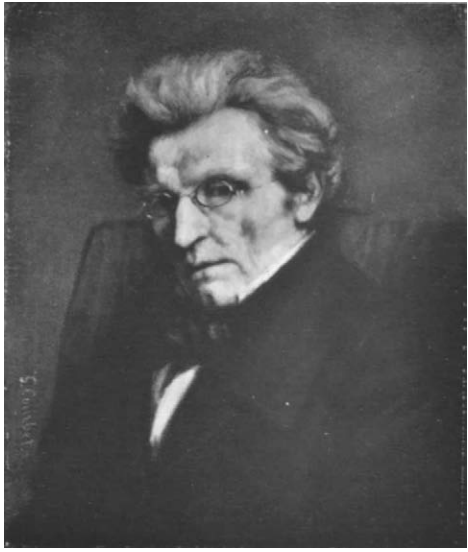
Monsieur Suisse was a former model who ran a modest studio on the Quai des Orfèvres in Paris, called after him the Académie Suisse. He employed live models and charged small fees. Little teaching was provided, and the freedom attracted many artists, including Corot and Delacroix as well as the Impressionists, especially Manet and Cézanne.

According to the catalogue of the 1867 Courbet Exhibition the portrait was made in 1861. Another picture of Monsieur Suisse, smaller and unsigned, that belonged to the painter Margottet, one of Courbet's followers, is now in the collection of Mademoiselle D. E. Cuénod at La Tour-de-Peilz in Switzerland. Our picture, which shows *pentimenti* around the head and on the back of the bench, was probably the first version of the portrait. The other picture, like many of Courbet's replicas, is more carefully modeled.

Signed (at left): *G. Courbet*.

Oil on canvas. H. 23¼, w. 19⅜ in. (59 x 49.2 cm.).

REFERENCES: A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), p. 165, lists this portrait under the year 1867, in the collection of Félix Courbet // G. Riat, *Gustave Courbet* (1906), pp. 29, 253, describes it, places it in 1861 // C. Léger, *Courbet* (1929), p. 127, pl. 25 (the version in the Margottet collection), lists the Museum's portrait in the 1867 exhibition // G. Mack, *Gustave Courbet* (1951), p. 27, mentions it, dates it 1861 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a*



29.100.120

Collector (1961), p. 199, states that it was painted in 1861.

EXHIBITED: Rond-Point du Pont de l'Alma, Paris, 1867, *Oeuvres de M. G. Courbet*, no. 72 (dated 1861, lent by Brivet); École des Beaux-Arts, Paris, 1882, *Gustave Courbet*, no. 43 (lent by Félix Courbet); Baltimore Museum of Art, 1938, *Paintings by Courbet*, no. 5; Palace of Fine Arts, San Francisco, 1940, *Golden Gate International*, no. 284; Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 5; Society of the Four Arts, Palm Beach, 1951, *Portraits, Figures, and Landscapes*, no. 10; Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 51.

EX COLL.: Brivet (1867); Félix Courbet (sale, Hôtel Drouot, Paris, Dec. 21, 1882, no. 18); [Durand-Ruel, New York]; H. O. Havemeyer, New York (Cat., 1931, pp. 98f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Deer

29.160.34

This forest setting closely resembles the one in a painting in the collection of Paolo Stra-



29.160.34

mezzi at Crema, Italy, which Courbet signed and dated 1861 (*Courbet alla XXVII Biennale di Venezia*, 1954, ill.). The technique in these pictures combines breadth and delicacy.

Signed (at lower left): *G. Courbet*.

Oil on canvas. H. 29 $\frac{3}{8}$, w. 36 $\frac{3}{8}$ in. (74.6 x 92.4 cm.).

REFERENCES: A. Alexandre, *La Renaissance*, XII (1929), p. 279, ill. p. 275 // *Mag. of Art*, XXXIX (1946), ill. p. 36.

EX COLL.: [Durand-Ruel, Paris, until 1895]; H. O. Havemeyer, New York (from 1895; Cat., 1931, p. 88, ill.).

THE H. O. HAVEMEYER COLLECTION. GIFT OF HORACE HAVEMEYER, 1929.

Torso of a Woman

29.100.60

The face of this model bears some resemblance to that of the peasant girl wearing a kerchief in Courbet's painting in the Stirlin collection at Saint Prex, Switzerland, which Léger dates about 1858.¹ In the bodily type, however, and in the rendering of the flesh, the Museum's painting recalls the sleeping nude, dated 1862, that belonged in 1929 to Baron François de Hatvany.¹

Signed (at lower right): *G. Courbet*.

Oil on canvas. H. 29 $\frac{1}{2}$, w. 24 in. (75 x 61 cm.).

Note 1. C. Léger, *Courbet*, 1929, pls. 22, 32.

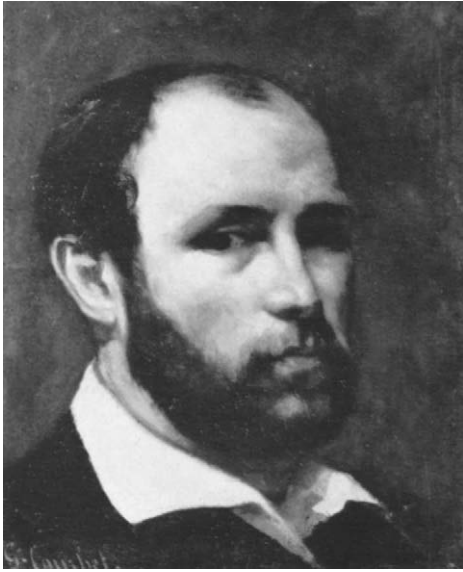
REFERENCES: A. Alexandre, *La Renaissance*, XII (1929), p. 278, ill. p. 272, calls this picture *Femme Nue*, describes the flowers as apple blossoms // C. Léger, *Courbet et son temps* (1948), p. 196, lists this picture in the Havemeyer Bequest, calls it *Femme nue tenant une branche de cerisier* // P. MacOrlan, *Courbet* (1951), pl. 29, calls it *La Branche de cerisier*, dates it 1862 // A. L. Saarinen, *The Proud Possessors* (1958), p. 160, gives the circumstances of the Havemeyers' acquisition of the picture // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 190-193, 196, gives an account of the acquisition of the picture, which was the first painting by Courbet bought by the Havemeyers, calls it *La Branche de cerisier anglais*.

EXHIBITED: Théâtre de la Gaîté, Paris, 1881, *Courbet*; Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 15 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 36; Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 50.

EX COLL.: [Durand-Ruel, New York]; H. O. Havemeyer, New York (by 1919; Cat., 1931, pp. 80f., ill.).



29.100.60



29.100.201

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Portrait of a Man

29.100.201

This painting of an unknown man bears a strong resemblance in style to the portrait Courbet made in 1862 of his friend Pierre Auguste Fajon, which is now in the Museum at Montpellier (C. Léger, *Courbet et son temps*, 1948, fig. 26). Our picture, solid in construction and sensitively executed, is probably of about the same time or perhaps a little earlier. Mary Cassatt brought it to the attention of her friend Mrs. Havemeyer.

Signed (at lower left): *G. Courbet*.

Oil on canvas. H. 16¼, w. 13⅞ in. (41.3 x 33.3 cm.).

REFERENCE: G. Riat, *Gustave Courbet* (1906), p. 387, ill. p. 222, calls this picture simply Head of a Man (*Tête d'homme*), in the Gérard collection.

EX COLL.: Félix Gérard (sale, F... G... père, Hôtel Drouot, Paris, Mar. 28-29, 1905, no. 40, as *Portrait d'homme*); [Ambroise Vollard,

Paris, 1905]; [Durand-Ruel, New York]; H. O. Havemeyer, New York (Cat., 1931, p. 100).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Source

29.100.58

An allegorical picture by Ingres called *La Source* was exhibited in Martinet's gallery in Paris in 1861. Perhaps our realistic picture by Courbet, which Léger dates in the following year, is his response to Ingres's academic nude. Although it has been suggested that there is an apparent difference in technique between the figure and the setting, which is perhaps to be accounted for by the collaboration of a pupil, technical examination gives no evidence to confirm this assumption.

Signed (at lower right): *G. Courbet*.

Oil on canvas. H. 47¼, w. 29¼ in. (120 x 74.3 cm.).



29.100.58

REFERENCES: C. Léger, *Courbet* (1929), p. 90, places this picture in 1862 // R. H. Wilenski, *French Painting* (1931), p. 224, dates it about 1862 // P. MacOrlan, *Courbet* (1951), pl. 31 (the painting and a large detail), dates it 1862 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 185, 197f.

EXHIBITED: Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 13 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 29; William Rockhill Nelson Gallery, Kansas City, 1935, *One Hundred Years, French Painting, 1820-1920*, no. 11; Montreal Museum of Fine Arts, 1942, *Masterpieces of Painting*, no. 58; Wichita Art Museum (Kansas), 1954; Wildenstein, New York, 1956, *The Nude in Painting*, no. 23.

EX COLL. H. O. Havemeyer, New York (from 1915; Cat., 1931, pp. 80f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Source of the Loue 29.100.122

The river Loue rises beneath a cavelike hollow in rock near Mouthier in Courbet's native country. Courbet painted many pictures of its source, one apparently as early as 1850. In the spring of 1864 he wrote to his friend Luquet that he had just painted four of this subject and mentioned their size as one hundred and forty centimeters, which is the width of our picture. Of the numerous versions, a painting dated 1863 in the Kunsthau in



29.100.122

Zurich is the closest to ours in style. In the Museum's painting the grotto is set farther back than in the other pictures of the group and only in it is there a detailed view of the weir and the waterworks at the left.

Signed (at lower center): *G. Courbet*.

Oil on canvas. H. 39¼, w. 56 in. (99.7 x 142.2 cm.).

REFERENCES: C. Lemonnier, *Gustave Courbet et son oeuvre* (1878), pl. 6 (engraving of it as Grottoes of the Loue) // G. Riat, *Gustave Courbet* (1906), p. 217, ill. p. 97, quotes the letter to Luquet of 1864 // C. Léger, *Courbet* (1929), p. 106, lists it as La Source de la Loue avec le moulin et l'écluse [with the mill and the weir, or mill-gate], among the paintings done in the summer of 1864 // W. Wartmann, *Jahresbericht Zürcher Kunstgesellschaft* (1946), p. 33, pl. VIII a, relates it to a picture in Zurich (pl. VII) // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 194, thinks that it was painted "just before the sixties."

EXHIBITED: Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 16 (lent anonymously); Baltimore Museum of Art, 1938, *Paintings by Courbet*, no. 12; World's Fair, New York, 1940, *Masterpieces of Art*, no. 263; Montreal Museum of Fine Arts, 1952, *Six Centuries of Landscape*, no. 46.

EX COLL. H. O. Havemeyer, New York.

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Brook of the Black Well (Puits Noir) 22.16.14

This landscape, which seems to have been made about 1864 or 1865, has long been known as The Brook of the Black Well, which Courbet painted often. Gaston Delestre (Ref., 1962), however, does not agree that this site is represented in the painting and suggests that we have here one of Courbet's composed landscapes rather than a record of an actual spot.



22.16.14

Signed (at lower left): *G. Courbet*.

Oil on canvas. H. 19 $\frac{5}{8}$, w. 23 $\frac{7}{8}$ in. (49.8 x 60.7 cm.).

REFERENCES: R. H. Wilenski, *French Painting* (1931), p. 224, dates this picture before 1855 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 194 // G. Delestre (in letters, 1962), states that the subject is not the Puits Noir, calls the signature false, suggests that Marcel Ordinaire may have painted it (cf. Puits Noir by Ordinaire, Ornans Museum), perhaps in collaboration with Courbet.

EXHIBITED: Milwaukee Art Institute, 1942.

EX COLL.: Hendrik Adolf Steengracht van Duivenvoorde, The Hague (sale, Galerie Georges Petit, Paris, June 10, 1913, no. 4); James Stillman, New York.

ANONYMOUS GIFT, 1922.

A Boat on the Shore 99.11.3

Between 1865 and 1869 Courbet painted many seascapes in Normandy. This marine is so similar in motif and style to a number of pictures painted in 1865 at Deauville that it is fairly safe to assume it was made there in that year.

Formerly called Coast Scene.

Signed (at lower left): *Gustave Courbet*.

Oil on canvas. H. 25 $\frac{1}{2}$, w. 32 in. (64.8 x 81.3 cm.).

REFERENCE: T. Duret, *Courbet* (1918), p. 149, lists this picture.

EX COLL.: Possibly Dussol de Cette (sale, coll. de M. D[ussol de Cette], Hôtel Drouot, Paris, Mar. 17, 1884, no. 29, Marine; description and measurements fit this picture); Mrs. Mary Goldenberg, New York.

GIFT OF MRS. MARY GOLDENBERG, 1899.



99.11.3

The Sea 22.27.1

Although this picture has often been dated 1867 it was probably painted at Trouville in 1865 or 1866. It is one of Courbet's most beautiful marines, in which he sought an intense dramatic effect, more realistic and more vigorous than that of Turner.

Signed (at lower right): *G. Courbet*.

Oil on canvas. H. 20, w. 24 in. (50.8 x 60.9 cm.).

REFERENCES: J. Meier-Graefe, *Corot und Courbet* (1905), ill. p. 208, dates this picture 1865–1866; *Courbet* (1921), pl. 107, dates it 1867 // C. Gronkowski, *Figaro artistique* (May 2, 1929), p. 481, ill.; *Gaz. des B.-A.*, II (1929), p. 35, ill. p. 33, fig. 12 // C. Léger, *Courbet* (1929), pl. 47, dates it 1867 // P. Courthion, *Courbet* (1931), pl. LXXIV, dates it 1867 //



22.27.1

G. Delestre (in a letter, 1962), finds the signature doubtful.

EXHIBITED: Palais des Beaux-Arts, Paris, 1929, *Gustave Courbet*, cat. p. 45 (listed in index to illustrations but not in catalogue itself), pl. 12; Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 35 (lent by D. Kélékian), and 1934, *Landscape Paintings*, no. 43; Montreal Museum of Fine Arts, 1952, *Six Centuries of Landscape*, no. 47 (dated c. 1864).

EX COLL.: [Durand-Ruel]; Dikran Khan Kélékian, Paris and New York (sale, American Art Association, New York, Jan. 30–31, 1922, no. 53, dated 1867).

GIFT OF DIKRAN KHAN KÉLÉKIAN, 1922.

The Woman with a Parrot 29.100.57

In January 1866 Courbet wrote to his friend Alfred Bruyas¹ that within a month and a half he had to complete two pictures for the coming Salon, the *Remise de Chevreuils* and *Une Femme Nue*, the latter undoubtedly a reference to this picture. Two years before he had painted a picture called *Le Réveil* (The Awakening), or *Venus and Psyche*, with two nude figures, one seated and one lying on a bed.² Our painting is derived from the reclining figure in *Le Réveil*, and the artist has kept the same canopy and one of the twisted columns for the setting. Thoré-Bürger is supposed to have suggested to Courbet the idea

of developing a picture by wakening the reclining figure and raising her arm to hold a bird or a flower. There are three paintings by Courbet of a reclining woman that have been called studies for this picture, but the poses of the women with their arms at their sides still recall the sleeping figure of *Le Réveil*, and they do not show the playful, wide-awake attitude of *The Woman with a Parrot*.³ A study in half-length,⁴ however, shows the model as she appears in the Museum's picture.

The careful finish of our picture, with its calculated pose and richly developed background, evoked a paradoxical response from the critics. The academic painters Cabanel and Baudry surprisingly praised it, interpreting its smoothness as evidence that Courbet was abandoning the realistic approach which they had found crude. On the other hand, Zola and the Goncourts, who had been his supporters, censured it for its lapse from robust naturalism.

The Count of Nieuwerkerke, Minister of Fine Arts, noticed this painting in Courbet's studio before its completion and, according to the artist, led him to believe that the state might buy it. After its appearance at the Salon of 1866 it was refused by the government, and the minister denied having promised the purchase. Courbet, nevertheless, considered this picture one of his successes and a year later included it in his second private exhibition. In 1879 his pupil Cherubino Pata made a copy which is now in the Louvre.

Cézanne owned a small photograph of *The Woman with a Parrot*, which he apparently carried about with him in his wallet.⁵

Signed and dated (at lower left): 66 *Gustave Courbet*.

Oil on canvas. H. 51, w. 77 in. (129.5 x 195.6 cm.).

Notes: 1. *Lettres de Gustave Courbet à Alfred Bruyas* (1951), p. 114. 2. Formerly in the Gerstenberg collection, Berlin, now possibly destroyed (Ref., Riat, 1906, ill. opp. p. 216). 3. One in the Reinhart collection, Winterthur (Ref., Léger, 1929, pl. 42); another, whereabouts unknown, engraved by Waltner

(Ref., Riat, 1906, ill. opp. p. 240); the third in the Mesdag Museum, The Hague (Ref., Riat, 1906, ill. p. 233). 4. Belonging to John Andresen, formerly in the collection of A. F. Klaveness, Oslo (J. Meier-Graefe, *Corot und Courbet*, 1905, ill. p. 219). 5. W. V. Andersen, *Burl. Mag.*, CVII (1905), p. 313.

REFERENCES: A. Baignières, *Revue contemporaine*, LI (1866), pp. 347f., considers this picture the turning point in the public's acceptance of Courbet // C. Blanc, *Gaz. des B.-A.*, XX (1866), p. 510, criticizes it for vulgarity and academic emptiness // M. du Camp, *Revue des deux mondes*, LXIII (1866), pp. 711f., considers it mediocre // [J.] Castagnary, *La Liberté* (May 1866), reprinted in *Salons, 1857-1870*, I (1892), pp. 236-240, finds certain faults in the drawing, praises highly the conception and the harmony between figure and accessories (see also unpublished manuscript by Castagnary in *Courbet raconté par lui-même* . . ., 1948, below) // T. Gautier, *Journal officiel* (July 4, 1866), observes that for Courbet this picture is unusual in its poetry and style

// L. Lagrange, *Correspondant*, XXXII (1866), p. 196, disparages it // P. de Saint-Victor, *La Presse* (June 10, 1866), finds it lacking in style and substance // C. de Sault, *Le Temps* (May 18, 1866), evaluates Courbet's attitude toward the nude, considers the drawing inconsistent // T. Thoré [W. Bürger], *Salon de 1866*, reprinted in *Salons de W. Bürger, 1861 à 1868* (1870), II, pp. 277, 283f., gives an anecdotal account of it // J. Vallès, *L'Événement* (Mar. 11, 1866), praises the picture before its exhibition at the Salon of 1866 // E. Zola, *Mon Salon* (1866), pp. 57f., 60, finds it lacking in the artist's usual power // [J.] Castagnary, *Le Nain jaune* (Aug. 14 and 29, 1866), relates how the Ministry of Fine Arts first rejected and then offered to buy the painting // *Le Chevalier* (1866), criticizes it adversely // E. About, *Salon de 1866* (1867), pp. 47f., criticizes it // E. and J. de Goncourt, *Journal*, III [1935-1936?], pp. 124f., entry for Sept. 18, 1867, compare it to eighteenth-century nudes, finding it equally remote from reality // H. d'Ideville, *Gustave Courbet* (1878), pp. 30, 32f., 62-64, gives his account



of watching the painting of this picture // P. Mantz, *Gaz. des B.-A.*, xviii (1878), pt. 1, pp. 375f., sees in it a new lighter tendency in Courbet's work, traces the origin of the picture to a sketch, which he believes is the *Femme couchée* sold Apr. 20, 1875, with the collection of M. H. . . , which formed the basis for M. Waltner's etching (Ref., Riat, 1906) // J. Troubat, *Plume et Pinceau* (1878), p. 254, considers this painting representative of Courbet's late second manner, in which he compromised with the fashion of the day // J. K. Huysmans, *L'Art moderne* (1883), p. 238, thinks this nude is as unreal as those by Lefebvre or Cabanel // V. Fournel, *Les Artistes français contemporains* (1884), p. 363, finds the realism in questionable taste, the drawing and modeling faulty, and the composition of an academic, calculated quality // A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), pp. 52f., 78, 164, 187, admits faults in the drawing, objects to the hair, but praises the general harmony and the new bright tonality; lists a study in the Fiorini collection, Geneva // G. Gazier, *G. Courbet, l'homme et l'oeuvre* (1906) [Conférence à la Société des Amis de l'Université de Franche-Comté, Besançon, Mar. 19, 1906], p. 33, reports that academic painters praised this nude // G. Riat, *Gustave Courbet* (1906), pp. 234, 237-242, 252, 256, 270, 276, ill. p. 235 (this picture), ill. p. 233 (a painting which he considers a study for ours, but on p. 387 wrongly connects with the etching below), ill. opp. p. 240 (the etching by Waltner after the painting of a sleeping nude sold by M. H. . . in 1875), relates our painting to *Venus and Psyche*, quotes contemporary critics and Courbet's own comments about his picture // L. Bénédite, *Courbet* [1912], pp. 89f., pl. xxxvii // [J.] Castagnary, *Gaz. des B.-A.*, vii (1912), p. 24, observes that it was this picture and the *Remise de chevreuils* that finally reconciled the public to Courbet // T. Duret, *Courbet* (1918), pp. 75f., 149, pl. xxvi // C. Léger, *Courbet selon les caricatures et les images* (1920), pp. 61, 66, 77, reproduces caricatures of it // A. Fontainas, *Courbet* (1921), p. 84, relates its setting to that of *Venus and Psyche* // P. Borel, *Le Roman de*

Gustave Courbet (1922), pp. 97f., note 1, quotes Courbet // E. Moreau-Nélaton, *Bonvin raconté par lui-même* (1927), p. 72 // C. Léger, *Courbet* (1929), pp. 118, 125, 147, 189, 220, records a copy by Pata // G. Boas, *Courbet and the Naturalistic Movement* (1938), pp. 47 (note 8), 49 // A. Tabarant, *La Vie artistique au temps de Baudelaire* (1942), pp. 444f., 448, 457, quotes Castagnary's praise, and his account of the dealings between Courbet and the Ministry of Fine Arts // L. Venturi, *Modern Painters* (1947), p. 216, fig. 149 // C. Léger, *Courbet et son temps* (1948), pp. 112f., 196f., fig. 32 // *Courbet raconté par lui-même et par ses amis*, I (1948), pp. 130, 212, 214f., 222, II (1950), p. 301, quotes unpublished manuscript by Castagnary // G. Mack, *Gustave Courbet* (1951), pp. 206-209, 219, 230, 237 // P. MacOrlan, *Courbet* (1951), pl. 39 (the painting and two large details), also text under pl. 40 // J. C. Sloane, *French Painting between the Past and the Present* (1951), pp. 158 (note 40), 163, fig. 74 // Metropolitan Museum, *Art Treasures* (1952), p. 232, cat. no. 141, pl. 141 // M. Zahar, *Courbet* (1952), pp. 42f., 47, discusses the reaction of the critics to this picture // L. Venturi, *Four Steps toward Modern Art* (1956), p. 54 // A. L. Saarinen, *The Proud Possessors* (1958), p. 160 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 184f., 195f., praises it enthusiastically, describing how she persuaded Mr. Havemeyer to buy it in order to keep it in America.

EXHIBITED: Paris, Salon of 1866, no. 463; Rond-Point du Pont de l'Alma, Paris, 1867, *Oeuvres de M. G. Courbet*, no. 10; Glaspalast, Munich, 1869, *Internationale Kunst-Ausstellung*; École des Beaux-Arts, Paris, 1882, *Oeuvres de Gustave Courbet*, no. 13 (lent by Jules Bordet); Exposition Universelle Internationale, Paris, 1889, *Exposition Centennale de l'art français*, no. 210 (lent by Jules Bordet); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 24 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 21; Royal Academy, London, 1932, *Exhibition of French Art*, no. 436 (commemorative

cat., no. 320); Cleveland Museum, 1956, *The Venetian Tradition*; Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959–1960, *Gustave Courbet*, no. 60.

EX COLL.: Jules Bordet, Dijon (1870–after 1889); H. O. Havemeyer, New York (by 1919; Cat., 1931, pp. 76f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Young Bather 29.100.124

In Ornans in the winter of the same year that Courbet did *The Woman with a Parrot* he painted this young bather, apparently from the same model. She is standing on the bank of the Loue, a river that flows through the department of Doubs. The critics as usual analyzed the qualities of the painting, Mantz criticizing the elongation of the left arm. The painter Boudin, however, enthusiastically recorded in his notebook that he found the painting “fine, pearly, strong in tone and modeling.”

Signed and dated (at lower left): 66 / Courbet.

Oil on canvas. H. 51¼, w. 38¼ in. (130.2 x 97.2 cm.).

REFERENCES: T. Gautier, *Moniteur universel* (Dec. 14, 1867), p. 1557, mentions this picture // C. Lemonnier, *Gustave Courbet et son oeuvre* (1878), pp. 72f., finds it admirable // P. Mantz, *Gaz. des B.-A.*, xviii, part 1 (1878), p. 376, ill. opp. p. 376 (etching), praises its powerful execution but criticizes the proportions and the drawing of the face, supposing that Courbet here attempted to improve on nature // J. Péladan, *L'Artiste* (1884), II, p. 411 // A. Estignard, *Courbet, sa vie, ses oeuvres* (1896), pp. 73f., 164, praises its rich and vigorous color scheme // G. Riat, *Gustave Courbet* (1906), pp. 245f., 259, ill. p. 247, observes that the figure appears, reduced and accessory, in another landscape (presumably the one illustrated in J. Meier-Graefe, *Courbet*, 1921, pl. 98); identifies the setting as the banks of the Loue; asserts that the picture was painted in the autumn of 1866

during a visit made by Courbet to the châlet of the Comte de Choiseul at Deauville // P. Jamot, *La Peinture au Musée du Louvre*, 1 (1929), *École française du XIXe siècle*, part 3, p. 15, describes a picture that once belonged to Juliette Courbet of a standing Baigneuse in the position of the model in this picture; recognizes the model as the same one who posed for *The Woman with a Parrot* and *The Woman in the Waves* // C. Léger, *Courbet* (1929), p. 121, pl. 46 // R. L. Benjamin, *Eugène Boudin* (1937), p. 72, quotes Boudin's praise of this picture // C. Léger, *Courbet et son temps* (1948), pp. 178, 196 // *Courbet raconté par lui-même et par ses amis*, II (1950), p. 278, quotes Péladan, 1884 // G. Mack, *Gustave Courbet* (1951), pp. 211, 213 // M. Zahar, *Courbet* (1952), p. 49.

EXHIBITED: Cercle Artistique et Littéraire, Brussels, 1877 or 1878, *Courbet* (lent by Saintelette); Metropolitan Museum, 1930, *The H. O. Havemeyer Collection*, no. 31; Wildenstein, New York, 1948–1949, *Gustave Courbet*, no. 29.

EX COLL.: Khalil-Bey, Paris (sale, Hôtel



Drouot, Paris, Jan. 16-18, 1868, no. 10); [Haro, Paris]; Belling; Sainctelette, Brussels (in 1877/78); H. O. Havemeyer, New York (Cat., 1931, pp. 82f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Portrait of Jo (La Belle Irlandaise)

29.100.63

The model in this picture was Joanna Hefferman, called "Jo" by the artists, who later became Mrs. Abbott. She was a beautiful Irish woman with copper-colored hair, who for many years was Whistler's model and mistress. It is possible that Courbet met her in Whistler's studio in Paris when the American painter was working on *The White Girl*,

for which Jo posed; but it was at Trouville, where he spent the summers of 1865 and 1866, that Courbet obtained Whistler's permission to have her pose for him. From the original portrait of Jo with a mirror, which he claimed he did in a single sitting, Courbet later made several repetitions. Besides the Museum's painting, three others are known, in the National Museum of Stockholm, the William Rockhill Nelson Gallery of Art in Kansas City, and an unknown private collection. These versions, which differ from each other only in small details, are almost equal in quality. Courbet probably did our picture and the Stockholm one, which is signed and dated the same way, a little before he painted the others. He also used Jo as the model for the blonde woman in *Le Sommeil* (Petit Palais, Paris). Formerly called *Woman with a Mirror*.



Signed and dated (at lower left): 66 / *Gustave Courbet*.

Oil on canvas. H. 22, w. 26 in. (55.9 x 66 cm.).

REFERENCES: C. Lemonnier, *Gustave Courbet et son oeuvre* (1878), p. 90, quotes a letter from Dr. Paul Collin (1877), which says that he saw in Courbet's studio in La Tour-de-Peiltz, Switzerland, a picture of a girl looking at herself in a mirror called "Anglaise aux cheveux d'or" // A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), pp. 53f., 164, 179, praises the warmth of color in *La Belle Hollandaise (sic)* of 1866 // G. Riat, *Gustave Courbet* (1906), pp. 228f., 254, 262, 360, ill. p. 229 (possibly the version now in an unknown private collection), mentions two versions, notes that a picture with this title was exhibited in 1868 in The Hague // L. Bénédite, *Courbet* [1912], p. 92, pl. xxxviii // T. Duret, *Courbet* (1918), pp. 129f., pl. xxviii (Stockholm version), states that Courbet painted two versions // B. B[urroughs], *Met. Mus. Bull.*, xiv (1919), p. 74 // P. Borel, *Le Roman de Courbet* (1922), p. 99, note 1, quotes a letter of 1865, in which Courbet mentions "a superb red-haired girl" whose portrait he had started // R. Hoppe, *Honoré Daumier, Gustave Courbet, two franska mästare och deras arbeten i Nordiska ägo* (1929), pp. 80f., ill. p. 79 (Stockholm version), mentions the Stockholm version and a replica in America; reports that Courbet said he had painted the portrait of Jo in a single sitting; relates that the model, after Whistler's death, established herself as an art dealer and was imprisoned for selling Whistler's drawings as Raphael's work // C. Léger, *Courbet* (1929), p. 120, pl. 45 (Stockholm version), mentions a preparatory study for the Stockholm picture // J. Rewald, *The History of Impressionism* (1946), p. 113, ill. p. 117 (Kansas City version), finds in the portrait of Jo a certain lack of vigor // C. Léger, *Courbet et son temps* (1948), pp. 107, 196, says that Courbet painted two portraits of Jo in Deauville and that she posed for him again a little later // G. Mack, *Gustave Courbet* (1951), p. 204, fig. 47 (Kansas City version), supposes that Courbet had met Jo in Paris in 1861 or 1862 before he painted

her in Trouville in 1865 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 187, 212, identifies the model as Johanna Pfeiffer rather than Heffernan.

EXHIBITED: Union League Club, New York, 1898, *Old Masters and Modern Paintings*, no. 15 (Woman and Mirror, possibly ours); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 23 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 32; Musée de Peinture Moderne, Brussels, 1953, *La Femme dans l'art français*; Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959–1960, *Gustave Courbet*, no. 55.

EX COLL.: Gérard père (sale, Hôtel Drouot, Paris, Feb. 25, 1896, no. 13); [Durand-Ruel, Paris]; H. O. Havemeyer, New York (by 1919; Cat., 1931, pp. 75f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

A Snow Scene

06.1233.1

Courbet, a great hunter, painted many pictures of deer in the woods, using for his setting the country of the Franche-Comté. One of the most famous of these paintings is the Louvre's *Remise de Chevreuils* (Deer in Cover, no. 145 A), which he started in 1866 near Ornans but finished in Paris, where he



"rented" a stag and doe (probably mounted specimens) to use as models. The same seated doe and alert anxious male, in various groupings, appear in the Museum's painting and at least two other works, all probably dating from about the time of the Louvre's picture.

Signed (at lower left): *G. Courbet*.

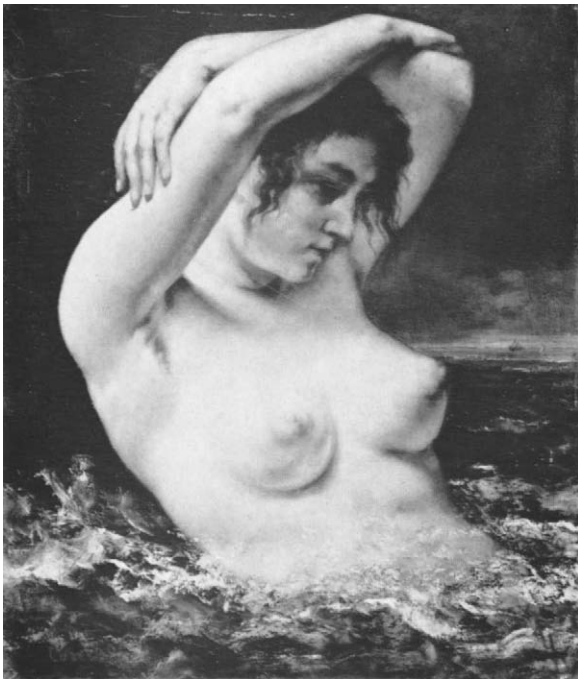
Oil on canvas. H. 20¼, w. 24¼ in. (51.5 x 61.6 cm.).

REFERENCES: T. Duret, *Courbet* (1918), p. 149 // G. Sakier, *L'Amour de l'art*, VII (1926), p. 203, ill. p. 197, praises this picture for its color harmonies.

EXHIBITED: Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 7; Arkansas Arts Center, Little Rock, 1963, *Five Centuries of European Painting*, cat. p. 44.

EX COLL. [Durand-Ruel].

PURCHASE, ROGERS FUND, 1906.



The Woman in the Waves 29.100.62

The mature, somewhat heavily built model in this picture apparently posed for a number of Courbet's paintings of nudes, including *The Atelier* (Louvre no. 3053) of 1855 and two other pictures in this Museum, *The Woman with a Parrot* and *The Young Bather*. A painting of a reclining nude, formerly in the collection of Louis Stern, New York, was painted in 1868, the same year as the Museum's picture, and shows her in the same pose, but full length (ill. in *Gustave Courbet*, exhib. cat., Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959-1960, no. 66).

Signed and dated (at lower left): 68/ *G. Courbet*.

Oil on canvas. H. 25¾, w. 21¼ in. (65.4 x 54 cm.).

REFERENCES: C. Lemonnier, *Gustave Courbet et son oeuvre* (1878), pl. 3 (engraving after this painting by C. Courtry) // A. Estignard, *Courbet, sa vie et ses oeuvres* (1896), p. 166 // J. Meier-Graefe, *Corot und Courbet* (1905), pp. 194f., praises the rendering of the flesh and the masterly suggestion of the rhythm of the waves // G. Riat, *Courbet* (1906), p. 264, ill., recognizes in this picture the model of *The Woman with a Parrot* and of many other nudes by Courbet // A. Fontainas, *Courbet* (1921), p. 83 // J. Meier-Graefe, *Courbet* (1921), p. 52 // C. Léger, *Courbet* (1929), pp. 138, 221, pl. 50 // P. Courthion, *Courbet* (1931), p. 35, pl. LXXXVI // C. Léger, *Courbet et son temps* (1948), pp. 126, 196 // G. Mack, *Gustave Courbet* (1951), p. 225 // P. MacOrlan, *Courbet* (1951), pl. 42 (the painting and a large detail) // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), pp. 196f.

EXHIBITED: Ghent, 1868; École des Beaux-Arts, Paris, 1882, *Oeuvres de Gustave Courbet*, no. 24 (lent by M. Faure); Metropolitan Museum, 1919, *The Works of Gustave Courbet*, no. 31 (lent anonymously), and 1930, *The H. O. Havemeyer Collection*, no. 33; Haus der Kunst, Munich, 1958, *Aufbruch zur Modernen*

Kunst, no. 26; Philadelphia Museum of Art and Boston Museum of Fine Arts, 1959–1960, *Gustave Courbet*, no. 67.

EX COLL.: Jean Baptiste Faure, Paris (by 1882); [Durand-Ruel, Paris, by 1906]; H. O. Havemeyer, New York (by 1919; Cat., 1931, pp. 78f., ill.).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

The Calm Sea 29.100.566

This picture must have been painted at Étretat, where Courbet spent the summer of 1869 with Diaz and his son. From the windows of his lodging there he could easily do many pictures of the sea.

Signed and dated (at lower left): *G. Courbet / 69.*

Oil on canvas. H. 23½, w. 28¾ in. (59.7 x 73 cm.).

REFERENCE: L. Venturi, *Modern Painters* (1947), pp. 219f., praises Courbet's vision in this picture.

EXHIBITED: Phillips Memorial Gallery, Washington, 1940, *Emotional Design in Painting*, no. 37; Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 9; Society of the Four Arts, Palm Beach, 1951, *Portraits, Figures, and Landscapes*, no. 12.

EX COLL. H. O. Havemeyer, New York (Cat., 1931, p. 89).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Marine—The Waterspout 29.160.35

A waterspout is a phenomenon on the sea, resembling a tornado on land, in which warm air immediately over the water becomes unstable because of the difference in temperature between it and the cool air above it and rises vigorously in a counter-clockwise motion carrying water upward with it. It is frequently



29.100.566

accompanied by precipitation from cumulus clouds above the warm sea.

Courbet had observed this phenomenon, probably on the Normandy coast, and painted at least two earlier pictures of it, dated 1866 and 1867.¹ Although the Museum's painting is dated 1870 it is known that Courbet did not go to the coast in that year because of the outbreak of the Franco-Prussian war, and this picture was probably painted in 1869 when he was vacationing at Étretat. The rocks resemble those of Étretat, and he painted many similar seascapes during that summer.

Signed and dated (at lower right): *G. Courbet. 70.*



29.160.35

Oil on canvas. H. 27 $\frac{1}{8}$, w. 39 $\frac{1}{4}$ in. (68.9 x 99.7 cm.).

Note 1. J. Meier-Graefe, *Courbet* (1921), pl. 110; *Gustave Courbet* (exhib. cat.), Philadelphia Museum of Art and Boston Museum of Fine Arts (1959-1960), no. 58.

REFERENCES: H. B. Wehle, *Met. Mus. Bull.*, xxv (1930), p. 55, mentions this painting //

R. H. Wilenski, *French Painting* (1931), p. 224, says he reads the date as 1876 // L. W. Havemeyer [Mrs. H. O.], *Sixteen to Sixty, Memoirs of a Collector* (1961), p. 195.

EX COLL. H. O. Havemeyer, New York (bought through T. Duret in Paris in 1913; Cat., 1931, p. 89).

GIFT OF HORACE HAVEMEYER, 1929.

Jongkind

Johan Barthold Jongkind. Born in Latrop, Holland, in 1819; died in 1891 at Côte-Saint-André near Grenoble. As a youth in Latrop Jongkind worked for a short time in a notary's office, but deciding to become a painter, went to The Hague in 1837 to study at the Municipal School of Drawing and under the foremost Dutch landscape painter of the time, Andreas Schelfhout. His career as an artist, characterized by almost as much turbulence and misery as that of his compatriot Vincent van Gogh, began auspiciously. The Crown Prince, who later became King William III of Holland, gave him an annual stipend to study painting, and he sold a picture as early as 1843. A few years later Jongkind went to Paris, where he became the pupil of Eugène Isabey. He also studied with Picot, in whose studio he met Joseph Israels and Chassériau. In 1848 he exhibited for the first time at the Salon and four years later received a medal there. In 1853, however, the royal stipend was withdrawn. Two years later, deeply in debt and drinking heavily, he returned to Holland and stayed there until 1860.

Moved by his distress, a number of prominent French painters contributed pictures to a sale arranged for Jongkind's benefit and with the proceeds brought him back to Paris, in wretched physical and mental condition. The dealer Firmin Martin was his patron during these years, and at his gallery Jongkind made the acquaintance of Madame Fesser, a water-color painter who had also come originally from the Low Countries. She and her family looked after him for the rest of his life. From about 1860 to 1870 he made frequent trips from Paris to the provinces and the seacoast. During the eighties he stayed most of the time at Côte-Saint-André, where the Fesser family lived, and he died there. Until 1870 he frequently returned to Holland, usually to Rotterdam, but in his later years he remained in France and painted Dutch scenes from memory.

During Jongkind's early years in Paris he was influenced not only by his master Isabey but also by Corot and Bonington. He came to know many of the Impressionists well and exerted a strong influence on Monet, but he never adopted their practice of painting out of doors. His landscapes remained very individual and outside the Im-

pressionist tradition. Although he also painted historical pictures and sea battles, Jongkind perfected two specialties for which there was considerable public demand, landscapes in moonlight and Dutch winter scenes. His water colors and drawings, though not always sensitive, have a fresh and spontaneous quality and are an important part of his work. He also left a small group of etchings, which Baudelaire admired.

In this catalogue Jongkind is included among the French painters of the nineteenth century because his work is more intimately related to theirs than to that of his compatriots. Although there are striking reminders in his work of the seventeenth-century Dutch landscapist van Goyen, the major influences on his style were French, and he played an important role as a leader among French landscape painters of his own time and later.

Sunset on the Scheldt 06.1284

There is no record that Jongkind was in the Low Countries between his return to Paris in 1860 and his visit to Antwerp and Brussels in the summer of 1866. Therefore this picture, dated 1865, is probably one of those painted from memory or perhaps from earlier sketches.

Signed and dated (at lower right): *Jongkind* 1865.

Oil on canvas. H. 21¼, w. 28¾ in. (54 x 73 cm.).

GIFT OF GEORGE A. HEARN, 1906.



06.1284

REFERENCE: J. Meier-Graefe, *Entwicklungsgeschichte der modernen Kunst* (1904), III, pl. 95.

EXHIBITED: Heckscher Art Museum, Huntington, New York, 1947.

EX COLL. [Durand-Ruel].

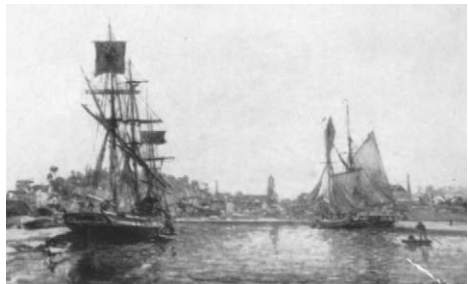
PURCHASE, WOLFE FUND, 1916.

Honfleur 16.39

In the first years after his return to Paris from Holland Jongkind often went to paint on the Channel coast. He stayed at Honfleur several times and kept in close touch with Boudin, who was working in Trouville near by. Although Jongkind painted large oil paintings like this one in his studio they were usually based on the many water-color studies he had made directly from nature.

Signed and dated (at lower right): *Jongkind* 1865.

Oil on canvas. H. 20½, w. 32⅛ in. (52.1 x 81.6 cm.).



16.39

Boudin

Eugène Boudin. Born 1824; died 1898. Boudin, the son of a ship's captain, was born on the seacoast at Honfleur in Normandy. As a young man in Le Havre, where he sold artists' supplies, he met the artist Troyon, whose influence is evident in his earliest paintings, and also Millet, who gave him valuable advice. In 1845 he took a short trip to Paris, where he copied in the Louvre. Some years later he received a grant from the city of Le Havre to study painting in Paris for three years. During this time he did a great deal of work outdoors.

When Boudin returned to Le Havre he embarked seriously on a career of marine painting. In the course of his frequent travels he painted scenes along the entire Atlantic coast from Holland to Bordeaux. At the end of his life he also worked on the French Riviera. By 1859 he had achieved a style in the rendering of skies that henceforth excited the admiration of artists and critics. Baudelaire devoted a passage to Boudin's pastel studies, Courbet called him a "seraph," and Corot coined the epithet "king of skies."

Just as Millet and other artists specialized in painting peasants, Boudin deliberately filled his landscapes with people of the middle class. Although he also painted ports, country scenes, animals, and still lifes, his favorite subjects were fashionable watering places like Deauville and Trouville. Perhaps his devotion to seventeenth-century Dutch paintings of the sea accounts for this choice of subject; in any case his representations of these worldly resorts with all their animation and flavor presented modern painting with a new theme.

Boudin was an artist of great independence, who made discoveries that directly foretold those of the Impressionists. He shared with them a love of movement and the contemporary scene and a pioneering pleasure in working out of doors.

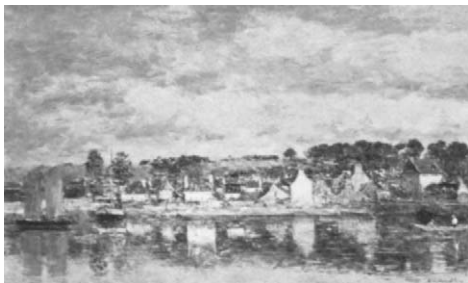
His technique, like theirs, is free and unconventional and his color light—Boudin's palette is unusual in the predominance of subtle gray tones. Though never formally associated with the Impressionist movement, he contributed paintings to the famous first Impressionist exhibition of 1874. Boudin was the first Frenchman in modern times to carry the art of marine painting to the peak achieved by the English painters Turner, Bonington, and Constable, and he was indeed one of the very greatest painters of the sea.

Village by a River

59.140

Schmit as a view of the village of Le Faou in Brittany, where Boudin stayed a number of times between 1865 and 1875. A picture by Boudin auctioned in London in 1962 shows

This scene of a quiet river bank with its clustered houses has been identified by Robert



59-140

the same village and has an almost exactly similar composition (Sotheby's Sale Cat., July 4-5, 1962, no. 4, ill.).

Signed (at lower right): *E. Boudin*.

Oil on wood. H. 14, w. 23 in. (35.6 x 58.4 cm.).

REFERENCES: H. Huth, *Gaz. des B.-A.*, xxix (1946), p. 246, note 37, suggests that Cyrus J. Lawrence might have purchased Boudin's Village by the Water (probably this picture) at the exhibition of pictures sent by Durand-Ruel to New York in 1886 // R. Schmit (in a letter, 1963), identifies the site.

EXHIBITED: American Art Association and National Academy of Design, New York, 1886, *Works in Oil and Pastel by the Impres-*

sionists of Paris, no. 4 (Village on Border of a River, possibly ours).

EX COLL.: [Possibly Durand-Ruel, Paris]; Cyrus J. Lawrence, New York (sale, American Art Association, New York, Jan. 21-22, 1910, no. 62); Mrs. Charles Beatty Alexander, Tuxedo Park, New York (from 1910); [Carroll Carstairs, joint owner with M. Knoedler, New York, in 1947]; [Sam Salz, New York]; Arthur J. Neumark, New York.

GIFT OF ARTHUR J. NEUMARK, SUBJECT TO A LIFE ESTATE IN THE DONOR, 1959.

On the Beach at Trouville 07.88.4

This is an early example of the seaside scenes for which Boudin is famous. On February 12 of 1863, the year it was painted, he wrote to a friend, "People like my little ladies on the beach very much; some hold that in them there lies a vein of gold to be exploited."¹ In another letter he wrote of some seashore scenes that were "perhaps not great art but at least a fairly honest image of the world in our time."² Signed and dated (at lower right): *E. Boudin*—63.

Oil on canvas. H. 10, w. 18 in. (25.4 x 45.7 cm.).



07.88.4

Notes: 1. G. Jean-Aubry, *Eugène Boudin* (1922), p. 57. 2. G. Cahen, *E. Boudin, sa vie et son oeuvre* (1900), p. 9.

REFERENCE: R. L. Benjamin, *Eugène Boudin* (1937), pp. 56, 188, ill. p. 113, catalogues this picture, comments that it shows the influence of Jongkind.

EXHIBITED: École des Beaux-Arts, Paris, 1899, *Oeuvres d'Eugène Boudin*, no. 122 (possibly this picture; lent by M. Tempelaere); Bernheim-Jeune, Paris, 1900, *E. Boudin*, no. 103 (possibly this picture; lent by M. Tempelaere); Art Institute of Chicago, 1935-1936, *Paintings by Eugène Boudin*, no. 3; William Rockhill Nelson Gallery of Art, Kansas City, 1936, *French Impressionist Landscape Painting*, no. 11.

EX COLL.: Possibly M. Tempelaere, Paris (in 1899-1900); Amelia B. Lazarus, New York (by 1902).

BEQUEST OF AMELIA B. LAZARUS, 1907.

Beaulieu—The Bay of Fourmis

39.65.2

This bay, stretching in front of the little town of Beaulieu on the French Riviera, is bounded

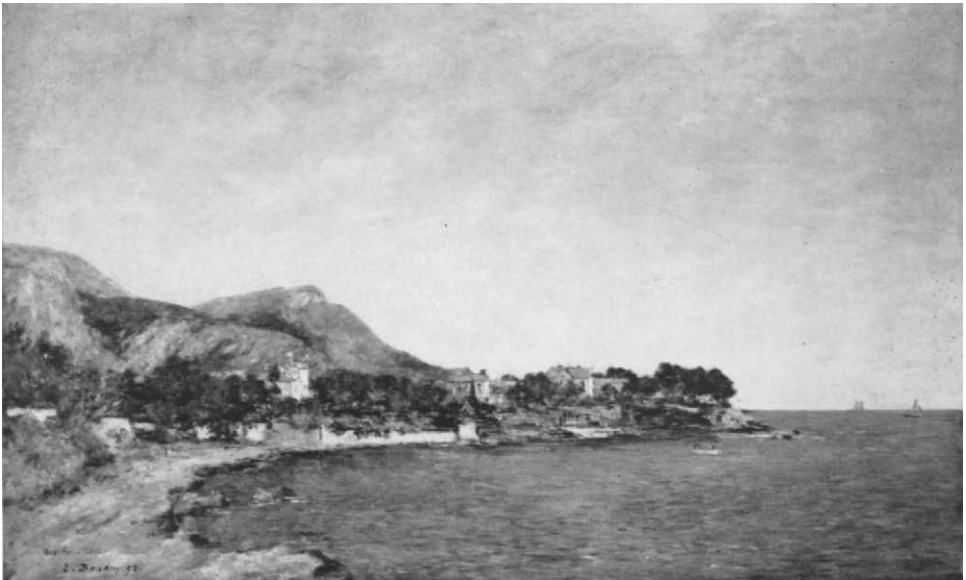
on one side by the peninsula of Saint-Jean-Cap-Ferrat and on the other by the Cape of Fourmis. The cape and the bay take their name from a local legend of an invasion of ants that came in with the debris of a shipwrecked vessel. Boudin visited the Côte d'Azur several times toward the end of his life and in the spring of 1892 painted three pictures which were exhibited soon after at the Société Nationale des Beaux-Arts: ours, The Bay of Beaulieu in Morning Light, and The Bay of Saint-Jean. Our picture belongs to a group of late works by Boudin showing the influence of the Impressionists, especially Monet. It is exaggeratedly intense in color, which shows that Boudin experienced the typical difficulty of North French artists attempting to render Mediterranean light.

Signed and dated (at lower left): *Boudin 92*.

Inscribed (at lower left): *Beaulieu*; (in different paint) *Mars*.

Oil on canvas. H. 21 $\frac{5}{8}$, w. 35 $\frac{1}{2}$ in. (55 x 90.2 cm.).

REFERENCES: G. Jean-Aubry, *Eugène Boudin* (1922), p. 174, lists this painting // H. W. Williams, *Met. Mus. Bull.*, xxiv (1939), p.



169 // F. Seiberling, *Impressionism and Its Roots* (exhib. cat.), The University of Iowa (1964), pp. 6, 12f., no. 21, ill., comments on an effect of abstraction and notes that emphasis is on general impression.

EXHIBITED: Société Nationale des Beaux-Arts, Paris, 1892, *Salon du Champs de Mars*, no. 141 (as La Baie de Fourmis); Honolulu Academy of Arts, 1949–1950, *Four Centuries of European Painting*, no. 25; Art Gallery of Toronto, 1950; Arkansas Arts Center, Little Rock, 1963, *Five Centuries of European Painting*, cat. p. 44; The University of Iowa, Iowa City, 1964, *Impressionism and Its Roots*, no. 21.

EX COLL.: [Durand-Ruel, Paris and New York, from 1892]; Richard A. Canfield, New York (sale, American Art Association, New York, Jan. 27–28, 1916, no. 151, as Baie de Fourmier [sic]); Jacob Ruppert, New York (1916–1939).

BEQUEST OF JACOB RUPPERT, 1939.

View of Saint-Jean-Cap-Ferrat from Beaulieu

64.149.5

This painting has been dated 1892–1893, apparently because it is known that Boudin worked in Beaulieu in those years. His only later recorded visit there took place in the year of his death, when he was very ill and wrote in a letter to his brother that he had stopped painting. Stylistically, however, it seems impossible to date this painting at the same time as the Museum's other picture of Beaulieu, signed and dated 1892, which, like



64.149.5

nearly all of his pictures of the 1891–1893 period, is far more tightly and fully composed and executed. The paintings that Boudin did in 1897, on the other hand, do show the same loosening of technique, and it is possible that he made an unrecorded visit at this time, or reworked earlier sketches.

Signed (at lower right): *E. Boudin*.

Oil on canvas. H. 18¼, w. 25¾ in. (46.4 x 65.4 cm.).

REFERENCE: R. Schmit (in a letter, 1965), dates this picture 1897 and gives information about former owners.

EX COLL.: Estate of Eugène Boudin, Paris (until 1899; sale, Hôtel Drouot, Paris, Mar. 20–21, 1899, no. 113); [Durand-Ruel, Paris]; Muller, Paris; [Wildenstein, New York]; Mary V. T. Eberstadt, New York.

GIFT OF MARY V. T. EBERSTADT, SUBJECT TO A LIFE ESTATE IN THE DONOR, 1964.

Ribot

Augustin Théodule Ribot. Born at Saint Nicholas d'Attez (Eure) in 1823; died at Colombes (Seine) in 1891. Ribot had an extremely difficult time earning a living for many years before he could devote his time entirely to painting. Although he received some instruction from Glaize, who employed him as an assistant in his studio, he was primarily self-taught and learned chiefly by copying in the Louvre. For some time he

maintained himself by filling commissions for copies and pastiches after Watteau and Boucher that were to be exported, especially to America. Much of his creative work was necessarily done at night by lamplight, and it has been suggested that this may account for his emphasis on contrasted values and his predilection for black and white. These personal characteristics of his style, in any case, found parallels in the work of the seventeenth-century Spanish painters, and he took them, especially Ribera, for his masters. Ribot and a number of others working around 1855 were fond of using black, perhaps even before Manet made it his favorite pigment. Rejected by the official Salon until 1861, Ribot showed his works in the studio of the painter Bonvin, who generously helped Whistler and Fantin-Latour as well. Early in the sixties Ribot attained official success with his still lifes and paintings of kitchen interiors and young chef's apprentices, pictures that he rendered with energy and flavor. After 1865 he specialized in religious paintings and portraits, and toward the end of his life he used as subjects elderly Breton and Norman peasants, accentuating the inner vitality of these old people with moving effects of color and light. Ribot was a vigorous artist and, in spite of the strong influence of Ribera, an independent and original one.

Breton Fishermen

48.187.736

This is a striking example of how French painters subjected popular French types and even their clothing to Spanish stylization. Although the austere people represented here might seem at first sight to be Spanish peas-



48.187.736

ants, they are actually Breton fishermen with their families, as we know from the title the picture had when in the Cronier sale of 1905. Furthermore, a very similar picture that was in the De Kuyper sale (Paris, May 13, 1897, no. 61, ill.) was called *Famille Bretonne*. After 1880 at Brest and at Trouville, where he spent several summers, Ribot painted group portraits of peasants and fishermen, and our painting must be one of those he made at these seaside places. Although Ribera's influence is manifest in the picture, Ribot has expressed the character and the interior life of his sitters with a very personal subtlety.

Formerly called *A Group Portrait of Peasants*.

Signed (at lower left): *t. Ribot*.

Oil on canvas. H. 21¾, w. 18¼ in. (55.3 x 46.4 cm.).

EX COLL.: Ernest Cronier, Paris (sale, Galerie Georges Petit, Paris, Dec. 4-5, 1905, no. 66, *Les Pêcheurs bretons écoutent la prêche*); Catherine D. Wentworth, New York.

BEQUEST OF CATHERINE D. WENTWORTH, 1948.

Monticelli

Adolphe Joseph Thomas Monticelli. Born at Marseilles in 1824; died there in 1886. Monticelli came from a modest family of Italian extraction and inherited a spirited southern temperament. After three years of study in the local school of drawing in Marseilles he went at the age of twenty-two to Paris. There he studied under the academic painter Paul Delaroche, but his style was far more deeply affected by his work in the Louvre, where he spent much time copying paintings by the old masters, and by the influence of Delacroix and Diaz, which liberated his intense love for color.

After three years in Paris Monticelli returned in 1849 to Marseilles and spent the greater part of his time there until 1863. He then re-established himself in Paris and stayed there for seven years. He was commissioned in 1865 to make a decoration for the palace of the Tuileries, and in 1868 two of his pictures were acquired by the Museum of Lille.

In September 1870, after the outbreak of the Franco-Prussian War, Monticelli left Paris and returned by slow stages to Marseilles, where he remained for the rest of his life. In the picturesque surroundings of his birthplace he settled down to paint and constantly attended the theater and the opera. During this last period he painted more than eight hundred pictures in less than a decade. It was at this time that he met the young Cézanne and exerted a strong influence on him.

Monticelli's paintings have great density and brilliance of tone. An admirer of Venetian painting, especially of the work of Titian and Veronese, he bathed his pictures in a glowing light. Throughout his career he explored various kinds of textures and techniques. He painted still life, landscape, portraits, and genre scenes, but he also developed a personal range of subject matter, including romantically imagined courts of love and *fêtes galantes* inspired by Watteau. The last period of his activity, spent in Marseilles, was remarkable for an expansion of personality, which could never have happened to him as a provincial in Paris. His vision at this time became very bold and his color extraordinarily rich and individual.

Monticelli was one of the most significant of the independent painters of France in the nineteenth century. Though he attached no importance to appreciation and fame and did not send his works to exhibitions, he nevertheless had a great success. His pictures were much admired and found a market not only in Paris but also in England and especially in Scotland, where his influence was felt by the local painters. Vincent van Gogh was deeply impressed by his work and derived much from it for his own painting. Monticelli went even farther than Diaz in developing the visual and textural possibilities of the brush stroke. Thus he prepared the way for the development in France of expressionism in color, anticipating the painting of the Fauves, of Van Gogh and Soutine, and of the young Cézanne.



07.267

The Court of the Princess 07.267

Fantasies like this, in romantic settings, were favorite subjects of Monticelli. This one, which, according to Garibaldi, was painted about 1862, was inspired by the Italian Renaissance.

Oil on wood. H. 15, w. 23 $\frac{3}{8}$ in. (38.1 x 59 cm.).

REFERENCES: C. J. Garibaldi and P. Ripert, *Monticelli* (exhib. cat.), Musée Cantini, Marseilles (1936), p. 86, list this picture // C. J. Garibaldi (in a letter, 1961), dates it about 1858.

EX COLL. [Daniel Cottier, London, by 1892–until 1907; sale, Galerie Durand-Ruel, Paris, May 27–28, 1892, no. 112, bought in].

PURCHASE, WOLFE FUND, 1907.

A Group of Ladies 30.95.248

Monticelli rarely painted mythological subjects, but these nine female figures, in ample, fluttering draperies, may represent the Muses of Parnassus. More probably the picture is simply one of the many rapidly painted, very salable works that he based on the theme of Watteau's outdoor *fêtes*. The expert on Monticelli, Charles J. Garibaldi, believes that it was painted about 1858.

Formerly called *The Symposium*.

Signed (at lower right): *Monticelli*.

Oil on wood. H. 13 $\frac{3}{4}$, w. 11 in. (34.9 x 27.9 cm.).

REFERENCES: C. J. Garibaldi and P. Ripert, *Monticelli* (exhib. cat.), Musée Cantini, Marseilles (1936), p. 86, list this painting as *Le Festin* // C. J. Garibaldi (in a letter, 1961), dates it about 1858.

EXHIBITED: Worcester Museum (Mass.), 1898–1899, *Winter Exhibition*, no. 39 (lent by T. M. Davis).

EX COLL.: [Cottier, London and New York, in 1891]; Theodore M. Davis, New York (1891–1915).

THE THEODORE M. DAVIS COLLECTION. BEQUEST OF THEODORE M. DAVIS, 1915.



30.95.248

Court Ladies 07.268

Like *A Group of Ladies* (see above) this is one of Monticelli's many fanciful treatments of feminine figures in a vague and poetic outdoor setting. Although very few of these pictures are dated, Garibaldi believes that this one was



07.268

done in 1870, the year in which the artist left Paris.

Signed (at lower right): *Monticelli*.

Oil on wood. H. 17¾, w. 25¼ in. (45.1 x 64.1 cm.).

REFERENCES: C. J. Garibaldi and P. Ripert, *Monticelli* (exhib. cat.), Musée Cantini, Marseilles (1936), p. 86, lists this picture among the paintings by Monticelli in the Metropolitan Museum as *Dames de qualité* // C. J. Garibaldi (in letters, 1961), dates it about 1870.

EXHIBITED: Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 71.

EX COLL. [Cottier, London and New York].

PURCHASE, WOLFE FUND, 1907.

Flowers in a Blue Vase 56.183

This vigorous and handsome painting was done at Marseilles very late in Monticelli's life, probably between 1880 and 1883. A picture very similar to it in composition and dimensions, with the signature in the same place, was formerly in the collection of Sam Lewisohn (Cat. of the exhibition at the Metropolitan Museum, 1951, no. 56, ill. p. 27) and now belongs to his daughter, Mrs. Ernest Kahn of Cambridge, Massachusetts.

Signed (at lower right): *Monticelli*.

Oil on wood. H. 26½, w. 18⅝ in. (67.3 x 47.3 cm.), width with added strip of wood, 19¼ in. (48.9 cm.).

REFERENCES: B. R. Meyers, ed., *Encyclopedia of Painting* (1955), ill. p. 348 // C. J. Garibaldi (in a letter, 1961), dates this picture between 1880 and 1883.

EXHIBITED: Galerie Alfred Daber, Paris, 1954, *Pour mon plaisir*, no. 13; Paul Rosenberg, New York, 1954, *Paintings by Adolphe Monticelli*, no. 15, and 1957, *Masterpieces Recalled*, no. 7; Wildenstein, New York, 1963, *Birth of Impressionism*, no. 59.

EX COLL.: Comte de Bois-Aimé, Marseilles; M. de Loche (or Deloche), Meylan, near Grenoble (until 1903/04); [Fenaglio, Grenoble, 1903/04]; M. Trevroz, Paris (from 1903/04); [Paul Rosenberg, New York, by 1954-until 1956]; Mr. and Mrs. Werner E. Josten, New York (1956).

GIFT OF MR. AND MRS. WERNER E. JOSTEN, 1956.



56.183

Vollon

Antoine Vollon. Born in Lyons in 1833; died in Paris in 1900. Vollon was a pupil of Ribot, who urged him to study carefully the realistic painters of the seventeenth century, especially the Spaniards. He rapidly developed a striking style, characterized by dramatic lighting and a color scheme of black, white, and muted red. Vollon had a brilliant and facile way of handling paint, with heavily loaded brush strokes sometimes similar to Ribot's. Though still life was his favorite subject he also painted landscapes, genre scenes, and portraits. He made his debut at the Salon in 1864 and from then on enjoyed success and official honors, ultimately becoming a member of the Institute. He was hailed in his day as a second Chardin, but his popularity is no indication that he was an academic artist. In turning back to the seventeenth century Vollon played an important part in the trend, then current, away from romanticism to realism.

A Farmyard

87.15.49

Signed (at lower left): *A. Vollon*.

Realistic paintings like this farmyard scene enjoyed uninterrupted popularity in the second half of the nineteenth century, forming a parallel current to the contemporary school of Impressionism.

Oil on canvas. H. 37 $\frac{7}{8}$, w. 46 $\frac{3}{8}$ in. (96.3 x 117.8 cm.).

REFERENCES: C. Cook, *Art and Artists of Our Time* [c. 1888], p. 181 // *Catalogue of the Paintings*, Metropolitan Museum (1900), no. 439.

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 19 (as French Farmyard, lent by Miss Catharine Lorillard Wolfe).

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



87.15.49

Still Life with Cheese

18.22.1

This still life is at once realistic and romantic. Vollon has given a dramatic effect of light and movement to a group of everyday objects like the ones in the works of Chardin and in Spanish still-life paintings of a century earlier. In his choice of theme as well as in his broad handling, Vollon follows Ribot, turning back

to Spanish painting of the seventeenth century for inspiration and instruction.

Formerly called Big White Cheese.

Signed (at lower left): *A. Vollon*.

Oil on canvas. H. $33\frac{3}{8}$, w. $35\frac{3}{8}$ in. (84.8 x 89.9 cm.).

EXHIBITED: Wilmington Museum of Art (North Carolina), 1941; Canton Art Institute (Ohio), 1944 and 1947.

EX COLL.: William Merritt Chase, New York; William Hall Walker, New York and Great Barrington, Mass.

BEQUEST OF WILLIAM HALL WALKER, 1918.



18.22.1

Cazin

Jean Charles Cazin. Born at Samer in 1841; died at Lavandou in 1901. Cazin studied in Paris with Horace Lecoq de Boisbaudran and from 1863 to 1865 at the *École Spéciale d'Architecture*. Without taking part in the Impressionist movement Cazin nevertheless gave evidence of being independent and in 1863 exhibited at the *Salon des Refusés*. He later demonstrated his breadth of taste by contributing to the fund for the purchase of Manet's *Olympia*, presented to the Louvre after Manet's death. Cazin and Le Gros tried to establish an art school in London in 1871, but this venture failed. Cazin was successful, however, in producing ceramics for the Fulham pottery works, and the objects he made, fine in color and decorated with flowers, are interesting in the evolution of nineteenth-century decorative arts. Always fascinated by technical questions, Cazin aspired to revive the encaustic process in painting. After several trips to Italy and Antwerp he settled down in France, first in Boulogne and later in Paris. From 1876 on he painted many pictures, chiefly genre scenes and biblical subjects, in which the drawing of the figures was academic in its correctness. His landscapes, however, influenced by Corot, show the individuality of his perception; their sentimental atmosphere is unassuming, recalling Millet and Puvis de Chavannes. It was this lack of pretension that secured for him the appreciation of the most discriminating of the conventional critics. Cazin always had an interest in monumental decoration and planned numerous projects. Because of this interest and his classical experience, acquired during four years in Italy, he was chosen to complete the frescoes Puvis de Chavannes had

left unfinished in the Pantheon in Paris. After about 1890 he devoted himself almost entirely to painting landscapes, which constitute his most original work. Today Cazin is considered one of the most distinguished painters outside the Impressionist school.



25.110.53

A Village Street

25.110.53

This picture was probably painted between 1890 and 1900. According to Bénédite (see Ref.), it shows a street in a village in the department of Seine-et-Marne.

Signed (at lower right): J. C. CAZIN.

Oil on canvas. H. 25, w. 29¾ in. (63.5 x 75.6 cm.).

REFERENCE: L. Bénédite, *Jean-Charles Cazin* [c. 1901], p. 25, ill., calls it Village de Seine-et-Marne.

EXHIBITED: American Art Galleries, New York, 1893, *Paintings by Jean-Charles Cazin*, no. 54 (as Street of the Village, lent by C. P. Huntington).

EX COLL. Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

The Route Nationale at Samer

15.30.26

This painting and a small pencil drawing¹ made apparently in preparation for it show

a section of the old royal highway running through the small town near Boulogne where Cazin was born. Our picture, one of the best examples of Cazin's work, was probably painted about 1890-1900. In its freedom of execution and its dynamic composition it is related to landscapes by Jongkind. The figures are reminiscent of Millet and the enveloping atmosphere recalls Corot, but this painting by Cazin, with its strain of sadness, has an utterly personal quality.

Signed (at lower left): J. C. CAZIN.

Oil on canvas. H. 41½, w. 48¼ in. (105.4 x 122.6 cm.).

Note 1. Ill. in L. Bénédite, *Jean-Charles Cazin* [c. 1901], p. 11.

EXHIBITED: American Art Galleries, New York, 1893, *Paintings by Jean-Charles Cazin*, no. 81 (as A Former Royal Highway, lent by Knoedler Galleries, New York).

EX COLL.: [M. Knoedler, New York, in 1893]; Maria DeWitt Jesup, New York.

BEQUEST OF MARIA DEWITT JESUP, 1915.



15.30.26

Français

François Louis Français. Born at Plombières (Vosges) in 1814; died in Paris in 1897. Français began his study of art at the age of fifteen with careful attention to drawing and started out as an illustrator. In 1834 he received some training in the atelier of Jean Gigoux. He also absorbed a certain amount from Corot and the Barbizon painters, reproducing their works in numerous lithographs. He concentrated especially on exact and traditionally lighted landscapes, and the classicism of these works was reinforced by a long sojourn in Italy between 1846 and 1850. As soon as he had achieved a solid reputation Français began to exhibit paintings and lithographs at the Salon des Artistes Français and continued to show there for sixty years. His landscapes record the appearance of widely separated regions—the Roman Campagna, Brittany, Provence, Normandy, and the Jura, as well as Cannes, Nice, and the surroundings of Paris. The works of Français carried on through the nineteenth century the landscape tradition that Bidault and Valenciennes had developed at the end of the eighteenth.

Gathering Olives at Tivoli 97.18

This painting and a pendant, *Ruins in Italy at Sunset*, were painted as a decoration for Paul Lagarde in Paris. The picture is carried out in the meticulous style of the early nineteenth-century painters of classical landscape. Its composition, however, shows the influence of Corot's decorative panels.

Formerly called *Gathering Olives*.

Signed and dated (at lower right): *Français 68*.

Oil on canvas. H. 83¾, w. 51⅝ in. (212.7 x 131.1 cm.).

REFERENCES: J. G. Prat, *L'Art*, xxviii (1882), p. 76 // [A. Gros], *François-Louis Français, Causeries et Souvenirs par un de ses élèves* (1902), p. 182.

EX COLL.: Paul Lagarde, Paris (sale, Galerie Georges Petit, Paris, Jan. 27, 1897, no. 7, signature erroneously recorded as at the lower left); J. Montaigna, Paris.

GIFT OF J. MONTAIGNA, 1897.



Frère

Charles Théodore Frère. Born in Paris in 1814; died there in 1888. Frère was a pupil of Jules Louis Philipp Coignet and Camille Joseph Étienne Roqueplan. He began his career painting the French countryside, but during a stay in Algeria in 1837 he was attracted to the Moslem world and from that time on he exhibited only oriental scenes and landscapes and views of Eastern cities or interiors. His subject matter was drawn from studies made in the course of a number of stays on the eastern shores of the Mediterranean. He made his last trip there in 1861, in the company of Empress Eugénie. Frère did not paint in the romantic tradition of Delacroix and Fromentin but, like Gérôme, was one of those orientalists who based their style on that of Ingres and evolved from it a manner of painting that was precise and dry.

Jerusalem from the Environs

87.15.106

This may be the picture that was exhibited



87.15.106

in the Salon of 1881 with the title Jerusalem, Vue prise de la Vallée de Josaphat (View from the Valley of Jehoshaphat).

Signed (at lower right): TH. FRÈRE. / JERUSALEM. TERRE SAINTE.

Oil on canvas. H. 29½, w. 43½ in. (75 x 110.5 cm.).

EXHIBITED: Paris, Salon of 1881, no. 925 *bis* (possibly this painting).

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Couture

Thomas Couture. Born at Senlis in 1815; died at Villiers-le-Bel (Seine-et-Oise) in 1879. Couture was trained entirely in the romantic tradition, for he studied portrait-painting under Gros and, later, composition in the studio of Paul Delaroche. He was enthusiastic about Venetian painting and made a special study of Veronese and Tiepolo. He made his debut at the Salon in 1838. Nine years later his large picture called The Romans of

the Decadence, now in the Louvre, was received with tremendous acclaim and had one of the most resounding successes in the history of art of the nineteenth century. Both the conservative critics and the public praised its combination of careful academic drawing and rich romantic color. Couture enjoyed considerable official recognition under Napoleon III, who made him court painter. The over-enthusiastic reception accorded *The Romans of the Decadence*, however, was followed in time by an equally excessive reaction against Couture, and he fell into oblivion.

Couture assuredly had great qualities as a painter, especially in the field of portraiture. His works are distinguished by a fine surface with a rich and grainy impasto that seems to have been inspired by the works of Chardin. Although his personal development was limited by his tendency toward facile narrative, Couture played an important role in the evolution of painting in his period by training a great number of artists. His pupils, who were of various nationalities and included Feuerbach, Puvis de Chavannes, and Manet, were taught by him to have a high regard for textures in painting and to study the great colorists of the past. He also wrote two books on painting that are of genuine interest for students of the life and ideas of the mid-nineteenth century. Couture has been warmly appreciated outside of France, probably most enthusiastically in the United States.

Soap Bubbles

87.15.22

This is a replica by Couture of a picture that he painted in 1859, now in the Walters Gallery in Baltimore (no. 44).¹ The wall at the background of the Baltimore picture has fallen into ruin, and there are other slight differences between the two paintings, mostly in the arrangement of the objects on the table. A drawing in the Fogg Art Museum (Cambridge, Mass.) bears the same date as the Baltimore version and corresponds with it in composition.

This is not a simple genre scene as its former title, *Day Dreams*, implies, but an allegory of vanity. A child with soap bubbles had long been used in representations of vanity to symbolize ephemeral existence, and the legible part of the inscription prominently displayed in the frame propped against the wall, *immortalité de l'un*, supports the idea that the artist had a philosophical intention. The wreath hung above the child's head symbolizes glory and its transience and in the timeworn wall

of the Baltimore version there is an allusion to time's inroads on material things. All of this explains the listless pose and the sad, thoughtful expression of the child. Chardin's influence is evident in the way the books and other objects are painted, and although the composition is completely different, his *Blowing Bubbles* in the Museum's collection (*Catalogue of French Paintings*, 1, p. 126), may have given Couture the idea for this subject. Couture was attracted by allegories and painted many others.

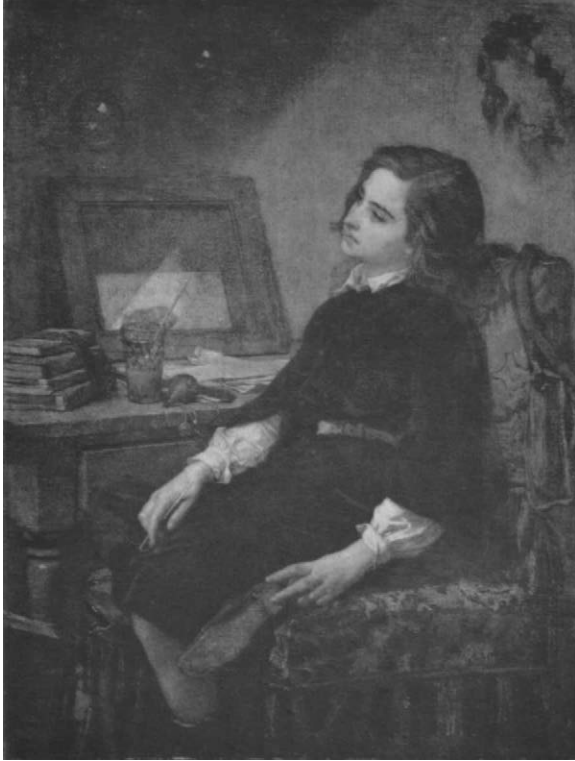
Formerly called *Day Dreams*.

Signed (on portfolio at lower left): T. C.

Inscribed (on a paper in the frame on the table): *immortalité de l'un* / . . . [illegible].

Oil on canvas. H. 51½, w. 38⅝ in. (130.8 x 98.1 cm.).

Note 1. Ill. opposite p. 42 in sale catalogue of the Henry Probasco collection, American Art Association, New York, Apr. 18, 1887, no. 45.



87.15.22

REFERENCES: A. Hoerber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 84, ill. p. 87, calls this painting *The Idle Student* // *Thomas Couture* (1932; preface by C. Maclair), pp. 40, 155, ill. opp. p. 12 // G. Boas, *Courbet and the Naturalistic Movement* (1938), p. 50, comments on the allegorical content of this subject // J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 132, regards the picture as an example of sentimental genre.

EXHIBITED: Great Central Fair for the United States Sanitary Commission, Philadelphia (Pa.), 1864, *Catalogue of Paintings . . .*, no. 397 (lent by J. T. Sanford); Metropolitan Fair, New York, 1864, *United States Sanitary Commission Art Exhibition*, no. 97 (lent by J. T. Sanford); Newark Museum (New Jersey), 1946, *19th-Century French and American Paintings*, no. 10.

EX COLL.: John Wolfe, New York (sale, Leed's, Old Düsseldorf Gallery, New York, Dec. 22, 1863, no. 129, to J. Hoey); James T. Sanford, New York (from 1863); Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Meissonier

Jean Louis Ernest Meissonier. Born in Lyons in 1815; died in Paris in 1891. Meissonier, who as a child had moved with his family to Paris, was sent to school in Lyons and subsequently in Grenoble, studying the classics and mathematics. Although his father apprenticed him at first to a druggist, he soon permitted him to study painting under Jules Potier, and later with Léon Cogniet.

After Meissonier made his debut at the Salon in 1834 with a painting called *A Visit to the Burgomaster*, his father established him in a studio in Paris, where he worked until 1845, when he settled in Poissy. He traveled to Amsterdam and to Venice and in 1881 went to Florence as the delegate of the Institut de France on the occasion of a celebration in honor of Michelangelo.

Although Meissonier was a painter of portraits and an illustrator, he specialized in scenes of genre. These pictures, rendered in a precise and refined technique, were based upon painstaking research in botany and literature. He took a great interest in costume and made a collection of military uniforms, arms, and other paraphernalia, which was exhibited in 1889 at the Invalides in Paris.

Meissonier was very successful in his lifetime, and his pictures, which were always in demand, brought high prices. He was the first artist ever to receive the Grand Cross of the Legion of Honor.

The Brothers Adriaen and Willem van de Velde

87.15.16

Meissonier seems to have done several pictures showing an artist in his studio receiving a visit from one or more connoisseurs who have come to study his work. He painted this picture for a patron named Trétaigne, in whose collection it was known as *Les Deux van de Velde*—in other words, a representation of the two Dutch painters Willem van de Velde (1633–1707) and his brother Adriaen (1636–1672). In the Museum's picture a close resemblance between the two faces is to be noted. The elder brother Willem was predominantly a marine painter, and the younger painted landscapes, people, and animals. The fact that a landscape stands on the cabinet in the background, and that the drawings on the floor include sketches of a horse and a human figure, suggests that the studio is that of Adriaen, who is receiving a visit from Willem. Actually it probably gives us an idea of the appearance of Meissonier's own studio at Poissy.

The Dutch "little masters" of the seventeenth century, with their scenes drawn from everyday life, were very popular generally in France, and in 1808 the French painter and critic Taillasson had described Adriaen as "the Correggio of animal painters." In his choice of similar subject matter, as well as in his careful finish, Meissonier was deliberately emulating the Dutch. Very probably such a painting as Gerrit Berckheyde's *Visit to the Studio*, now in the Hermitage at Leningrad, gave him the idea for his treatment of the theme.¹

A picture called a "study for the two van de Veldes" appeared in the 1893 sale of Meissonier's atelier and is perhaps the one that belonged to Maximilien Beyer.² Since the sale catalogue gave the study the date of 1862, six years later than the Museum's painting, it must have been a sketch made for another painting of the same subject, perhaps a later replica of the Museum's painting.

Signed and dated (at lower left): *EMeissonier 1856*.

Oil on wood. H. 10 $\frac{5}{8}$, w. 8 $\frac{3}{8}$ in. (27 x 21.3 cm.).



Notes: 1. W. Bernt, *Die Niederländischen Maler des 17. Jahrhunderts* (1948), 1, no. 69, ill. 2. V. C. O. Gréard, *Meissonier* (1897), p. 128, ill., called Amateurs.

REFERENCES: A. de Lostalot, *Gaz. des B.-A.*, xvii (1878), p. 471, describes this picture, in the Laurent-Richard collection, as a little masterpiece dating from 1855; identifies the seated figure as Adriaen van de Velde, and the other as his brother Willem // *The Art Journal*, new series, xviii (1879), p. 48, ill. opp. p. 48 (engraving), publishes it with the title *The Critics*, comments favorably on its versatility and finish // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], 1, p. 125, likens it to the work of Jan Steen // P. Burty, *Modern Artists* [1882, ed. by F. Dumas], ill. opp. p. 280 (etching by A. A. G. Darbiche), reproduces in facsimile the letter from Meissonier to Baron Michel de Cretaigne (*sic*) in which he mentions this picture // M. Chau-

melin, *E. Meissonier; J. Breton* (1887), pp. 15, 43, no. 56, gives its complete history // C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 69-71, ill., identifies the seated figure as Willem van de Velde // L. Robinson, *J. L. E. Meissonier* (1887), p. 9, ill. opp. p. 16 (engraving), comments on Meissonier's earlier treatment of a similar theme // V. C. O. Gréard, *Meissonier* (1897), p. 379, ill. p. 61.

EXHIBITED: Paris, Salon of 1857, no. 1887 (as Amateur de tableaux chez un peintre); 26 Boulevard des Italiens, Paris, 1860, *Tableaux de l'école moderne tirés de collections d'amateurs*, no. 259 (as Amateur chez un peintre); lent by Baron Michel de Trétaigne).

EX COLL.: Baron Michel de Trétaigne, Paris (by 1860; sale, Hôtel Drouot, Paris, Feb. 19, 1872, no. 46); [Febvre, Paris, from 1872]; Laurent-Richard (sale, Hôtel Drouot, Paris, May 23, 1878, no. 45); Catharine Lorillard Wolfe, New York (1878-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

The Cardplayers

25.110.39

This picture has sometimes been called *The Lost Game*, but, although the bareheaded player appears to be embarrassed, there is nothing to suggest that he has lost the game. Nor does it resemble two pictures by Meissonier with that title, one in the Wallace Collection, London, painted in 1858 (no. 330), and the other formerly in the Steengracht collection in The Hague. Before coming to the United States, the picture was simply called *Four Soldiers of Louis XIII*. The theme of soldiers at ease in the guardroom was undoubtedly suggested to Meissonier by his memories of the minor masters of the seventeenth century, particularly Teniers, whom he is surely imitating in the background of the picture and in the pipe placed in the foreground on a bench.

Formerly called *Partie Perdue*.

Signed and dated (at lower left): *EMeissonier 1863*.



25.110.39

Oil on wood. H. 13 $\frac{7}{8}$, w. 10 $\frac{1}{2}$ in. (35.2 x 26.7 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 98, ill. p. 97 (sketch after the painting) // M. Chaumelin, *E. Meissonier; J. Breton* (1887), p. 49, no. 109 // E. Durand-Gréville, *Gaz. des B.-A.*, xxxvi (1887), p. 73 // L. Robinson, *J. L. E. Meissonier* (1887), p. 21, ill. p. 22 (engraving) // J. D. Champlin, Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), III, p. 236 // V. C. O. Gréard, *Meissonier* (1897), p. 370, as Quatre Soldats Louis XIII.

EX COLL.: James H. Stebbins, New York (by 1879; sale, Chickering Hall, New York, Feb. 11, 1889, no. 72); Collis P. Huntington, New York (1889-1925).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

Soldier Playing the Theorbo

08.136.7

The model for this figure, who may have been named Jacob Leusen (Ref., 1882), posed for Meissonier a number of times, sometimes alone and sometimes accompanied by one or two other figures. The artist was very fond of such representations as this of soldiers of the time of Louis XIII singing or playing cards (see *The Card Players*, above), which are in the spirit of Dumas's *Three Musketeers*, which was published in 1844 and stirred up a great sensation. However, whereas Dumas builds up his characters in large strokes that evoke the essence of the period, Meissonier, the painter, is preoccupied with painstaking archaeological reconstruction of the clothing and objects of the time.

Formerly called *The Lute Player*.

Signed and dated (at lower right): *E. Meissonier 1865*.

Oil on wood. H. 11 $\frac{1}{2}$, w. 8 $\frac{3}{8}$ in. (29.2 x 22 cm.).

REFERENCES: *Oeuvres complètes de Meissonier (recueil d'héliogravures)* (1882), unnumbered pl. 40, entitled *Jacob Leusen* // M. Chaumelin, *E. Meissonier; J. Breton* (1887), p. 50,



08.136.7

no. 124 // V. C. O. Gréard, *Meissonier* (1897), p. 371, called *Soldat Louis XIII*.

EXHIBITED: Art Gallery, Winnipeg (Canada), 1954, *French Pre-Impressionist Painters of the Nineteenth Century*, no. 68.

EX COLL. Mrs. Martha T. Fiske Collord, New York.

BEQUEST OF MRS. MARTHA T. FISKE COLLORD IN MEMORY OF JOSIAH M. FISKE, 1908.

A General and His Aide-de-Camp

87.15.37

The landscape in this picture shows the Salice Road, which runs along the sea at Antibes. On the right are the ramparts of the old city. In several pictures dated 1868, a year before this one, Meissonier painted exactly the same landscape but with some differences in the people in the foreground. He also put figures

into the landscapes, including ball-players or one or more horseback-riders. His own portrait and that of his son appear in the Louvre picture. The violet-toned shadows are part of Meissonier's effort to render Mediterranean light exactly, and this is interesting because his experiments were simultaneous with the beginnings of Impressionism.

Signed and dated (at lower right): *EMeissonier 1869*.

Oil on panel. H. $7\frac{3}{4}$, w. $10\frac{7}{8}$ in. (19.7 x 27.6 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 125 //



87.15.37

M. Chaumelin, *E. Meissonier; J. Breton* (1887), p. 51, no. 143 // L. Robinson, *J. L. E. Meissonier* (1887), ill. p. 23 (engraved detail) // J. D. Champlin Jr., and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), III, p. 236, calls this picture *Antibes* // V. C. O. Gréard, *Meissonier* (1897), p. 372, ill. p. 1, calls it *The Salice Road, Antibes*, and gives incorrect dimensions // G. Larroumet, *Meissonier*, n.d., ill. opp. p. 84 (detail of the two figures on horseback) // J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 119, note 51.

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 16 (as General and Adjutant, lent

by Catharine Wolfe); Portland Art Museum (Oregon), 1942, *Fiftieth Anniversary Exhibition*, no. 52; Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 66; Toledo Museum of Art, 1946, and Art Gallery of Toronto, 1947, *The Spirit of Modern France*, no. 37.

EX COLL.: Baron Strousberg, Berlin (until 1873); Catharine Lorillard Wolfe, New York (1873-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Friedland—1807

87.20.1

Meissonier planned a cycle of five pictures which were to celebrate the important dates in the life of Napoleon: 1796, the second Italian campaign; 1807, the period around the battle of Friedland; 1810, the year of the Treaty of Vienna and of his marriage to Marie-Louise; 1814, his defeat; 1815, his fall and his departure for St. Helena. Only two of these pictures were finished, the 1814, which is in the Louvre, and the Museum's picture, which Meissonier called simply "1807," saying of it that it represented "some battle or other, Friedland if one wished." His intention in painting it, according to a letter the artist wrote in 1876 to A. T. Stewart, was to evoke a vision of Napoleon at the peak of his military glory rather than to represent any single incident. The artist has shown the battle as scarcely begun, and in order not to spoil the image of the excitement of combat, has merely suggested the atrocities of war, by including nothing more than a dismounted cannon at the left, and, in the foreground, a field of wheat trampled by horses. Likewise he has characterized the emperor's general staff vaguely and has made only two of Napoleon's marshals recognizable, Bessières and Lannes.

Meissonier finished this picture in 1875, twelve years after he had begun his first studies and preparations for it. He worked on it a little at a time, and the composition therefore lacks unity. He made his studies for the separate groups that form it at successive periods: for the cuirassiers, 1863-1867; for the guides,

horsemen wearing large fur hats, 1867-1869 and 1872; for Bessières and Lannes, 1868 (Louvre, gift of Chauchard, nos. 88 and 89); for the grenadier guards behind the general staff, 1869; and for the general staff, 1872. All through the years of preparation, however, he studied the individual soldiers, the poses of horses and riders, and the minor details of equipment such as the cannon, the saddles, and Napoleon's hat.

In 1873 Sir Richard Wallace, who had made

the general public agreed with him. Manet, however, is said to have commented that everything in the picture was as firm as iron except the armor.²

Signed and dated (at lower left): *EMeissonier/1875*.

Oil on canvas. H. 53½, w. 95½ in. (136.9 x 242.5 cm.).

Notes: 1. Galerie Georges Petit, Paris, 1893, *Exposition Meissonier, passim*, especially no.



87.20.1

a down-payment on the unfinished picture, lent it to an exhibition in Vienna. He subsequently took back his deposit, and two years later the completed picture was bought by A. T. Stewart and sent immediately to America. More than a decade later, having made fresh studies, Meissonier repeated the composition in a large water color with slight variations.¹

Meissonier regarded the Museum's picture as one of his most important works, and when it was exhibited in Paris before it left France,

863 (the large water color); a large water color of the same subject has recently been acquired by the Gallery of Modern Art Including the Huntington Hartford Collection. It is not clear whether this is identical with no. 863 in the 1893 exhibition at Georges Petit. 2. G. Rivière, *Renoir et ses amis* (1921), p. 48.

REFERENCES: R. Ballu, *L'Art*, IV (1875), pp. 14-18, gives an elaborate description of this picture and of Meissonier's careful preparation for painting it; illustrates studies for it //

Henry James, *New York Tribune* (Feb. 19, 1876), reprinted in *The Painter's Eye* (1956), pp. 108-112, finds the picture unworthy of the sum paid for it by Stewart (\$76,000), calls it "a thing of parts rather than an interesting whole" // J. L. E. Meissonier, in a letter to A. T. Stewart (1876), published in *Catalogue of the Paintings*, Metropolitan Museum, New York (1900), pp. 168-170, no. 541, discusses the picture, explaining his intentions in painting it // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], 1, pp. 27-30, ill. (the painting and some details), considers the horses, most of them modeled after Meissonier's own mount, Tivoli, more important than the human figures, which he finds all alike; recounts Meissonier's careful method, modeling horses in wax and harnessing them; praises the whole highly but complains of a lack of ease and breadth // A. Meynell, *Mag. of Art*, iv (1881), p. 137, praises the charging *cuirassiers* // J. W. Mollet, *Meissonier* (1882), pp. 42, 53-55, 65, 72 // J. Claretie, *Peintres et sculpteurs contemporains* (1884), pp. 23-25, observes that this picture is unusually large for Meissonier // M. Chaumelin, *E. Meissonier; J. Breton* (1887), pp. 26-28, 53, no. 168; p. 58, no. 223 (sketch) // L. Robinson, *J. L. E. Meissonier* (1887), pp. 14, 18, 21, ill. p. 17 (engraving of the painting), ill. pp. 2, 18 (details) // C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 67f., considers the picture the poorest of the artist's works // L. Gonse,

Gaz. des B.-A., xxxiii (1891), p. 180 // *Meissonier* (exhib. cat.), École des Beaux-Arts, Paris (1893), pp. 45-48, no. 93, under the entry for J. Jacquet's engraving, quotes Meissonier at length on the painting // V. C. O. Gréard, *Meissonier* (1897), pp. 44, 74f., 118, 199, 212f., 242f., 245, 247-255; catalogue, pp. 373-391, *passim* (studies); ill. opp. p. 250 (the painting), ill. pp. 78, 249, 252 (studies), quotes the artist extensively on the painting of this picture // H. W. Watrous, in *Modern French Masters* (1896; ed. by J. C. Van Dyke), pp. 95, 98, ill. opp. p. 94 // P. Burty, in *Modern Artists* [1882; ed. by F. G. Dumas], pp. 282, 287 // G. Larroumet, *Meissonier*, n.d., p. 37, ill. pp. 40f. (the painting), ill. pp. 14, 26-30, 34, 37, 42f., and opp. p. 36 (studies) // H. Marcel, *La Peinture française au XIX^e siècle* (1905), pp. 184-186 // L. Bénédict, *Meissonier*, n.d., pp. 79-83, 100-103, 107, ill. p. 85.

EXHIBITED: Vienna, 1873, *Welt-Ausstellung*, no. 479 (lent by Sir Richard Wallace); Galerie de M. Francis Petit, Paris, 1875; Cercle de l'Union Artistique de la Place Vendôme (Club des Mirlitons), Paris, 1875 or 1876; New York, 1876.

EX COLL.: A. T. Stewart, New York (1876-1887; sale, American Art Association, New York, Mar. 25, 1887, no. 210); Judge Henry Hilton, New York.

GIFT OF HENRY HILTON, 1887.

Chassériau

Théodore Chassériau. Born at Sainte-Barbe de Samana (Santo Domingo in the West Indies) in 1819; died in Paris in 1856. Chassériau was the son of the French consul in Santo Domingo, and the poetry that pervades his work is probably due in part to his Creole origin. He was a precocious boy and in his early youth became a pupil of Ingres, with whom he remained until 1834. Before he was seventeen he attracted attention at the Salon, earning a third-class medal with a painting of Cain. Important critics like Théophile Gautier and Gérard de Nerval praised his early pictures, in which

he formulated a feminine type that combined the purity of Greek form with an untamed "Indian" grace. Chassériau followed Ingres closely in religious decorations made for Paris churches and in his remarkable portrait drawings and paintings. In portraits, for instance the one of his sister Adèle in the Louvre, painted in 1836, he modeled his work on that of Ingres but at the same time interpreted the classical style in a strongly individual way. On the whole in his portraits he is a precursor of Degas. Chassériau's native sensitiveness and his imagination inclined him toward romanticism, and this trend was reinforced when he made a trip to Algeria in 1846 and discovered the world of the Orient. He turned from Ingres toward Delacroix, and the latter part of his brief career reveals his struggle to combine the linear, plastic firmness of Ingres with the vivid, expressive color of Delacroix. He also adopted Delacroix's range of oriental, medieval, and Shakespearean subjects.

Chassériau's mural decorations, rather than his easel paintings, are his important contribution to the history of art. Most of his frescoes in Paris churches, with the exception of *The Descent from the Cross* in Saint Philippe du Roule, are badly preserved. The best of his large decorative paintings was the much admired series of scenes painted between 1844 and 1848 in the Cour des Comptes of the Palais d'Orsay, but they were ruined by exposure after the burning of the building in 1871 and are represented only by a few fragments now in the Louvre (nos. 121 A, 121 B). His broadly treated and exotically poetic frescoes helped to determine the styles of a whole group of artists who, like Gustave Moreau and Puvis de Chavannes, resisted the exclusive realism of Impressionism and defended the expression of imagination. These frescoes were also important factors in preparing the way for the development of Gauguin's decorative symbolism.

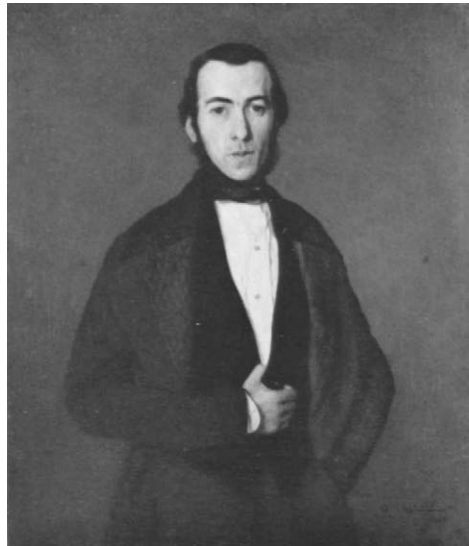
Portrait of a Man

49.110

In 1840 when Chassériau painted this picture, in either Paris or Rome, he was only twenty or twenty-one years old. The subject of the portrait has been said to be the Count of Saint Offange. It is an excellent work, not mentioned in any study of Chassériau, and though there are still traces in it of the influence of Ingres, it reveals a temperament basically more spontaneous but at the same time more careful of pictorial effects. It is much like the portraits Degas painted in his youth, when he too was inspired by the solidity of Ingres.

Formerly called *The Count of Saint Offange*.

Signed and dated (at lower right): *Th. Chassériau / 1840*.



Oil on canvas. H. 21, w. 18 in. (53.4 x 45.8 cm.).
 EX COLL.: J. Combe, Paris (in 1947); [F. Kleinberger, New York].

EXHIBITED: Wadsworth Atheneum, Hartford (Conn.), 1952, *The Romantic Circle*, no. 49
 (as the Count of Saint Offange). PURCHASE, WILBOUR FUND, 1949.

Fromentin

Eugène Samuel Auguste Fromentin. Born at La Rochelle in 1820; died near there at Saint Maurice in 1876. Fromentin's father was both a doctor and an artist and had studied painting under Bertin, Gros, and Gérard. Fromentin himself was given an excellent general education and was sent to Paris to study law. From his youth it had been evident that he had a talent for writing, but when he was about twenty he began to take a deep interest in art, sympathizing more with the romantic movement represented by Delacroix than with the classic. It was not until 1843, however, after taking a degree in law, that he determined to become a painter. He studied briefly with a conventional painter of landscape named Jean Charles J. Rémond and then with Louis Cabat, a popular artist who also specialized in landscapes. Later Corot influenced his style.

Drawn to oriental subject matter by the works of Decamps and deeply impressed by the exhibition in 1844 of the work of Prosper Marilhat, also an orientalist, Fromentin went in 1846 on the first of many trips to North Africa. Throughout his career his subject matter was drawn largely from the romantic and colorful life of the Arabian nomads.

At the beginning Fromentin had worked in a rather dry manner and tended to be timid in the use of color, but he gradually broadened his style, at the same time enriching it with subtle refinements. The elegance which both his drawing and his color finally attained and a certain precision of method made his work more easily accessible to the public than that of Delacroix and Chassériau. He made his debut at the Salon in 1847 and exhibited there many times. He enjoyed success with conservative French critics and received a gold medal at the World's Fair of 1867.

His literary production was even more important than his painting. Although his novel *Dominique* entitles him to a place among the best French writers of his time, he is best known for his poetic and interpretative essays about Dutch and Flemish painters called *Les Maîtres d'autrefois*, which is surely one of the most important works of criticism produced in the nineteenth century.

The Arab Falconer 23.103.2

This is one of several repetitions of a painting that Fromentin sent to the Salon of 1863. The original picture was very successful and was praised by a contemporary critic as the embodiment of the poetry and grandeur of the desert and the Arab. Although our picture is the same size as the original, the composition is in reverse and there are some differences in detail. There is a drawing of the subject with the composition in the same direction as our painting (L. Gonse, *E. Fromentin*, 1881, pp. 79f., ill. p. 161 and opp. p. 186).

Formerly called *The Falconer*.

Signed (at lower right): *Eug. Fromentin*. Dated (at lower left): 1864.

Oil on canvas. H. 42¾, w. 28½ in. (108.6 x 72.4 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], II, p. 130, ill. p. 124 (the drawing), calls this picture, then in the collection of J. Hobart Warren, one of Fromentin's finest works // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), II, p. 95.

EX COLL.: John Hobart Warren, Hoosic Falls, New York (by 1879-1888); Harriette Mott Warren, New York.

BEQUEST OF HARRIETTE MOTT WARREN, 1923.

Arabs Crossing a Ford 87.15.64

This delicately painted picture, which Miss Wolfe bought directly from the artist, is an excellent example of Fromentin's late style. Under Corot's influence he was lightening the color of his landscape backgrounds and looking for effects of aerial translucence.

Signed and dated (at lower right): *Eug. Fromentin -73-*.

Oil on wood. H. 20, w. 24½ in. (50.8 x 62.2 cm.).

REFERENCE: J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), II, p. 95.



23.103.2

EXHIBITED: Wadsworth Atheneum, Hartford (Conn.), 1952, *The Romantic Circle*, no. 58.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



87.15.64

Beaumont

Charles Édouard de Beaumont. Born in Lannion (Côtes-du-Nord) in 1821; died 1888. Beaumont's father was a sculptor, and for a short time Beaumont himself studied sculpture with Boissellier. He soon turned to painting, however, and began exhibiting at the Salon in 1838. His first pictures were landscapes, but after a trip to Italy in 1847 he devoted himself almost exclusively to genre subjects. In these he worked in the tradition of the minor eighteenth-century French painters, who commented with humor and gaiety on daily life. Beaumont made many lithographs, drawings, and water colors with subject matter taken from books and contemporary events, and he achieved a considerable reputation among admirers of amusing, illustrative art. Interested in antiquity, especially old armor, he made a fine collection of ancient arms, which he presented to the Cluny Museum.

In the Sun

46.150.2

In this painting a drowsy man and a girl are shown propped against one of the statues on the tomb of Philippe Pot, a seneschal of Burgundy. The contrast the picture presents between the gay insouciance of the figures and the severe nobility of the great medieval sculpture is deliberately amusing and even prompted Adrien Dézamy to write an entertaining poem.¹ The tomb was acquired in 1889 by the French National Collections and is today in the Louvre. It came originally from the Abbey of Cîteaux in Burgundy, but in 1808 it

was bought by a M. Vesvrottes, who set it in the garden of his hôtel in Dijon, then moved it to a castle four miles away, and finally installed it in a kind of crypt in another hôtel in Dijon. Beaumont might have got the idea of putting the sculptural group in a garden setting from an engraving of the tomb such as the one that forms a plate in Alexandre de Laborde's *Les Monumens de la France* (1816). The engraving, which has for setting Vesvrotte's park, suggests that the tomb had probably been restored before Beaumont painted the Museum's picture, where the hands of the knight are clasped in prayer, instead of being broken off at the wrist as they are in the engraving.

There is in the Wallraf-Richartz Museum in Cologne a painting of exactly the same scene from the same point of view. Like the Museum's picture, it is dated 1875. It is smaller and is painted on wood in a looser technique but shows virtually all the same details. One might regard it as a preparation by Beaumont, but it bears the initials A. S. It is now ascribed to the Belgian painter Alfred Stevens.



46.150.2

Note 1. Salon of 1875, *Reproductions des principaux ouvrages accompagnées de sonnets par Adrien Dézamy*, 1876, no. iv.

Formerly called At the Tomb of Philippe Pot.

Signed and dated (at lower right): *E de Beaumont 75*.

Oil on canvas. H. 23½, w. 37¾ in. (59.7 x 95.9 cm.).

REFERENCES: A. de la Fizelière, *Mémento du Salon de peinture . . . en 1875* (1875), p. 16 // G. Joliet, *Bien Public*, suppl. (May 29, 1875),

p. 12 // E. Zola, *Le Salon de 1875* (reprinted in *Salons*, 1959), p. 161 // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], II, pp. 21f., ill. p. 23 (sketch after the painting), calls it one of the artist's best landscapes.

EXHIBITED: Paris, Salon of 1875, no. 117 (as Au Soleil); Metropolitan Museum, 1941, *Nineteenth-Century French Costume Prints* (lent by Marie L. Russell).

EX COLL.: Henry Hilton, New York; Marie L. Russell, New York (by 1941).

GIFT OF THE ESTATE OF MARIE L. RUSSELL, 1946.

Ziem

Félix François Georges Philibert Ziem. Born in Beaune in 1821; died in Paris in 1911. Ziem's mother was French, but his father, a tailor, was a Hungarian exile who had settled in Burgundy. Young Ziem attended the École des Beaux-Arts in Dijon and received a prize for architectural and landscape drawing, before going to Marseilles, where he worked as a construction foreman. In 1841 he went to Italy on the first of the very numerous visits that he was to make during the next half century. Between 1841 and 1843 he accompanied the Russian prince Grigori Gagarin to Odessa, Kiev, Moscow, and St. Petersburg. Throughout his life Ziem was an inveterate traveler, visiting, besides the various countries of Europe, Egypt, Arabia, Syria, and India. The city to which he returned most frequently, and to which he felt the strongest attraction, was Venice, and indeed it is as a painter of Venetian scenes that Ziem is chiefly known.

After many years abroad he returned to France and went to Paris to establish himself as an artist. He made his debut at the Salon in 1849 and showed his works there regularly until 1868. By the time he was forty he had achieved success. He acquired an old house in Montmartre and divided his time between Paris and a villa near Nice. In 1864 in Berlin he gave lessons in water-color painting to the Crown Princess Victoria. Late in his life he presented the city of Paris with a large number of his paintings, water colors, and sketches (Petit Palais).

In the first part of his career, Ziem's style reveals the influence of Corot. Later he perfected an entirely original way of rendering light and atmosphere, especially the luminous skies and golden brilliance of Venice or of Constantinople and the Golden Horn.

Venetian Scene

59.186

Ziem considered Venice his artistic fatherland, attracted to it like so many artists by its picturesque character and the peculiar quality of light and air. From 1845 to 1892 he made annual visits, painting many views of the lagoons and buildings. The Museum's painting captures, with something of the character of a Guardi, the mood and movement of the Venetian scene.



59.186

It seems to have been painted from the island of San Giorgio Maggiore and shows the Canal of San Marco with a gondola full of people in the foreground and a three-master firing a cannon, apparently as a salute or part of a celebration rather than a battle. In the distance at the left one sees Santa Maria della Salute and on the right the Ducal Palace and the Campanile.

There are four other paintings of the same scene, very similar to this one and, like it, undated.

Signed (at lower left): *Ziem*.

Oil on canvas. H. 32¼, w. 53¼ in. (81.9 x 135.3 cm.).

EX COLL.: Mrs. Henry B. H. Ripley (until 1954); Malcolm P. Ripley (1954-1959).

GIFT OF MR. AND MRS. MALCOLM P. RIPLEY, 1959.

Rosa Bonheur

Marie Rosalie Bonheur. Born 1822; died 1899. Rosa Bonheur was born in Bordeaux. Her father, Raymond Bonheur, a landscape painter, taught drawing and gave his daughter her earliest lessons. The family moved to Paris in 1828, where Rosa copied a great deal in the Louvre and made studies from nature in the Bois de Boulogne, at that time still a forest. Her extremely independent personality emerged very early. After studying under Cogniet, she began in 1841 to exhibit paintings and occasionally sculptures of animals at the Salon. Later she attracted the attention of critics and public with landscapes and peasant scenes rendered in the spirit of Millet.

The Horse Fair (see below), painted when Rosa Bonheur was thirty-one, was shown at the Salon of 1853, and from that time on it was regarded as her masterpiece and won for her world-wide fame. She was considered one of the greatest specialists in animal painting, which was then very popular in England and America. Visiting England and Scotland, and honored by Queen Victoria, she became celebrated and wealthy, enjoying an official success rarely achieved by a woman. In her native France she was visited

in her studio by Napoleon III and by Empress Eugénie, who personally gave her the cross of the Legion of Honor; the French Republic showered other honors on her, and the President himself called upon her, insisting that she receive him in her working clothes, customarily male attire.

Rosa Bonheur established herself in a country house at By, near Fontainebleau, in 1859, and she worked there for forty years. She was always enthusiastic about painting animals from life, and built enormous studios into which herds could be driven, and for several years she kept a lioness as a pet. Occasionally she turned to American subjects, painting a picture called *Indian Braves* and a portrait of Buffalo Bill. Although Rosa Bonheur's paintings of animals have often, like those of Troyon, been considered strongly realistic, she was deeply imbued with the romantic spirit, especially in the early part of her career, her best period. She steeped herself in the humanitarian writings of Félicité de Lamennais and George Sand and dreamed of mankind's attainment of an idyllic harmony with nature and the animal kingdom.

Rosa Bonheur's style was always characterized by her pronounced liking for movement and a lyrical, dramatic use of shafts of light. The influence of Géricault is evident in *The Horse Fair*, and there is also an eloquent breadth of form embodying an aesthetic vision like Daumier's. Although the dash and grandeur of *The Horse Fair* were not achieved in many of Rosa Bonheur's works, her best paintings show a strong simplification and a real response to nature. Her work is original and fine and not to be confused with ordinary academic art. Her composition, like her brush stroke, is often broad, her observation direct and fresh; and a delicate light pervades many of her landscapes. These excellent qualities, exemplified at their peak in *The Horse Fair*, regrettably diminished in later works, even though the artist made strenuous efforts in the later years of her long career to absorb the discoveries of the Impressionists. Rosa Bonheur has, nevertheless, remained one of the best nineteenth-century French animal painters, ranking immediately after Delacroix and Géricault.

The Horse Fair

87.25

This picture, originally called *Le Marché aux Chevaux de Paris*, or *The Horse Market in Paris*, was begun in 1852, but the first idea for it had perhaps come to Rosa Bonheur the year before. The horse market in Paris was held on the Boulevard de l'Hôpital, near the asylum of the Salpêtrière; our picture shows with accuracy the trees of the Boulevard and the cupola crowning the chapel of the old hospital. For a year and a half the young artist went there twice a week to make sketches, dressed

as a man in order to attract less attention among the horse dealers and buyers. Many of the sketches and drawings stress movement and dramatic rhythm, and in the finished painting the entire composition swirls in a circular motion.

The Horse Fair was shown at the Salon of 1853. It bears the date of that year, followed, however, by the numeral five, which might indicate that the artist, responding to criticism made at the time of the exhibition, retouched certain passages and extended the date to 1855. A comparison of the painting in

its present state with Veyrassat's engraving (Ref., *L'Artiste*, xi, 1853), which records how it looked at the Salon, suggests that the parts repainted were the ground, the trees, and the sky—the very passages which had been criticized for their summary execution. The Horse Fair was shown in 1853 in Ghent and the following year in Rosa Bonheur's native town of Bordeaux. The artist offered to sell it to the municipality of Bordeaux for a sum usually recorded as twelve thousand francs, but the administration refused to buy it. She then sold it to the dealer Ernest Gambart of London. Regretful at seeing the picture leave France, Rosa Bonheur had raised the price to Gambart to forty thousand francs, including in the sale a quarter-size replica, executed by helpers, which was to aid Landseer, who had agreed to make an engraving of the gigantic work. When this replica received the signal honor of being the first work by a living artist to enter the National Gallery, London (no. 621), she tried to exchange it for another larger one, on which she herself had done more work, but the museum was unable to accept it.

When *The Horse Fair* was about to leave France, the French Government, perhaps because the Emperor Napoleon III and Eugénie admired it so much, tried to buy it instead of Rosa Bonheur's painting called *The Haymaking*, which it had previously commissioned. The proposal, however, came too late.

Besides the two replicas there are also a large water color and a sepia drawing. Other

paintings of the same subject and drawings, probably preparations for the large picture, were in the sale of Rosa Bonheur's studio properties in 1900. (For studies and replicas, see Ref., Davies, 1957.)

The Horse Fair was a resounding success. Shown in several large cities in England, it received favorable criticism, and Queen Victoria had it taken to Buckingham Palace for her inspection. Subsequently in the United States its fame increased steadily and it became one of the country's best-known paintings. It was reproduced in lithographs and engravings, and even many of the preparatory drawings were lithographed. On the pedestal of the monument to Rosa Bonheur, erected by her brothers at Fontainebleau in 1901, is a bronze bas-relief of *The Horse Fair*.

Signed and dated (at lower right): *Rosa Bonheur 1853. 5.*

Oil on canvas. H. 96¼, w. 199½ in. (244.5 x 406.8 cm.).

REFERENCES: L. Clément de Ris, *L'Artiste*, series 5, x (1853), pp. 148f., compares this picture unfavorably with Troyon's works in the same exhibition, but admires the treatment of its central motif, objects to the setting, finding its summary handling reminiscent of Horace Vernet; observes in the picture an influence from Géricault's lithographs; xi (1853), ill. opp. p. 32 (etching by Veyrassat) // F. Henriët, *Coup d'oeil sur le Salon de 1853*



(1853), p. 18, considers it merely a "beautiful" work, whereas he calls Troyon's Vallée de la Touque a masterpiece // H. Horsin-Déon, *Rapport sur le Salon de 1853* (1853), pp. 12f., praises it // H. de la Madelène, *Le Salon de 1853* (1853), pp. 55f., commends it but with reservations, observing that it needs varnishing and seems unfinished in parts // C. Vignon, *Le Salon de 1853* (1853), pp. 115f., praises it, comparing it to Géricault's work, which he considers "more heroic, but possibly less truthful" // *The Art Journal* (1853), p. 262; (1855), p. 243; (1856), p. 126; (1857), p. 262; comments on its exhibition in Ghent, London, and Manchester // A. de la Forge, *La Peinture contemporaine en France* (1856), pp. 334f., discusses it with unreserved enthusiasm // E. de Mirecourt, *Rosa Bonheur* (1856), pp. 85f., implies that the first idea for the picture had occurred to the artist in 1851, describes her preparations for painting it, states erroneously that it was originally sold to the French Government // F. Lepelle de Bois-Gallais, *Memoir of Mademoiselle Rosa Bonheur* (1857), pp. 34, 41-64, publishes two poems by "J. S." about the picture, reprints reviews from the London press of the 1855 exhibition // J. Ruskin, in a review (1858), in *The Complete Works of John Ruskin*, xiv (1904), pp. 173f., note 1, accuses the artist of avoiding the painting of faces // E. Durand-Gréville, *Gaz. des B.-A.*, xxxvi (1887), p. 250 // C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 254, 257f. // R. Peyrol, *Rosa Bonheur* (*The Art Annual for 1889*), pp. 8f., 25f., frontis. (etching), ill. p. 8 (pencil sketch), gives an anecdotal account of the making of the picture and its history // P. G. Hamerton, *The Present State of the Fine Arts in France* (1892), p. 19 // L. Roger-Milès, *Rosa Bonheur* (1900), pp. 50-60, 62-65, 170, 180-182, ill. pp. 43, 57 (crayon study heightened with gouache and a sketch), p. 165 (the bas-relief), publishes from Gambart's (*sic*) memoirs the history of this picture // Metropolitan Museum, *Catalogue of Paintings* (1900), pp. 194f., no. 654, publishes a letter from E. Gambart to S. P. Avery which gives an account of his purchase of the picture and the history of the replicas // F. Hird, *Rosa Bon-*

heur (1904), pp. 70-77, 86, ill. opp. p. 70, gives an account of the painting and the replicas // G. Riat, *Gustave Courbet* (1906), p. 104, reports Empress Eugénie's admiration of the faithful rendering of the horses // A. Klumpke, *Rosa Bonheur* (1908), pp. 1f., 221-231, 424, 430-434, ill. opp. p. 226 (the painting), pp. 8, 105, 220, 222, 224, 225 (sketches and studies), gives the artist's own account of the picture, stating the price asked of Bordeaux as 15,000 francs rather than 12,000 as recorded elsewhere, lists the engravings, lithographs, and the etching made after it // T. Stanton (ed.), *Reminiscences of Rosa Bonheur* (1910), pp. 42, 124f., 139, 221, 294, 314, 378-385, 387, frontis. (the painting), ill. opp. p. 270 (water-color study), quotes various accounts of the picture by the artist herself, by Hippolyte Peyrol Sr., Prince Georges Stirby, Hippolyte Peyrol Jr., a fellow painter Paul Chardin, and Ernest Gambart // M. Ciolkowska, *International Studio*, LXXV (1922), pp. 369f., presents a history of the picture // *Rosa Bonheur* (*Les Peintres illustres*), n.d., pp. 39-43, pl. III (in color, the first replica in London), comments on Gambart's arrangement to keep the picture for exhibition for two or three years after its purchase by Wright // H. B. Wehle, *Met. Mus. Bull.*, iv (1946), p. 202 // M. Davies, *The French School* (cat. of the National Gallery, London, 1957), pp. 15f., in cataloguing the London replica (no. 621), provides pertinent material about our picture and the studies and replicas.

EXHIBITED: Paris, Salon of 1853, no. 134; Palais de l'Université, Ghent, 1853, *Exposition nationale et triennale (Salon de 1853)*, no. 29; Galerie de la Société des Amis des Arts, Bordeaux, 1854, *Cinquième Exposition*, no. 78; French Gallery, Pall Mall, London, 1855, *Second Annual Exhibition of the French School of Fine Arts*, no. 24; London, 1856; Birmingham, 1856; Royal Institution, Manchester, 1856, *First Exhibition of the French School of Fine Arts*, no. 27; Bond Street, London, 1857; New York, 1857; Philbrook Art Museum, Tulsa (Okla.), 1944, *Animals in Art*, no. 3; Dallas Museum of Fine Arts (Texas) and University of Iowa, Iowa City, 1947, University of Indi-

ana, Bloomington, 1948, *Thirty Masterpieces from the Metropolitan Museum of Art*.

EX COLL.: Ernest Gambart, London (1855-1857); William P. Wright, Weehawken, New Jersey (1857-1877 or later); A. T. Stewart, New York (1877 or later-1887; sale, American Art Association, New York, Mar. 25, 1887, no. 217); Cornelius Vanderbilt, New York (in 1887).

GIFT OF CORNELIUS VANDERBILT, 1887.



87.15.109

Weaning the Calves

87.15.109

The scene is probably located on one of the high pasture lands of the Pyrenees. Rosa Bonheur took a trip there in 1850 and brought back many studies that she used throughout her career. The light, somewhat discordant color and the broad technique suggest the influence of Impressionism.

Signed and dated (at lower left): *Rosa Bonheur/ 1879*.

Oil on canvas. H. 25 $\frac{5}{8}$, w. 32 in. (65.1 x 81.3 cm.).

REFERENCE: A. Klumpke, *Rosa Bonheur* (1908), p. 426, ill. p. 377, lists this picture among works by the artist that were never exhibited.

EXHIBITED: Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 10.

EX COLL.: [M. Knoedler, New York]; Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHERINE LORILLARD WOLFE, 1887.

A Limier Briquet Hound 87.15.77

This painting, made from life, portrays a dog that belonged to the Vicomte d'Armaille. Rosa Bonheur painted numerous studies of dogs in which she tried to represent accurately the characteristics of a particular breed, renouncing most aesthetic aims and treating the landscape background in a summary fashion. The style here suggests that the painting was done about 1880.

Signed (at lower right): R.B.

Oil on canvas. H. 14 $\frac{1}{2}$, w. 18 in. (36.8 x 45.7 cm.).

REFERENCE: A. Klumpke, *Rosa Bonheur* (1908), p. 425, ill. p. 339, lists this picture among works of the artist of unknown date that were never exhibited.

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 18 (as Staghound, lent by Catharine Wolfe); Philbrook Art Center, Tulsa (Okla.), 1944, *Animals in Art*.

EX COLL.: H. D. Newcomb, Louisville, Kentucky (sale, Leavitt's, New York, Dec. 21, 1877, no. 5); Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



87.15.77

Ricard

Louis Gustave Ricard. Born in Marseilles in 1823; died in Paris in 1873. Ricard came from a well-to-do family, and his whole life as well as his work reflects his comfortable background. He went to Paris in 1843 and studied there with Cogniet. The strongest influence on his painting, however, came from his lifelong practice of copying old masters, especially the great colorists and painters of chiaroscuro, Correggio, Titian, Van Dyck, and Rembrandt. Ricard traveled widely in Italy, England, and the Low Countries. His contributions to the Salon of 1850 attracted some attention, but though he enjoyed success for several years, after 1859 he devoted himself to painting without contributing to public exhibitions. While staying in England during the war of 1870–1871 he was influenced by eighteenth-century portraits, especially those by Sir Joshua Reynolds and his circle. Ricard's work, which has certain admirable pictorial qualities, reveals a delicate, poetic personality that links him with Prud'hon and Carrière. His devotion to the study of the past, however, was excessive, leading him even to imitate the yellow tones of discolored varnish, and he must, therefore, be considered a deliberate archaist.

Girl with a Dog

20.64

general conception and texture, shows the influence of English painting.

This picture is a portrait of the young Countess Kolowrath, who had left Poland after the death of her parents to live in Paris with her aunt the Vicomtesse de Calonne. Ricard was a frequent guest at the home of Madame de Calonne, and he painted a number of portraits of her and of her niece, one of them showing the Countess Kolowrath several years older than in the Museum's portrait (Musée Bonnat, Bayonne, no. 847, erroneously labelled Mme Calonne).

Ricard seems to have made two portraits of the young Countess holding her little dog, for he mentions in a letter a replica he had made of a *Portrait au Chien* (Ref., Giraud, 1932, p. 309). One of these pictures was shown in the memorial exhibition of Ricard's work in Marseilles in 1873, and was catalogued with the date 1865. The Museum's picture, in its



20.64

Signed (at lower right): G.R.

Oil on canvas. H. 22, w. 18 $\frac{1}{8}$ in. (55.9 x 46 cm.).

REFERENCES: L. Brès, *Gustave Ricard et son oeuvre à Marseille* (1873), pp. 72f., 105, mentions this composition as one of the artist's best studies // *Met. Mus. Bull.*, xv (1920), p. 140, says that it is the only work by Ricard in the United States // S. Giraud, *G. Ricard, sa vie et son oeuvre* (1932), pp. 220, 309, 384, nos. 254, 255, comments on the two paintings of the young girl with a dog, and the later portrait of Countess Kolowrath.

EXHIBITED: Cercle Artistique, Marseilles, 1873, *Ricard* (Jeune Fille au petit chien, 1865, lent by Édouard Vaïsse, possibly ours); Galerie Georges Petit, Paris, 1892, *Cent Chefs-d'oeuvre*, no. 126 (La Jeune Fille au chien, lent by Maurice Kann, possibly ours); Metropolitan Museum, 1920, *Fiftieth Anniversary Exhibition*, cat. p. 10 (lent by S. W. de Jonge).

EX COLL.: Possibly Édouard Vaïsse, Marseilles (1873); possibly Maurice Kann, Paris (1892); S. W. de Jonge, New York.

GIFT OF S. W. DE JONGE, 1920.

Cabanel

Alexandre Cabanel. Born in Paris in 1823; died there in 1889. Cabanel entered the École des Beaux-Arts in 1840, becoming the pupil of Picot. His style was formed there in the academic tradition of Ingres, to which he adhered during the entire course of his long career. Having won the Prix de Rome in 1845, he spent five years in Italy. He had made his debut at the Salon in 1841 and after his return to France exhibited regularly for more than three decades. At first Cabanel devoted himself completely to religious, mythological, and allegorical subjects in the numerous murals he painted for public buildings and elegant private houses. About 1855 he turned to painting extremely popular, idealized female nudes and portraits, which, in spite of their fashionably conventional tone, sometimes showed real psychological penetration. Cabanel's color imitates Boucher's, his drawing is agreeably correct, and his modeling soft and sensuous. These qualities and the easy sentimentality in his work appealed to the bourgeois taste of the Second Empire and assured him great success. The critics, however, even the conservatives, reproached him for a lack of plastic clarity. As a professor at the École des Beaux-Arts Cabanel trained a great number of pupils and was thus responsible for carrying on into the twentieth century the academic tradition that he represented. His influence on the art of his time was peculiarly unfortunate, furthermore, because, as a member of the Salon jury, he consistently opposed every departure from the traditional.

The Birth of Venus

94.24.1

This picture, done by Cabanel in 1875 for the banker and collector John Wolfe, is an

exact but smaller replica of a picture painted twelve years before. The original painting, of which there are several smaller versions, was shown in the Salon of 1863 and at the World's

Fair of 1867 and brought the artist great success. It was acquired by Napoleon III for his own collection, then went to the Luxembourg, and is now in the Louvre. Another replica is in the Gibson collection in the Pennsylvania Academy of the Fine Arts in Philadelphia, and a *grisaille* was sold with the contents of Cabanel's studio in 1889 after his death (no. 22). Several preparatory drawings were also in the same sale (nos. 314, 314 *bis*, 315, 544, 553). Abounding in reminiscences of Boucher and Natoire, this is an excellent example of the rediscovery of eighteenth-century art by the bourgeoisie of the Second Empire.

Signed and dated (at lower left): ALEX. CABANEL—1875.

Oil on canvas. H. 41¾, w. 71⅞ in. (106.1 x 182.6 cm.).

REFERENCES: To the replica in the Metropolitan Museum: E. Strahan [E. Shinn], *Art Treasures of America* [1879–1882], I, pp. 64, 67, mentions the picture, then in the John Wolfe collection (ill. opp. p. 67, the version in Henry C. Gibson coll., Philadelphia) // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), I, p. 225, lists it // Metropolitan Museum, *Catalogue of Paintings* (1931), p. 41, lists the versions, noting that ours was painted to order for John Wolfe.

To the original painting in the Louvre: H. de Callais, *L'Artiste*, series 8, III (1863), p. 212, finds this picture poetic, with an exquisite grace in the movement, and praises the cupids, calling them Raphaellesque // E. Cantrel, *L'Artiste*, series 8, III (1863), pp. 195, 198 // P. G. Hamerton, *Fine Arts Quarterly Review*, I (1863), pp. 238f., praises it highly but considers it ruined by the cupids // P. Mantz, *Gaz. des B.-A.*, XIV (1863), p. 483, expresses great admiration for it but objects to the cupids // E. Zola, *La Situation* (July 1, 1867), reprinted in *Salons* (1959), p. 111, describes the Venus as a goddess of pink and white almond paste in a river of milk // P. G.



94.24.1

Hamerton, *Painting in France* (1869), p. 59 // C. Blanc, *Les Artistes de mon temps* (1876), p. 428, finds the cupids superfluous to the composition // C. Cook, *Art and Artists of Our Time* [c. 1888], p. 75, finds it comparable to Baudry's *Wave in conception* but not in execution // C. Vento, *Les Peintres de la femme* (1888), pp. 191f., praises it extravagantly // G. Lafenestre, *La Tradition dans la peinture française* [c. 1897], p. 214, praises its breadth and solidity but objects to the cupids // R. Muther, *Ein Jahrhundert französischer Malerei* (1901), p. 128, praises it // H. Focillon, *La Peinture aux XIX^e et XX^e siècles* (1928), p. 96, comments on its emptiness // J. Rewald, *The History of Impressionism* (1946), p. 77, ill. p. 79 (engraving); (revised and enlarged edition, 1961), p. 88, ill. (engraving), comments on its reception at the Salon of 1863, quoting contemporary critics // J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 122, fig. 57, describes it as "one of the most widely praised nudes of the [nineteenth] century."

EXHIBITED: Toledo Museum of Art, 1946, and Art Gallery of Toronto, 1947, *The Spirit of Modern France*, no. 38; Pomona College Gallery, Claremont (Calif.), 1963, *Muse or Ego, Salon and Independent Artists of the 1880's*, no. 14.

EX COLL. John Wolfe, New York (1875–1893; sale, Leavitt's, New York, Apr. 5, 1882, bought in).

GIFT OF JOHN WOLFE, 1893.



Catharine Lorillard Wolfe 87.15.82

Catharine Lorillard Wolfe was born in New York City in 1828, the daughter of John David Wolfe and Dorothea Ann Lorillard, and died there in 1887. Advised at first by her cousin, John Wolfe, she became one of the most active and generous of American collectors, bringing together, over a period of many years, numerous works by her contemporaries. Her collection, with its concentration on the paintings of French artists, is one of the most complete representations of conservative taste immediately after the Second Empire. At her death in 1887 it was bequeathed to the Museum. This portrait of her, painted in Paris in 1876, is one of Cabanel's best.

Signed and dated (at upper left): ALEX. CABANEL/ 1876.

Oil on canvas. H. 67½, w. 42¾ in. (171.5 x 108.6 cm.).

REFERENCES: D. C. Eaton, *A Handbook of Modern French Painting* (1909), p. 207, praises the refinement and truthfulness of the painting // *Art News* (Annual) (1945-1946), ill. p. 6 // M. Breuning, *Art Digest*, xx (Apr. 15, 1946), p. 5, calls the portrait brilliant // H. B. Wehle, *Met. Mus. Bull.*, iv (1946), pp. 202, 209, ill., comments on the sound painting in this picture.

EXHIBITED: "460 Park Avenue Gallery," New York, 1945, *Portraits of American Women*; Toledo Museum of Art, 1946, and Art Gallery of Toronto, 1947, *The Spirit of Modern France*, no. 39.

EX COLL. Catharine Lorillard Wolfe, New York (1876-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Aubert

Jean Ernest Aubert. Born in Paris in 1824; died in 1906. Aubert studied painting under Delaroche and Gleyre at the École des Beaux-Arts in Paris. From Achille Martinet he learned to engrave and in 1844 won the Grand Prix de Rome for engraving. Before 1851 he was known mainly for his prints and lithographs, but from 1859 on, after he made his debut at the Salon, he devoted himself to painting. He specialized in genre scenes with the neoclassic flavor made fashionable by Gleyre and Hamon. The gray tones and the precise drawing and modeling in Aubert's pictures recall the fact that he began his career as an engraver.

The Menu of Love 15.30.28

The semiclassical costume of the young woman surrounded by putti contributes to the playful and sentimental mood characteristic of Aubert's works. He painted a number of other pictures with similar titles, such as *Love's Captives* and *Love on Holiday*.

Signed and dated (at lower left): JEAN-AUBERT — 1884.

Inscribed (at upper left): MENU de l'Amour / Pommes de terre frites/ !!!

Oil on canvas. H. 33¾, w. 26¼ in. (84.8 x 68 cm.).



15.30.28

REFERENCES: J. Péladan, *L'Artiste* (1881), 1, p. 430, mentions this picture, describing the painter's style as candy-like // C. Cook, *Art and Artists of Our Time* [c. 1888], 1, pp. 19f., ill. (photograph in reverse), states that Aubert is known chiefly for this kind of picture.

EXHIBITED: Paris, Salon of 1884, no. 54; Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 1 (erroneously described as dated 1866).

EX COLL.: [Knoedler, New York]; Morris K. Jesup, New York.

BEQUEST OF MARIA DEWITT JESUP, FROM THE COLLECTION OF HER HUSBAND, MORRIS K. JESUP, 1915.

Gérôme

Jean Léon Gérôme. Born at Vesoul in 1824; died in Paris in 1904. Gérôme, the son of a goldsmith, went to Paris when he was seventeen. He studied painting with Paul Delaroche and accompanied him on a trip to Rome. On his return he worked under Gleyre, who exerted a strong influence on him and gave him an interest in the Orient and a taste for making archaeological reconstructions of scenes from the past. It was also from Gleyre's example that Gérôme developed his characteristic meticulous style, a kind of echo of the art of Ingres.

Gérôme made his debut at the Salon in 1847 with a genre scene, *The Cock Fight*, represented in an ancient Greek setting. Themes drawn from classical antiquity were his favorite subjects throughout his career, although he also painted contemporary genre, scenes from French history, portraits, and oriental subjects. He made many journeys to Egypt and the Near East and brought back quantities of conscientious studies that formed the basis for paintings. In 1863 Gérôme became a professor at the *École des Beaux-Arts* and two years later was made a member of the Institute. He was thus in a powerful position to support the academic reactionaries who were dominant in the official circles of French art at the end of the nineteenth century. In the later years of his life Gérôme, who was also an engraver, forsook painting almost entirely for sculpture.

Bourgeois society in the time of Gérôme felt a strong attraction to the strange and faraway, which he and other painters of oriental scenes, such as Decamps, helped to gratify. Gérôme in addition adapted his oriental and antique subjects to the popular taste by treating them as familiar anecdotes, often gently tinged with eroticism.

Prayer in the Mosque 87.15.130

In the fall of 1867 Gérôme made one of his longest and most extensive trips to Egypt and the Near East. Since the mosque represented in this picture is described in detail in the journal of his traveling companion, Paul Lenoir, it is probable that the painting was done from sketches made on this journey. It shows one of the first mosques to be built in Egypt, the mosque of 'Amr, which is still standing in the eastern part of old Cairo. The building was named after 'Amr ibn-al-'As, the general who conquered Egypt in the caliphate of Omar in 640 A.D. and then became its first governor and ordered the building of this mosque. The precise, linear style in which the picture is painted is characteristic of Gérôme's first period. Like most of his pictures with antique and Mohammedan subjects it is coldly realistic and displays his fondness for archaeological detail.

Signed (at upper right, on beam): J. L. GEROME.

Oil on canvas. H. 35, w. 29½ in. (88.9 x 74.9 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 126; *Gérôme* (1881), II, unpagéd, ill., calls this picture Public Prayer in the Mosque of Amron or Amrou, at Cairo; discusses the mosque and its history // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), II, p. 129, call it Sheik at Devotions—Ancient Mosque in Cairo // F. F. Hering, *Gérôme* (1892), p. 126, praises it as the best of Gérôme's representations of the interiors of mosques; quotes the description of the mosque written by Paul Lenoir, the traveling companion of the artist, in his record of their 1867 tour // G. Haller, *Nos Grands Peintres* (1899), p. 101,



87.15.130

lists *Prière à la Mosquée d'Amron* among the pictures Gérôme had not sent to exhibitions // A. Hoerber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 80.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Bashi-Bazouks Casting Shot 05.13.4

After his initial journey to Egypt in 1867 Gérôme made several other trips, gathering material for genre scenes like this one. The two figures making ammunition in the foreground are soldiers of the type known as Bashi-Bazouks (see *A Bashi-Bazouk* by Bargue, p. 176).

Formerly called *A Coffee House in Cairo*.
Signed (at left): J. L. GEROME.

Oil on canvas. H. 21½, w. 24¾ in. (54.6 x 62.9 cm.).

REFERENCE: J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1892), IV, suppl. p. 480, list this picture.

EX COLL.: Mrs. Mary J. Morgan, New York (sale, American Art Association, New York, Mar. 3-5, 1886, no. 221); Henry H. Cook, New York.

BEQUEST OF HENRY H. COOK, 1905.



05.13.4

Tiger and Cubs

36.162.4

According to his own account Gérôme had been interested in animals from his early years, when he studied them in the menagerie of the Jardin des Plantes in Paris. His friend Emmanuel Frémiet and Henri Alfred Jacquemart, who were animal sculptors, also stimulated this interest, and many of Gérôme's own sculptures represent animals (*Les Arts*, III, 1904, no. 26, p. 28).

It is difficult to place undated pictures like this one, but the soft handling and the unemphatic drawing suggest that it was painted in the decade of the eighties, when Gérôme is said to have done a series of wild beasts (C. Moreau-Vauthier, *Gérôme peintre et sculpteur*, 1906, pp. 267f.).



36.162.4

Signed (at lower left): J. L. GEROME.

Oil on canvas. H. 29, w. 36 in. (73.7 x 91.4 cm.).

EX COLL. Susan P. Colgate, Sharon, Connecticut.

BEQUEST OF SUSAN P. COLGATE, 1936.

Pygmalion and Galatea

27.200

In illustrating Ovid's famous story (*Metamorphoses*, x) Gérôme chose the moment when the Cypriot sculptor Pygmalion saw his wish



27.200

granted by Venus and the statue of Galatea that he had created coming to life and responding to his passion. Sometime after 1881 Gérôme made a sculptured group with this subject, and it is likely that the Museum's painting dates from that time. This is a typical example of the way Gérôme treated classical subject matter. He added the apparition of Eros with his bow and arrow, which is not mentioned in Ovid's account of the legend. Signed (on the base of the statue): J. L. GEROME.

Oil on canvas. H. 35, w. 27 in. (88.9 x 68.6 cm.).

REFERENCES: F. F. Hering, *Gérôme* (1892), pp. 283, 285f., quotes letters from the artist in which he describes this picture and expresses

his wish to give new life to the subject, his opinion that this painting shows "good invention," and his intention to make a marble sculpture of the central group // W. H. Low, in *Modern French Masters* (J. C. Van Dyke, ed.) (1896), p. 37, mentions the repetition of this picture in sculpture.

EXHIBITED: Art Gallery of Toronto, 1949, *The Classical Contribution to Western Civilization*; Museum of the City of New York, 1958, *Perennial Pygmalion*.

EX COLL.: Charles Tyson Yerkes, Chicago (Cat., 1893, no. 111, ill.; sale, Mendelssohn Hall, New York, Apr. 5-8, 1910, no. 21); Judge P. H. Dugros, New York (from 1910); Louis C. Raegner, New York.

GIFT OF LOUIS C. RAEGNER, 1927.

Bouguereau

Adolphe William Bouguereau. Born at La Rochelle in 1825; died there in 1905. Bouguereau was the son of an Englishman. He studied first at Bordeaux with the painter Allaux and from 1846 on in the studio of Picot at the École des Beaux-Arts in Paris. There he won a first prize that enabled him to travel from 1850 to 1854 in Italy, where he worked assiduously at copying Italian old masters, the primitives as well as Raphael and Guido Reni. He also made excellent studies from nature of landscapes and figures, with a delicate and straightforward touch that recalls the Italian studies of Corot. After his return from Italy he exhibited portraits and figure pieces at the Salon, including the Bacchantes and Bathers that proved so attractive to his bourgeois patrons. He was given numerous commissions for decorations in public buildings, including the theater at Bordeaux and the city hall and various churches in Paris, and also many for decorations in private houses. He was one of the most famous of the teachers at the popular Julian Academy. Bouguereau paid little attention to the lively artistic problems and developments of his contemporaries but adhered to classical subject matter and treatment, caring more about smooth craftsmanship than about content. He subordinated his genuine gifts to the exigencies of public taste, and the rounded faces and oversweet expressions in his pictures gave them an easy appeal. He left an enormous body of work and received the highest official distinctions, becoming a member of the Institute of France and President of the Society of French Artists.



87.15.32

Breton Brother and Sister 87.15.32

For many years this was thought to be the painting *Two Sisters*, listed as of 1871 in an old catalogue of Bouguereau's work. But the catalogue also lists another picture from that year, *Breton Brother and Sister*, and it is more probable that ours is the second one, since the child appears to be a boy. The costume of the young girl is typical of Brittany, where Bouguereau, in 1868, made studies for later paintings.

Formerly called *Two Sisters*.

Signed and dated (at lower right): w. BOUGVEREAU 1871.

Oil on canvas. H. 50 $\frac{7}{8}$, w. 35 $\frac{1}{8}$ in. (129.3 x 89.2 cm.).

REFERENCES: *Artistes modernes: Catalogue des oeuvres de W. Bouguereau* (1885), p. 46, lists both titles under the year 1871 // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), I, p. 189, refer to the picture, in the Wolfe collection, as *Mother's Treasure* // M. Vachon, *W. Bouguereau* (1900), pp. 92, 150 // *Masters in Art: Bouguereau* (1906), p. 39, pl. VIII, as *Brother and Sister*.

EXHIBITED: Portland Art Museum (Oregon), 1942, *Fiftieth Anniversary Exhibition*, no. 7 (as *The Two Sisters*).

EX COLL.: John David Wolfe, New York; Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



60.122

The Proposal 60.122

In Bouguereau's lifetime, this picture was published with the title *Séduction*. It came to the Metropolitan, however, as *Faust and Marguerite* and may have been the painting called *Persuasion of Marguerite* that was owned in 1892 by a Mrs. Colton of San Francisco.¹ It is possible that *Séduction*, as a title, was unacceptable in Victorian America and that the spinning wheel provided an excuse for linking the young lady with Marguerite. If the paint-

ing does represent the romantic couple of Goethe's drama or Gounod's popular opera, it combines the spinning scene with the moment of Faust's entreaty, instead of following the texts, in both of which Marguerite sits alone while spinning.

Formerly called Faust and Marguerite.

Oil on canvas. H. 64 $\frac{3}{8}$, w. 44 in. (163.5 x 111.8 cm.).

Note 1. J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1892), 1, p. 189.

REFERENCES: *Artistes Modernes: Catalogue illustré des oeuvres de W. Bouguereau* (1885; ed. L. Baschet), p. 47, ill. (engraving, dated 1872; page unnumbered), calls this picture *Séduction*, dates it 1872 // M. Vachon, *Bouguereau* (1900), p. 151, lists it, as *Séduction*, under the year 1872 // *Art in America* (1961), no. 2, ill. p. 26.

EX COLL.: Possibly Mrs. D. D. Colton, San Francisco, California (1892); Bernard R. Armour, Englewood, New Jersey.

GIFT OF MRS. ELLIOT L. KAMEN, IN MEMORY OF HER FATHER, BERNARD R. ARMOUR, 1960.

Bargue

Charles Bargue. Born about 1825; died 1883 (Bargue's birth date is not recorded in dictionaries, but according to the inscription on his gravestone in Montmartre cemetery he died at the age of fifty-eight in 1883). Bargue studied painting under the direction of Gérôme. He never exhibited pictures at the Salon but received a medal for engravings that he showed at the Exposition Universelle of 1867. Most of his lithographs reproduce works by old masters such as Masaccio, Andrea del Sarto, Raphael, Michelangelo, or Holbein, and those of successful contemporaries like H. Flandrin, Gérôme, Bonnat, Henner, and Édouard de Beaumont. His paintings, admired for their picturesque detail, were mostly genre scenes, many of them oriental in character, inspired no doubt by the so-called ethnographic subjects of Gérôme. Bargue's style, however, was not entirely determined by his master. Gérôme's influence is evident in the plasticity of figures like the *Footman Sleeping* (see below), but Bargue's color is more vivid, his textures more sensuous, and his modeling more accentuated than that of Gérôme, who had treated oriental subjects in a calm, dry style like that of the followers of Ingres. Bargue's attempt to enliven his pictures may have been due to the influence of Fromentin.

A Footman Sleeping

81.1.656

seventeenth-century armchair, an eighteenth-century tapestry, and an oriental stove.

This picture of an elegantly liveried footman asleep in the hall of a noble family is a humorous comment on wealth and aristocracy. The eclectic tastes of the Second Empire are well suggested by the assorted styles of the furnishings — a French Renaissance bench, a

Signed and dated (at lower right): C. BARGUE 71.

Oil on wood. H. 13 $\frac{3}{4}$, w. 10 $\frac{1}{4}$ in. (34.9 x 26 cm.).

REFERENCE: A. Hoerber, *The Treasures of the*



81.1.656

Metropolitan Museum of Art (1900), p. 82, ill. p. 85, praises the brushwork in this painting.

EXHIBITED: Knoedler Gallery, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 5.

EX COLL. Stephen W. Phoenix, New York.

BEQUEST OF STEPHEN W. PHOENIX, 1881.

A Bashi-Bazouk

87.15.102

Around 1875, when Bargeue painted this picture, one of his favorite subjects was the Turkish sentry. Here he has shown an armed Turk before a closed door, holding a *narghile*, an oriental pipe in which the smoke is drawn through water.

The traditional title of this picture, Bashi-Bazouk, was the name given to a kind of military reserve who volunteered for combat in such emergencies as the Crimean War. These irregular troops, who acquired an exaggerated reputation for ferocity and cruelty toward the civil population, were armed and maintained by the government and were found to be most useful in reconnaissance work and in outpost duty. Unlike the regular, disci-

plined Turkish troops, they received no pay and wore no special uniforms, but their garments often had large sleeves open above the elbow to leave the arms free, as shown here.

Signed and dated (at lower right): BARGVE. 75.

Oil on canvas. H. 18¼, w. 13⅞ in. (47.6 x 33.3 cm.).

REFERENCES: J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), p. 100, list this picture in the collection of Miss Wolfe // A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 81, praises the technique.

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 17 (as Bazi-Bazouk in a Turkish Café, lent by Catharine Wolfe); Rhode Island School of Design, Providence, 1935, *French Artists Working in Africa*.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



87.15.102

Marchal

Charles François Marchal. Born in Paris in 1825; died there in 1877. Marchal received his instruction in art from Drolling and Dubois. He became known for his paintings of genre and Alsatian peasant scenes. He traveled and worked in Alsace and painted anecdotal subjects with a humorous note such as *Luther's Horse* of 1863 and *The Servants' Fair* made in the following year. In the last decade of his life he began also to paint scenes of fashionable life in Paris that include the *Museum's Penelope* and its pendant, *Phryne*. Although Marchal had enjoyed a certain celebrity and had been awarded medals at the Salon, his popularity did not last. He also developed severe trouble with his eyes, and he committed suicide. His painting was not without distinction in color, and the relationships he achieved in gray, red, and blue tones recall Bonvin.

Penelope

17.138.2

This picture of Penelope, the virtuous woman, and one of Phryne, the frivolous, were conceived as companion pieces and were shown together at the Salon of 1868. Penelope is represented not as a classical heroine but as a young woman of the painter's times, modestly dressed in a costume that evokes the Renaissance style, engaged in needlework as she dreams of her absent husband. A miniature portrait of him is in front of her and in a vase a sprig of pansy, the flower that symbolizes thought. In contrast, the picture of Phryne (whereabouts unknown; listed in 1888 as belonging to Catharine Lorillard Wolfe), which was described by contemporary critics, showed a young woman in an evening dress, finishing her toilette and throwing a final provocative and coquettish glance at the mirror. The two pictures pleased the public and were said to have been bought the very morning the Salon opened for the sum of 30,000 francs by an American amateur. This was very probably H. Probasco of Cincinnati. Contempo-

rary critics complained that the artist had failed to make clear a differentiation in type between the two women, who indeed do not at all epitomize twentieth-century concepts of virtue and vice. A smaller painting of Penelope by Marchal was sold in New York in April 1882.

Formerly called *The Gray Lady*.

Signed (at upper right): *Charles Marchal*.

Oil on canvas. H. 43½, w. 19½ in. (110.5 x 49.5 cm.).

REFERENCES: L. Auvray, *Salon de 1868* (1868), pp. 44, 47f., interprets this painting and its companion piece; considers them well painted // [J.] Castagnary, *Salon de 1868*, reprinted in *Salons, 1857-1870* (1892), I, p. 312, finds fault with the artist for not really contrasting virtue and wickedness in the two women // J. Grangedor, *Gaz. des B.-A.*, xxv (1868), p. 12, adversely criticizes the artist for not contrasting the two women // R. de Navery, *Salon de 1868* (1868), pp. 32f., reports on the purchase by an American of the two pictures on the

morning of the opening of the Salon // T. Thoré [W. Bürger], *Salon de 1868*, reprinted in *Les Salons de W. Bürger, 1861-1868* (1870), II, pp. 464-466, finds the idea of contrasting a faithful wife and a voluptuous courtesan interesting and suitable for painting // P. G. Hamerton, *Painting in France* (1869), pp. 35f., adversely criticizes the artist for stressing the material externals rather than the body or the mind // *L'Art*, IX (1877), p. 48, notes the success of the pictures, but groups them with the banal // V. Fournel, *Les Artistes français contemporains* (1884), p. 413 // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), III, p. 194 // C. Cook, *Art and Artists of Our Time* [c. 1888], p. 66, observes that though this picture is not representative of Marchal's work it is the only one by which he is known in America // H. Marcel, *La Peinture française au XIX^e siècle* (1905), p. 219.

EXHIBITED: Paris, *Salon of 1868*, no. 1666 (as Penelope); Knoedler Gallery, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 62 (as Grey Lady).

EX COLL.: Henry Probasco, Cincinnati, Ohio (probably bought at the Salon of 1868; sale, American Art Association, New York, Apr. 18, 1887, no. 35); [Knoedler, New York]; Adolf Obrig, New York.

GIFT OF MRS. ADOLF OBRIG, IN MEMORY OF HER HUSBAND, 1917.



17.138.2

Merle

Hugues Merle. Born in Saint Marcellin (Isère) in 1823; died in Paris in 1881. Merle studied with Léon Cogniet. He exhibited at the Salon from 1847 to 1880. Genre, portraits, and historical painting were his specialties. Merle was one of the nineteenth-century artists who carried on the tradition of Prud'hon, retaining some of his dependence on Correggio but transforming the style into a sentimental academicism.

Falling Leaves, Allegory of Autumn

87.15.107

John David Wolfe, the father of the donor, bought this picture from Merle in 1872, the year it was painted. The putto in the shadows is remotely derived from Correggio.

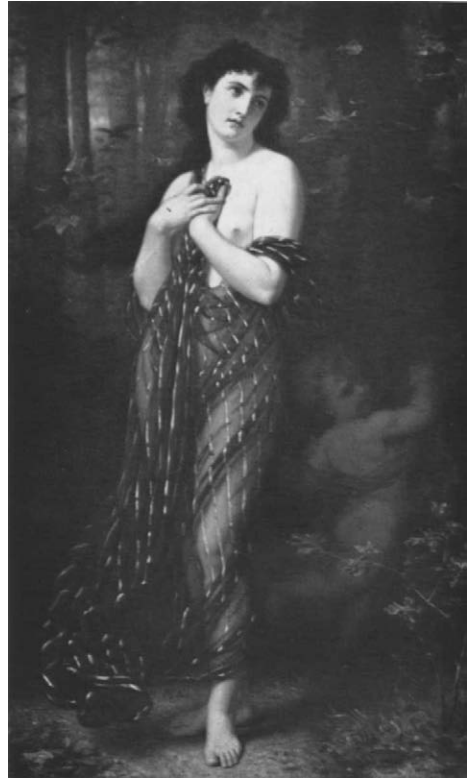
Signed and dated (at lower right): *Hugues Merle. 1872.*

Oil on canvas. H. 68 $\frac{7}{8}$, w. 43 $\frac{1}{4}$ in. (175 x 109.9 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 131, thinks this picture must have had a pendant, an allegory of spring; II, ill. after p. 126 // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), III, p. 248, call it Autumn of Womanhood.

EX COLL.: John David Wolfe, New York (from 1872); Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



87.15.107

Breton

Jules Breton. Born at Courrières (Pas-de-Calais) in 1827; died in Paris in 1906. Breton began his studies in Belgium with Félix de Vigne at Ghent and with Gustaaf Wappers in Antwerp. Later, in Paris, he worked in the atelier of Drolling. From the beginning of his career he was preoccupied with humanitarian considerations. His rustic origin deeply affected his painting. Almost from the first he confined his subject matter to scenes from peasant life, which he represented in a setting of the wide landscapes of northern France.

The subjects that Breton treated are similar to Millet's, but his peasant types, drawn with academic correctness, are less strong. Like Millet he idealized rustic life, giving it qualities of nobility and serenity that made it attractive to bourgeois and even aristocratic taste, and he achieved a lively success. Although Breton tried to attain a realistic style of painting, at the same time both objective and poetic, he managed only a fusion of realistic subject matter and academic handling.



25.110.66

The Weeders (Les Sarcleuses)

25.110.66

This picture is a replica with minor variations of a painting with the same title dated 1860 which was exhibited in the Salon the following year.¹ This original version received high praise for its color and rhythm from a critic

of the Salon, who considered it "almost a religious picture."² Théophile Gautier, an admirer of Breton's work, likened the figure standing at the left to George Sand's peasant heroine in her drama *Claudie*.³ The picture was very popular when it was shown at the World's Fair in 1867, and the Museum's replica may have been commissioned at that time. There was also a preparatory sketch in oil but its present whereabouts is unknown.

Breton's observation of similar scenes around his native village of Courrières provided him with the subject for these pictures and also for a poem on the same theme.¹

Formerly called *The Pulse Gatherers*.

Signed and dated (at lower right): *Jules Breton / Courrières 1868*.

Oil on canvas. H. 28 $\frac{1}{8}$, w. 50 $\frac{1}{4}$ in. (71.4 x 127.6 cm.).

Notes: 1. M. Vachon, *Jules Breton* (1899), pp. 86, 126, ill. opp. p. 4 (original version). 2. M. du Camp, *Le Salon de 1861* (1861), pp. 116f. 3. T. Gautier, *Abécédaire du Salon de 1861* (1861), pp. 85f.

EXHIBITED: Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 69.



87.15.21

EX COLL.: Henry Probasco, Cincinnati (sale, American Art Association, New York, Apr. 18, 1887, no. 96, ill., erroneously entitled *The Colza Gatherers, Effect of Sunset with New Moon*); Collis P. Huntington, New York.

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

A Peasant Girl Knitting 87.15.21

Catharine Lorillard Wolfe bought this picture in Paris during the lifetime of the artist. The delicacy of the girl and her picturesque cos-

tume are typical of Breton's idealized approach to his subject matter.

Oil on canvas. H. 22 $\frac{5}{8}$, w. 18 $\frac{1}{2}$ in. (57.5 x 47 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], 1, pp. 123f. // A. Hoerber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 79.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Henner

Jean Jacques Henner. Born at Bernwiller (Haute-Alsace) in 1829; died in Paris in 1905. Although the son of a peasant, Henner, unlike many painters of his time, obtained his family's permission to study art. After working under local painters at Altkirch and Strasbourg he went to Paris and studied from 1847 on at the *École des Beaux-Arts* under Drolling and Picot. Drolling aroused in him a liking for portrait painting, and Picot directed him toward academic idealization. Henner went back to Alsace for two years and during this stay made a series of portraits that are among his best works. After receiving the *Prix de Rome* in 1858 he went to Italy, where he remained for seven years, polishing his already excellent classical education and enthusiastically studying the old masters, especially the Venetians and Correggio. Like Prud'hon before him, Henner was much influenced by the soft *chiaroscuro* in Correggio's works. From it he developed his own smooth treatment of light and shadow, which became the dominant characteristic of his style. His aim was to create a harmony between the human figure, portrait or nude, and an idealized landscape.

To the middle classes of Europe and America Henner seemed indeed a genius, with a gift for mysterious and sensual poetry. He rapidly became rich and famous, and all the official honors were heaped upon him. This easy success, however, and his lack of imagination led him to repeat for decades the same subjects in the same way. In 1921 Henner's descendants bought the mansion of Guillaume Dubufe on the Avenue de Villiers in Paris and established in it the Henner Museum.



EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

A Young Woman Praying 37.20.2

The auburn hair and sober dress of the young woman in this picture suggest that she may represent Saint Mary Magdalen. The vertical beam of wood against which she leans may possibly be part of the Cross. In any case the figure has a banal quality that puts it in the category of academic subjects called with paradoxical naïveté "expression heads." Henner, like Hébert, Bonnat, Lefebvre, and Cabanel, produced a long succession of "orphan girls" and nuns.

Signed (at lower left): J. J. HENNER.

Oil on canvas. H. $24\frac{1}{8}$, w. $17\frac{7}{8}$ in. (63.2 x 45.4 cm.).

REFERENCE: *Met. Mus. Bull.*, xxxii (1937), p. 166, mentions our picture in the bequest of Emma Townsend Gary.

EX COLL. Emma Townsend Gary, New York.

BEQUEST OF EMMA TOWNSEND GARY, 1937.



A Bather

87.15.54

This picture, commissioned by Catharine Lorillard Wolfe, is a replica of a painting dated 1881, now in the Henner Museum in Paris.¹ Our Bather may be only a little later in date than the original. In the Henner Museum there are also two preparatory drawings, a female nude and a study of hair, both drawings squared off to guide the artist in the execution of the painting.

Signed (at lower right): J. J. HENNER.

Oil on canvas. H. $38\frac{1}{8}$, w. $27\frac{3}{4}$ in. (96.8 x 70.5 cm.).

NOTE 1. P. A. Meunier, *La Vie et l'art de J. J. Henner* (1927), pl. 92, as *Nymphe Assise au Bord de l'Eau*.

REFERENCE: A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 86, finds this painting "original in suggestion" and praises its "vague and mysterious" color.

EXHIBITED: National Academy of Design, New York, 1883, *Pedestal Fund Art Loan Exhibition*, no. 20 (as *Listening Nymph*, lent by Catharine Wolfe).

Brown

John Lewis Brown. Born in 1829; died in Paris in 1890. Brown was a native of Bordeaux, where his Scottish ancestors had settled, but when he was about twelve his family moved to Paris. Largely self-taught, he visited the Louvre regularly and copied pictures by Cuyp, Potter, and Teniers. He made a careful study of horses and their anatomy by attending a school of animal husbandry in Paris, where he could observe them closely. Most of his early works were paintings of animals. He was much influenced by Meissonier and perhaps to an even greater extent by the academic painter Eugène Lami. Brown made his debut at the Salon in 1848 but did not exhibit there again until 1859, the year in which he returned to Paris after a five-year stay in Bordeaux. From then on he showed works in every Salon until his death.

During the Franco-Prussian War Brown followed the French army in action and was in the entourage of General McMahon when the troops re-entered Paris. For some time after the war he painted mainly military pictures, but his talents were little adapted to heroic subject matter, and he soon returned to sporting scenes and animal pictures. Throughout most of his career he made lithographs as well as paintings. A genuine knowledge of animals characterizes the pictures of Brown, and he showed great skill and finesse in his representations of them.

The Fox Hunters

87.15.124

This very small picture was painted near the end of Brown's life. One of his typically spirited and elegant sporting scenes, it shows the master and other huntsmen with the pack of hounds.

Signed and dated (at lower left): J. L. BROWN.
1886.

Oil on wood. H. $5\frac{3}{4}$, w. $4\frac{7}{8}$ in. (14.6 x 12.4 cm.).

BEQUEST OF CATHARINE LORILLARD WOLFE,
1887.



Desgoffe

Blaise Alexandre Desgoffe. Born in Paris in 1830; died there in 1901. Desgoffe entered the *École des Beaux-Arts* in 1852 and was trained by Flandrin in the Ingres tradition of precise rendering. He later studied with Bouguereau. He began his career painting historical subjects, but, finding that he had a special talent for still life, he devoted himself to this branch of painting. He specialized in representing objects of art, especially creations of the Italian Renaissance, and obtained his material by copying indefatigably in the Louvre and the Luxembourg. From 1857 on he showed regularly at the Salon.

His still lifes adhere strictly to photographic actuality. Their rich compositions, however, are based on Dutch and Flemish pictures in the tradition established by the seventeenth-century painters Kalf and de Heem.

Objects of Art from the Louvre

87.15.119

Catharine Lorillard Wolfe wanted a faithful record of some of her favorite objects in the Louvre, and in 1874 in Paris she commissioned Desgoffe to paint this picture of them. He reproduced them with great care, and many



of them are recognizable as famous pieces from the old French royal collections. The still life is displayed on a writing table that Daguerre and Weisweller made in 1784 for Marie Antoinette's study at Saint-Cloud. The large covered vase of rock crystal, engraved with scenes from the stories of Susannah and Judith, came from the collection of Louis XIV. The sardonyx ewer at the left, in an enameled mount, and the large cup of onyx and sardonyx decorated with a winged creature in enamel were also once possessions of the French Crown. The dagger at the right with its gold and enamel hilt, which was probably made by Hans Muelich of Augsburg in the sixteenth century, once belonged to the grand masters of the Order of Malta but was given to Napoleon after the conquest of Malta in 1799 and later presented to King Louis Philippe. There are other well-known objects in the assemblage, including the cover for a goblet of Limoges enamel of the sixteenth century, with a *Triumph of Diana* painted by Pierre Raymond, and a tankard of silver gilt made in the sixteenth century at Eger in Bohemia and

87.15.119

decorated with planets designed by Flötner. Signed and dated (at lower left): *Blaise Desgoffe/ -74*.

Inscribed (on the closed book): ALSACE.

Oil on canvas. H. 28¾, w. 36¼ in. (73 x 92.1 cm.).

REFERENCES: E. Bellier and L. Auvray, *Dictionnaire général des artistes de l'école française* (suppl. by L. Auvray) (1887), p. 194, mentions this picture, in the collection of Mlle Wolf (*sic*) // J. D. Champlin Jr. and C. C.

Perkins, *Cyclopedia of Painters and Paintings* (1888), 1, p. 397, list it // *Catalogue of Paintings of the Metropolitan Museum of Art* (1900), no. 510, states that Miss Wolfe selected these objects from the collections of the Louvre.

EXHIBITED: Paris, *Salon of 1874*, no. 588 (lent by Miss Wolf [*sic*]).

EX COLL. Catharine Lorillard Wolfe, New York (1874-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Doré

Paul Gustave Doré. Born at Strasbourg in 1832; died in Paris in 1883. Gustave Doré, who is best known as a print-maker and illustrator, began practicing lithography when he was only eleven years old. He went to Paris in 1847, where he did not enroll in a school but educated himself by extensive study in the Louvre. He had such an extraordinary visual memory that he made thousands of drawings without a model. Soon after his arrival in Paris he began collaborating as a caricaturist with Philippon, to whose publication, *Le Journal pour rire*, he sent a weekly cartoon for several years. Early in his career, he achieved fame with his engravings for Rabelais (1854) and later for editions of Dante's *Inferno*, the Bible, and Cervantes's *Don Quixote*. His enormous output includes illustrations for at least ninety large books. Doré, however, always regarded himself as a painter. Although his first picture was shown in the Salon in 1851, most of his paintings were done after 1870, when he became less active as an illustrator. He often reused in paintings compositions created originally for his book illustrations. The relative absence of color in his pictures and his effort to achieve luminous effects indicate clearly that they are the productions of an artist who was primarily a print-maker. His works are related in style to the romantic school and show traces of the influence of Decamps and Couture.

Don Quixote and Sancho Panza Entertained by Basil and Quiteria

28.113

In 1862 Doré was commissioned to do the illustrations for a new edition of Louis Viar-

dot's French translation of Cervantes's *Don Quixote*. Although he had already visited Spain, he went there again to collect documentation. He also spent a summer at Baden-Baden studying *Don Quixote* with Viardot and he made most of the drawings for the



28.113

book at that time. The new edition was published by Hachette in 1863, with engravings made from Doré's drawings, and these illustrations appeared in many subsequent editions of the book. One of these engravings, with very slight variations, corresponds to the Mu-

seum's picture (1863 ed., II, ill. opp. p. 148). The episode represented is the visit paid by Don Quixote and his faithful groom to Basil and Quiteria, a young couple who had just been married through Don Quixote's intervention (II, chap. 22). Doré has pictured the knight less as a comic character than as a noble and warmly human person, a conception that had been favored by the early French illustrators of the famous romance. See also *Don Quixote and the Dead Mule* by Daumier, p. 43.

Signed (at lower left): *Gue Doré*.

Oil on canvas. H. $36\frac{1}{4}$, w. $28\frac{3}{4}$ in. (92.1 x 73 cm.).

REFERENCE: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 62, considers the picture vastly inferior to the engraving.

EX COLL. John Wolfe, New York (by 1879, until 1894; sale, Leavitt's, New York, Apr. 5-6, 1882, no. 26, possibly bought in; executors' sale, Ortgies, New York, Apr. 12, 1894, no. 37); Louis Ettlinger (in 1894).

GIFT OF MRS. WILLIAM A. McFADDEN AND MRS. GILES WHITING, 1928.

Bonnat

Léon Bonnat. Born in Bayonne in 1833; died in 1922. Bonnat learned to paint in Madrid in the studio of Federico Madrazo, who encouraged him to become a fashionable portrait painter but had little effect on his development. His real formation as a painter took place in the Prado, where the works of Velazquez and Ribera made a deep impression on him. Later in Paris he studied at the *École des Beaux-Arts* under Léon Cogniet and in 1857 made his debut at the Salon with three portraits. Between 1858 and 1861 he was in Italy, where he had an opportunity to study classical and baroque painting and was especially attracted by the works of the Bolognese school.

Bonnat's career may be divided into two parts. At first he painted religious and historical subjects and genre scenes, as well as portraits. After about 1870 he painted mostly portraits. The earlier works are characterized by lively observation and fresh

color. He was one of those artists who admired Spanish painting and, to a certain extent, imitated it. He tried to combine in his works expressive realism, light and shade, and painstaking academic drawing. The resultant effect was the very opposite of Manet's broad, pictorially rich "Spanish style," but it did secure for Bonnat the support of the critic Théophile Gautier.

Although the portraits he had painted at the beginning of his career occasionally recalled the ones Degas was doing at the same time, Bonnat gradually evolved his own formula, which relied on faithful resemblance. Bonnat was the most fashionable portraitist in the last third of the nineteenth century. In France all the presidents of the Republic, as well as noted people of the time like Hugo, Thiers, and Renan, sat for him, and in the United States businessmen paid him huge sums for their portraits. He made excellent use of the fortune he amassed, creating one of the most beautiful of the nineteenth-century collections of drawings and paintings, which he left at his death to the Louvre and to the museum that bears his name in his native city of Bayonne. He received the highest official distinctions, including the Grand Cross of the Legion of Honor, and became a member of the Institute before he was fifty. He was also honorary president of the Society of French Artists and director of the *École des Beaux-Arts*.

An Egyptian Peasant Woman and Her Child

87.15.97

Bonnat was traveling in Egypt in 1869 and was present at the opening ceremonies of the Suez Canal. At this time he made studies from life such as the big sketch in the Musée Bonnat, Bayonne (no. 635), that formed the basis of this picture. Contemporary critics regarded it as an important work and praised the artist's portrayal of racial characteristics. The picture is especially interesting because it is one of the last subject pictures Bonnat made before devoting himself entirely to portraits.

Formerly called Egyptian Fellah Woman and Child.

Signed (at lower left): *Lⁿ Bonnat*.

Oil on canvas. H. 73½, w. 41½ in. (186.7 x 105.4 cm.).

REFERENCES: [J.] Castagnary, *Salon de 1870*, reprinted in *Salons (1857-1870)* (1892), I, p. 421, finds this picture heavy and less successful than Bonnat's earlier work // M. Chaumelin,

Salon de 1870, reprinted in *L'Art contemporain* (1873), p. 431, comments on the heavy impasto and the severe and sculptural qualities of this picture // R. Ménard, *Gaz. des B.-A.*, IV (1870), p. 39, finds it beneath Bonnat's potentialities // E. Sorin, *Le Salon de 1870* (1870), p. 8 // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, pp. 54f., states that Bonnat studied the subject from life at the time of the opening of the Suez Canal // Saint-Juirs, in *Grands Peintres français et étrangers* (1886), II, p. 270, dates it 1870, before Bonnat began to do portraits // C. Cook, *Art and Artists of Our Time* [c. 1888], p. 172, comments that it is one of the first of Bonnat's pictures of Eastern subjects // C. Vento, *Les Peintres de la femme* (1888), pp. 65f., quotes T. Gautier's admiration for Bonnat's characterization of an Egyptian woman // A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 82 // *Catalogue of Paintings of the Metropolitan Museum of Art* (1901), no. 487; and (1914), p. 22, no. B644-2 // W. C. Brownell, *French Art* (1902), p. 93 // D. C. Eaton, *A Handbook of Modern French Painting* (1909), p. 271.



87.15.97

EXHIBITED: Paris, Salon of 1870, no. 298 (as *Femme fellah et son enfant*); Pomona College Gallery, Claremont (Calif.), 1963, *Muse or Ego, Salon and Independent Artists of the 1880's*, no. 8.

EX COLL.: John Wolfe, New York (by 1879; sale, Leavitt's, New York, Apr. 5-6, 1882, no. 95); Catharine Lorillard Wolfe, New York (1882-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

A Roman Girl at a Fountain

87.15.137

This scene from the life of the people in Italy was painted long after Bonnat had visited Rome. It is one of the few genre pictures made at a time when Bonnat was leaning more and

more toward portraiture. Since it is said to have been painted on Miss Wolfe's order she may have suggested the subject.

Signed and dated (at lower right): *L.ⁿ Bonnat - 75*.

Oil on canvas. H. 67, w. 39½ in. (170.2 x 100.4 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 133, considers this painting less inspired than comparable works by Bonnat, calls it *Young Girl of Albano at the Fountain* // A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 82, thinks it representative of Bonnat's earlier style // D. C. Eaton, *A Handbook of Modern French Painting* (1909), p. 270, notes in it a strong resemblance to the works of Hébert // L. Bénédicté, *Gaz. des B.-A.*, VII (1923), p. 8.



87.15.137

EX COLL. Catharine Lorillard Wolfe, New York (by 1879).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

John Taylor Johnston 80.8

Johnston (1820–1893) was the first president of the Metropolitan Museum. This portrait of him, commissioned by the Trustees for presentation to the Museum on the tenth anniversary of his election in 1870, was shipped directly from Paris upon its completion. A replica belongs to the descendants of Johnston.

Signed and dated (at upper left): *Lⁿ Bonnat / 1880.*

Oil on canvas. H. 52¼, w. 44 in. (132.7 x 111.7 cm.).

REFERENCES: A. Hoerber, *The Treasures of the Metropolitan Museum of Art* (1900), p. 82 // H. B. Wehle, *Met. Mus. Bull.*, IV (1946), pp. 202, 208, ill.

EXHIBITED: Museum of the City of New York, 1956, *200th Anniversary of the Saint Andrew's Society.*

GIFT OF THE TRUSTEES, 1880.

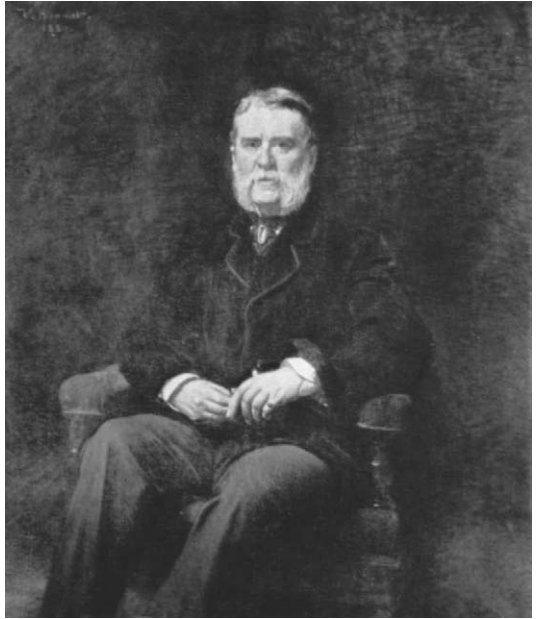
Marshall Orme Wilson 56.52

Marshall Wilson, who was born in Nashville, Tennessee, in 1860, was thirty-four years old when Bonnat painted this portrait of him, presumably during a visit to Paris. He graduated from Columbia College and immediately afterward joined his father's banking firm, which financed and developed industrial enterprises, and also became a director of the Union Trust Company. He died in 1926.

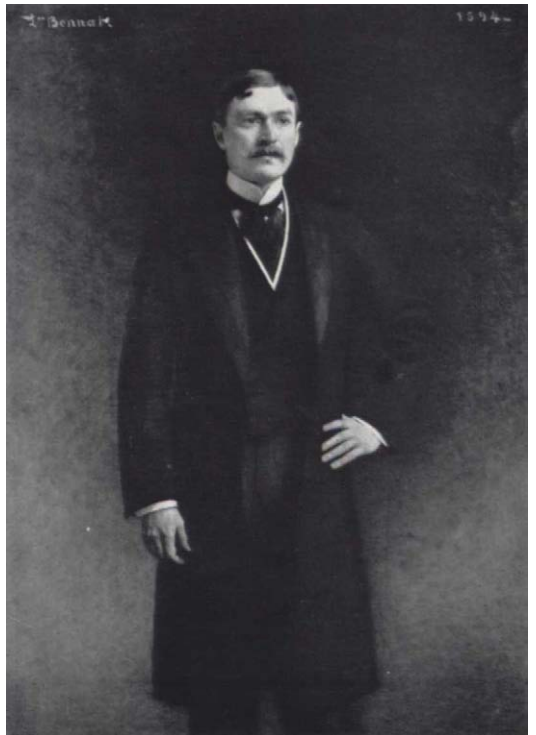
Signed (at upper left): *Lⁿ Bonnat.* Dated (at upper right): *1894.*

Oil on canvas. H. 58½, w. 40½ in. (148.6 x 102.9 cm.).

GIFT OF ORME WILSON, 1956.



80.8



56.52

Lefebvre

Jules Joseph Lefebvre. Born at Tournan (Seine-et-Marne) in 1836; died in Paris in 1912. Lefebvre studied with Léon Cogniet and in 1852 entered the École des Beaux-Arts. He rapidly attained academic perfection and thereafter produced with mechanical regularity meticulously executed pictures that attracted conservative art lovers both in France and abroad. Few other French painters of the nineteenth century provide such a good example of a brilliant official career. Lefebvre's work was always accepted by the Salon, where he received three medals. Innumerable other honors came to him, including the Second and then the First Prix de Rome, and in 1891 he was made a member of the French Institute and seven years later a Commander of the Legion of Honor. He painted mythological subjects full of nude figures, pseudo-historical themes like the Lady Godiva in the museum at Amiens, and portraits, which are perhaps his best works. He also did murals for the Court of Appeals and the City Hall in Paris and for the Vanderbilt mansion in New York.



Graziella

87.15.111

Graziella is the heroine of a novel by Lamartine called *Confidences*, in which she is described as a dreamy, simple child, the daughter of a fisherman of Capri. In this painting she is seated on the rocks of her native island with Vesuvius in the background. Catharine Lorillard Wolfe commissioned the picture in 1878.

Signed and dated (at lower right): *Jules Lefebvre. 1878.*

Oil on canvas. H. 78¾, w. 44¼ in. (200 x 112.4 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 129, finds artificiality in the figure and considers it poorly related to the landscape // J. Claretie, *Peintres et sculpteurs contemporains* (1884), II, pp. 358, 360, says that this picture was painted immediately after the Exposition Universelle of 1878 // C. Vento, *Les Peintres de la femme* (1888), p. 324.

EX COLL. Catharine Lorillard Wolfe, New York (1878-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Mesgrigny

Claude François Auguste, Marquis de Mesgrigny. Born in Paris in 1836; died 1884. Mesgrigny was a pupil of Maxime Lalanne and Jules Worms, and first exhibited at the Salon in 1866. Most of his paintings are landscapes.

A River Scene 87.15.69

This picture, which Catharine Lorillard Wolfe commissioned, doubtless represents the banks of the Seine. It was probably painted between 1870 and 1880. There was a similar landscape called *On the Banks of the Seine* in the sale of F. J. . . , March 23, 1877, no. 39.

Signed (at lower left): *F. de Mesgrigny*.

Oil on canvas. H. 14¼, w. 22⅛ in. (36.2 x 56.2 cm.).

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



87.15.69

Neuville

Alphonse Marie Adolphe de Neuville. Born at Saint-Omer (Pas-de-Calais) in 1835; died in Paris in 1885. Neuville studied with Picot. He is also supposed to have been one of Delacroix's pupils, but his painting has nothing in common with that of the great romantic master. It is rather with Meissonier that his military paintings—of which he made a specialty—would have to be compared, although they are a little more broadly treated. In his objective realism he resembles Detaille, with whom he collaborated in painting a series of large panoramas of battles of the Franco-Prussian campaign of 1870. In the latter part of his career Neuville joined the ranks of the academic painters, who, lured by Impressionism, adopted its light color, its atmospheric indications, and its rapid brush strokes, and believed themselves up to date in doing so. All of the pictures by Neuville in this Museum are good examples of this phase.

The Drummer 08.136.8 Signed and dated (at lower left): *A. de Neuville/1877*.

There is a drawing for the main figure in this picture, which agrees with it except in very minor details (Ref., Montrosier, 1882).

Oil on canvas. H. 12⅜, w. 8⅞ in. (31.5 x 21.3 cm.).



o8.136.8

REFERENCES: G. Goetschy, *Les Jeunes Peintres militaires* (1878), unpagéd, lists Un Tambour among the works painted in 1877 // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], I, p. 76, ill. p. 73, calls this picture a "capital photograph," praising its characterization of the army drummer // E. Montrosier, *Les Artistes modernes*, II (1882), p. 8, illustrates a drawing for the drummer.

EX COLL.: H. C. Gibson, Philadelphia (in 1888); Martha T. Fiske Collord, New York.

BEQUEST OF MARTHA T. FISKE COLLORD, IN MEMORY OF JOSIAH M. FISKE, 1908.

The Spy

25.110.26

The artist explained that this picture represented a sub-officer disguised as a peasant, who tried to get into Metz to deliver dispatches. He was seized by a patrol of hussars and

brought before a Prussian staff major. The spy is shown as he stands awaiting the verdict, well aware that he will be shot.

Lafenestre, recording pictures shown in the Salon of 1881 (*Livre d'or du Salon de peinture*, 1881, p. 70), describes a painting by Neuville that coincides in great detail with ours. He dates it 1881, however, and gives it smaller dimensions. Unless he made a mistake in these facts it must be a second version.

Signed (at lower left): *A de Neuville / 1880.*

Oil on canvas. H. 51¼, w. 84 in. (130.2 x 213.4 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], II, pp. 95f., explains the subject of the picture and publishes a sketch for it // A. Baluffe, *L'Artiste* (1881), I, p. 753, describes and praises the picture in the Salon (ours?) // J. Buisson, *Gaz. des B.-A.*, XXIV (1881), p. 47, praises the Salon picture // J. Richard, *En Campagne: Tableaux et dessins de A. de Neuville* [1886?], p. 63, ill. (the Museum's picture) // R. Hénard, *L'Art et les artistes*, XVII (1913), p. 87, groups this subject with works done between 1873 and 1880, which he praises for their feeling and sincerity.

EXHIBITED: Paris, Salon of 1881, no. 1724 (as Un porteur de dépêches; possibly this picture).

EX COLL.: General Whittier, Boston (in 1879); Collis P. Huntington (until 1925).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.



25.110.26

A Cavalryman

15.30.20

This painting of a trumpeter of the dragoons is executed with virtuosity, but it is somewhat less sensitive than *The Drummer* (see above).

Signed and dated (at lower left): *A de Newville 1884*.

Oil on canvas. H. 18 $\frac{1}{8}$, w. 15 in. (46 x 38.1 cm.).

EXHIBITED: Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 74.

EX COLL.: [Knoedler, New York]; Morris K. Jesup, New York.

BEQUEST OF MARIA DEWITT JESUP FROM THE COLLECTION OF HER HUSBAND, MORRIS K. JESUP, 1915.



15.30.20

Cot

Pierre Auguste Cot. Born at Bédarieux (Hérault) in 1837; died in Paris in 1883. Cot began his studies in Toulouse, at the school of fine arts. Later, in Paris, he frequented the atelier of Cogniet and also studied under Bouguereau and Cabanel. His debut at the Salon in 1863 was the beginning of a successful career. His historical and allegorical pictures reflect the academic tastes of his teachers. He also studied classical antiquity and took his subject matter from mythology. Cot achieved a considerable reputation as a painter of portraits and was in great demand by the foremost members of the Parisian aristocracy.

The Storm

87.15.134

Cot painted this picture for Catharine Lorillard Wolfe in 1880, and it was shown in the Salon of that year. Although he gave it the title *L'Orage* (*The Storm*), critics even then tried to interpret it as an illustration of an incident in Bernardin de Saint-Pierre's romantic tale *Paul et Virginie*, or as a scene from *Daphnis et Chloë*, an idyllic romance by the

Greek writer Longus (third or fourth century A. D.), very early translated into French. The first interpretation does not completely suit the picture; though Paul and Virginie did share a cloak to protect them from a rain-storm, they were still children at the time of the incident. Daphnis and Chloë, on the other hand, were shepherds, and it is probable that Cot had them in mind when he conceived his figures, adding the protective cloak as an allu-



87.15.134

sion to *Paul et Virginie* that would increase the success of his picture, as the romance was very popular in his day. In the style of the painting, as well as in the treatment of the subject, there is a strong influence from Prud'hon, who illustrated editions of both *Paul et Virginie* and *Daphnis et Chloé*.

Signed and dated (at lower left): P+A+COT+1880.

Oil on canvas. H. 92½, w. 61¾ in. (235 x 156.9 cm.).

REFERENCES: P. de Chennevières, *Gaz. des B.-A.*, XXI (1880), p. 510, mentions this picture in a discussion of Cot's subjects // Roger-Ballu, *La Peinture au Salon de 1880* (1880), p. 67, describes it with approval // M. du Seigneur, *L'Art et les artistes au Salon de 1880* (1880), pp. 30f., sees in it an appeal to popular taste and commercial success // F. de Syène, *L'Artiste*, series 9, XXXI (1880), p. 346, finds the figures too sophisticated if they are meant to represent Daphnis and Chloë // E. Montrosier, *Les Artistes modernes*, I (1881), p. 147, thinks that the subject was taken from the romance by Bernardin de Saint-Pierre // C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 88-90 // A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), pp. 82f., ill., observes that Cot made many replicas of this painting // E. M. Neumeyer, *Gaz. des B.-A.*, XXIX (1946), p. 301, note 25, fig. 5, comments that it is not certain that the subject is a scene from *Paul et Virginie* but is inclined to believe that it is.

EXHIBITED: Paris, Salon of 1880, no. 902 (as L'Orage).

EX COLL. Catharine Lorillard Wolfe, New York (1880-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

Carolus-Duran

Émile Auguste Carolus-Duran. Real name Charles Émile Auguste Duran. Born in Lille in 1838; died in Paris in 1917. After studying at the Municipal School in Lille, Carolus-Duran won a stipend that took him to Paris. There he frequented the Académie Suisse and made copies at the Louvre. A prize won in a competition sponsored in 1860 by the city of Lille enabled him to spend several years in Italy. On his return to France he scored a success at the Salon of 1866 with a painting called *L'Assassiné*, which was bought by the Museum of Lille. With the proceeds of the sale he went to Spain, where

he especially studied and copied the works of Velazquez, which had a lasting influence on his style. His painting lost its early tendency toward pompousness and assumed a new seriousness and strength. On his return to Paris in 1869 he tried to reconcile the precise and traditional art of the academic painters with the new direct and spontaneous vision of Courbet and Manet, and this position between the revolutionary and the conservative won for him a certain amount of appreciation from the critics. With Meissonier and Puvis de Chavannes he helped to found the Société Nationale des Beaux-Arts, of which he became honorary president. Late in his career he also held the post of director of the French Academy in Rome. He specialized in the painting of society portraits and these quite early brought him extraordinary success. Carolus-Duran, indeed, was one of the most able portraitists working at the end of the nineteenth century. The American painter John Singer Sargent studied under him in Paris during the seventies and for several years was greatly influenced by him.

Mrs. William Astor

49·4

This portrait of the banker's wife, who before her marriage was Caroline Webster Schermerhorn, was painted in Paris in 1890, when Carolus-Duran was at the peak of his success. The pose and the costume, with their strong suggestions of the seventeenth century, bear witness to his early and continued admiration of Velazquez, whose influence is also evident in the predominant blacks of the dress and hat and the loose, free treatment of these dark stuffs. This strongly characterized portrait presents the subject as a woman of great energy and assurance.

Signed and dated (at upper right): *Carolus-Duran / Paris, 1890.*

Oil on canvas. H. $83\frac{1}{2}$, w. $42\frac{1}{4}$ in. (212.1 x 107.3 cm.).

REFERENCES: A. Alexandre, *Carolus-Duran* (1903), ill. p. 23; *Rev. de l'art*, XIV (1903), p. 298, ill. p. 295.

EXHIBITED: National Academy of Design, New York, 1894, *Portraits of Women*, no. 45 (lent by Mrs. Astor).

EX COLL.: Mr. and Mrs. William Astor, New York; R. Thornton Wilson and Orme Wilson, New York.

GIFT OF R. THORNTON WILSON AND ORME WILSON, 1949.



Vibert

Jean Georges Vibert. Born in Paris in 1840; died there in 1902. At the age of seventeen Vibert was enrolled at the École des Beaux-Arts, where he studied under Barrias and Picot. The general characteristics of his work range him with the followers of Meissonier. His early paintings, which he began to exhibit at the Salon in 1863, closely followed the academic tradition, and success and a measure of official recognition came to him quickly. At first he painted mostly Spanish genre scenes, but he later specialized in mild satires on the life of the clergy. These pictures, which were carried out with great technical finish and photographic solidity, attracted a large group of admirers. Vibert was even more concerned with literal fact than other followers of Meissonier, and his realism still attracts an audience of admiring amateurs.

The Reprimand

87.15.101

Oil on canvas. H. 20 $\frac{3}{8}$, w. 33 in. (51.7 x 83.8 cm.).

The dress of the docile young woman seated on the garden bench with an angry old woman suggests that this, like *The Startled Confessor* (see below), is one of Vibert's Spanish subjects. The priest appears to be expressing his disapproval of whatever the mother or duenna is imputing to her young charge. This picture was painted to order for Catharine Lorillard Wolfe.

Signed and dated (at lower left): *J. G. Vibert. 1874.*

REFERENCES: N. Paturot, *Le Salon de 1874* (1874), pp. 36, 250, interprets the subject of this picture, finds it pleasant and amusing, admires the facial expressions // E. Strahan [E. Shinn], *Art Treasures of America* [1879-1882], 1, p. 130, ill. opp. p. 128 (engraving), places the scene in Spain // E. Montrosier, *Les Artistes modernes* (1881), 1, p. 123, dates this painting 1874.

EXHIBITED: Paris, Salon of 1874, no. 1785 (lent by Miss Wolfe).

EX COLL. Catharine Lorillard Wolfe, New York (1874-1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.

The Startled Confessor

87.15.53

The costume of the attractive penitent and the Spanish inscription, ". . . del Pilar" (for the Virgin of the Pillar), on the picture on the wall suggest that the setting of this painting



87.15.101



87.15.53

is the sacristy of a Spanish church. It was especially in the seventies that Vibert treated Spanish subjects, and our picture may date from that period. This painting illustrates the theatrical approach of Vibert, whose characters often appear to be playing a comedy. Indeed Vibert also wrote several successful plays, which were performed at the Palais Royal, the Vaudeville, and the Variétés.

Signed (at lower left): *J. G. Vibert.*

Inscribed (on picture of Madonna): *del Pilar*;
(on back of chair): monogram *G V* intertwined.

Oil on canvas. H. $33\frac{1}{4}$, w. $25\frac{1}{4}$ in. (84.5 x 64.1 cm.).

REFERENCES: E. Strahan [E. Shinn], *Art Treasures of America* [1879–1882], I, p. 130, praises the humor in this scene // J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), IV, p. 364, call this picture *The Startling Confession*.

EX COLL. Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE,
1887.

The Missionary's Adventures

25.110.140

Cardinals often play a role in Vibert's scenes from ecclesiastical life, and this is one of the best-known of such pictures. Here he draws a contrast between the inspired and modest missionary and the prelates in the midst of their comforts. They are bored and indifferent to the monk's account of his mission and to the wound he received in carrying it out. Ribera's terrifying Martyrdom of Saint Bartholomew (Prado, no. 1101) on the wall in this luxurious interior adds harsh emphasis to the contrast. The portrait of a cardinal above the fireplace suggests the majestic portraits of Richelieu by Philippe de Champaigne (Louvre and National Gallery, London). At the end of the nineteenth century Vibert was one of the painters whose works commanded the highest prices, and in 1886 this particular picture was sold for \$25,500.

Signed (at lower left): *J G Vibert.*

Oil on wood. H. 39, w. 53 in. (99.1 x 134.6 cm.).

REFERENCES: C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 194f., considers this pic-



25.110.140

ture the most important of Vibert's satiric works, characterizes its drawing as hard and its color as "eye-scratching" // *Chronique des arts* (1902), p. 220, mentions this painting as an example of Vibert's popular, anecdotal style // D. C. Eaton, *A Handbook of Modern French Painting* (1909), p. 306 // S. N. Behrman, *Duveen* (1952), pp. 195f., tells of Collis P. Huntington's fondness for the picture.

EXHIBITED: Paris, Salon of 1883, no. 686 (lent by M. Knoedler).

EX COLL.: [M. Knoedler, in 1883]; Mary J. Morgan, New York (sale, American Art Association, New York, Mar. 3-5, 1886, no. 231); Collis P. Huntington, New York (from 1886).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

Goubie

Jean Richard Goubie. Born in Paris in 1842; died there in 1899. Goubie received his training from Gérôme, which explains not only the correctness of his drawing and his careful execution but also his smooth, rather uninteresting brushwork. He specialized in hunting scenes and pictures of horses and exhibited at the Salon from 1869 to 1893. Goubie was much admired in America.

The Prize for the Hunt 25.110.54

This typical work by Goubie was painted for a New Yorker, James H. Stebbins. It shows the moment at the end of a hunt when the first *piqueur* (or whipper-in) presents the stag's foot to the lady chosen for the honor. It was ex-

hibited at the Salon of 1872, where it provoked from one critic the comment that it was a pleasant combination of elements from the hunting scenes of Carle Vernet. Another complained that the labored treatment of the detail lessened the distinction between background and foreground.

Formerly called *Horses and Dogs and End of the Hunt*.

Signed and dated (at lower right): *R. Goubie 1872*.

Oil on canvas. H. 30, w. 43½ in. (76.2 x 110.5 cm.).

REFERENCES: P. Mantz, *Gaz. des B.-A.*, vi (1872), p. 50, finds the painting overfinished, observes that it recalls Swebach // P. de Saint-Victor, *L'Artiste*, series 9, xvi (1872), p. 261, sees in it dependence on Carle Vernet // E. Strahan [E. Shinn], *Art Treasures of*



25.110.54

America [1879–1882], I, p. 102, ill., explains the subject of this picture.

EXHIBITED: Paris, Salon of 1872, no. 728 (as Les Honneurs du pied, lent by Mr. Stebbins).

EX COLL.: James H. Stebbins, New York (in 1872; sale, American Art Association, New York, Feb. 12, 1889, no. 28); Collis P. Huntington, New York (1889–1925).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.

Leloir

Alexandre Louis Leloir. Born in Paris in 1843; died there in 1884. Leloir received his artistic education from his father, Auguste Leloir. After taking the Second Prix de Rome in 1861, he quickly attained success with his historical pictures and genre scenes, in which he paid great attention to details of costume. He also gained a considerable reputation with his paintings on fans, which he usually decorated in the eighteenth-century manner. Leloir may be described as an anecdotal illustrator, with a love of the past that was both romantic and antiquarian. He was a good water-colorist, and his pictures show a sensitive feeling for atmosphere and color.

Choosing the Dinner 87.15.90

Here a chef is selecting the game he is going to buy from a hunter's catch. Leloir, following a practice introduced by the romantic painters, has drawn a genre scene out of the past and rendered it in realistic and objective detail. Meissonier was famous for his treatment of such subjects, but his paintings did not have the subtle pictorial qualities of Leloir's work, nor the delicate color harmonies. This picture was bought from the artist by Catharine Lorillard Wolfe the year it was painted.

Signed and dated (at lower right): *Louis Leloir—72*.

Oil on canvas. H. 12¼, w. 18⅜ in. (31.1 x 46.7 cm.).

REFERENCE: J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings*

(1888), III, p. 57, list this painting under the title *Cook's Bargain*.

EX COLL. Catharine Lorillard Wolfe, New York (1872–1887).

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



Unknown Painter, Middle of the XIX Century

Portrait of Napoleon

77.6

Napoleon Bonaparte (1769–1821), who rose from second lieutenant to emperor, was made a general in 1794 and commander of the campaign in Italy in 1796. This portrait seems to have been based on two engravings made in



77.6

1798 by Elisabeth Herhan and Franz Gabriel Ficsinger after a drawing by Jean Urbain Guérin. Although the painting follows the engravings, showing Napoleon in the same general's uniform and the same pose, it has been greatly changed; the face has been softened and the general effect is romantic in the style of the middle of the century, which is also the date indicated by the technique. A similar conception, also romantic, is to be seen in a later engraving by Léon Mauduison, who is known to have worked from 1848 to 1886.

Formerly called Napoleon as Field Marshal and tentatively ascribed to Pierre Narcisse Guérin (1774–1833).

Oil on wood. H. 18¼, w. 15 in. (46.4 x 38.1 cm.).

EXHIBITED: Metropolitan Museum [fall 1881 or 1882(?)], *Loan Collection of Paintings and Sculpture*, supplement (for Fifth Loan Exhibition), no. 1 (as Napoleon as First Consul, by Pierre Narcisse Guérin; lent by the Estate of P. R. Strong).

EX COLL. P. R. Strong, New York.

GIFT OF THE ESTATE OF P. R. STRONG, 1877.

Regnault

Henri Georges Alexandre Regnault. Born in Paris in 1843; died in the fighting at Buzenval, near Paris, in 1871. Henri Regnault was the son of the renowned chemist Victor Regnault. At the age of seventeen he entered the École des Beaux-Arts and studied with Lamothe and Cabanel. Six years later, with his precocious talent, he won the Prix de Rome and went to Italy, where he painted his first important work, *Automedon with the Horses of Achilles* (Boston Museum of Fine Arts). This picture at-

tracted attention because of its bold conception and free technique. In Rome Regnault made the acquaintance of the Spanish painter Mariano Fortuny, who aroused his interest in Spanish subjects. After two years in Italy he went to Madrid and studied with particular attention the works of Velazquez and Goya. From Spain he crossed over to Tangier in Morocco, where, in response to the exotic environment, he painted a number of brilliantly colored pictures and numerous water colors. These water colors and his portraits, whether paintings or drawings, are his best works. The huge equestrian portrait of General Prim (Louvre), which he did in Spain, was rejected by the general but won a prize at the Salon of 1869. After another brief stay in Italy he returned to France at the outbreak of the Franco-Prussian war.

Regnault's early academic training instilled in him a lasting respect for careful draughtsmanship, but his conventional education could not suppress his native enthusiasm for the picturesque and theatrical effects that give his work the stamp of romanticism. Although his quick success led him to indulge his taste for the spectacular and facile, his skill as a colorist made him one of the most interesting of the painters who worked in independence of Impressionism and of the realism of Courbet.

Salomé

16.95

This picture began as a study of the head of a young peasant that Regnault had met in the Roman Campagna in March 1869, after his return from Spain.¹ He painted her first against a red background ornamented with blue and then enlarged the picture to a bust-length, which he called *Study of an African Woman*. Later, by adding to the canvas, he made a complete figure, increasing the accessories and giving the picture its present brilliant yellow background. Letters that Regnault wrote to his father in 1869 and 1870 give an account of the evolution of the picture from the first study made in Rome to the completed painting with its final touches added in Tangier in 1870. Regnault considered several titles—*Hérodiade*, *Esclave Favorite*, and *Poetassa de Cordoba*—before adopting the final one, *Salomé*, which it bears today. This title is appropriate, since the figure represented is a young oriental, dishevelled as if from the exertion of a dance, holding the knife and basin usually associated with the beheading of Saint John the Baptist. The artist deliberately stressed what he called the girl's "caressing ferocity,"

and to intensify the "panther" quality in her character, he placed under her feet the spotted skin of a wild animal. The fabrics that lend the painting so much of its exotic attraction were bought at the World's Fair in Paris in 1867 and in Spain.

The painting was received with unprecedented acclaim at the Salon of 1870 and reached the peak of its fame in 1912, when it brought almost a hundred thousand dollars at the Landolfo-Carcano sale. Its direct subject matter and careful draughtsmanship made it acceptable to the conservative public, and its bold color won the favor of those with more advanced tastes. The purely pictorial qualities of the painting had undeniable significance; in 1870 the clarity and liveliness of the black and yellow color scheme seemed strikingly original.

Signed and dated (at left center): *HRegnault /Rome 1870*.

Oil on canvas. H. 63, w. 40½ in. (160 x 102.9 cm.).

Note 1. A reproduction of a photograph said to be contemporary with the picture, in a

clipping from an unknown French periodical, is labeled "Maria Latini, who was the model of the Salomé of Henri Regnault."

REFERENCES: [J.] Castagnary, *Salon de 1870*, reprinted in *Salons (1857-1870)* (1892), I, pp. 398f., calls this painting only the *tour-de-force* of an apprentice, finds fault with the drawing and the interpretation of the subject // M. Chaumelin, *Salon de 1870*, reprinted in *L'Art contemporain* (1873), pp. 371-374, praises the picture's originality, facility of execution, lively color, and intense harmony // T. Duret, in *L'Electeur libre* (May-June, 1870), reprinted in *Critique d'avant-garde* (1885), pp. 51-53, condemns Regnault for the eclecticism and superficiality of this painting // Thomas Eakins, in a notebook (1870) (copy of page supplied by Lloyd Goodrich, 1962), analyzes the color, observes that the pictures surrounding it in the Salon seem feeble in contrast // J. Goujon, *Salon de 1870* (1870), pp. 92f., no. 2390, finds it magnificent // C. Lemonnier, *Salon de Paris* (1870), pp. 75-78, praises its color and its originality, considers the characterization good // R. Ménard, *Gaz. des B.-A.*, III (1870), pp. 503-505, admires its color, comments on the artist's talent // B. de Mézin, *Promenades . . . au Salon de 1870* (1870), p. 22, calls the picture powerful // E. Sorin, *Le Salon de 1870* (1870), p. 10, values it highly for its color, acknowledges the unimportance of the subject matter // [H. Ballière], *Henri Regnault* (1871), p. 18, discusses the evolution of the picture // H. Ballière, *Henri Regnault* (1872), pp. 58-62, publishes its history // H. Cazalis, *Henri Regnault, sa vie et son oeuvre* (1872), pp. 73 (note 1), 74, 187f., reports the development of Regnault's idea for it and his titles // A. Duparc, *Correspondance de Henri Regnault* (1872), pp. 275, 277, 279, 321, 326, 342-344, 357-367, 391, 429, gives a detailed account of the painting of the picture, and quotes critics // T. Gautier, "Notice," *Oeuvres de Henri Regnault* (exhib. cat.), École des Beaux-Arts, Paris [1872], pp. 17-25, discusses the content, color, and technique of the picture, finds it completely oriental // M. Chaumelin, *L'Art contemporain* (1873), pp. 371-

374, praises the technique, calling it more a study than a painting // P. Mantz, *Gaz. des B.-A.*, v (1872), pp. 78-80, ill. (engraving), praises it very highly, considers it an example of Regnault's decorative talents // J. Claretie, *Peintres et sculpteurs contemporains* (1873), p. 351, quotes a letter in which Regnault expresses his dissatisfaction with Salomé as a title for this picture // C. Blanc, *Les Artistes de mon temps* (1876), pp. 361f., ill. p. 353 (wood engraving) // P. G. Hamerton, *Modern Frenchmen* (1878), pp. 396f., finds in this picture the decorative elegance and the cruelty that Regnault had called striking aspects of oriental civilization // A. Angellier, *Étude sur Henri Regnault* (1879), pp. 61-63, 72f. // J. Breton, *Nos Peintres du siècle*, n.d., p. 208 // H. Billung, *Zeitschrift für Bildende Kunst*, xv (1880), pp. 98f., cites contemporary critics of this painting // A. Meynell, *Mag. of Art*, iv (1881), pp. 71-73, ill. (engraving), finds the color new and excellent but the picture otherwise decadent and ignoble // J. Claretie, *Peintres et sculpteurs contemporains* (1882), I, pp. 13, 18, 20, regards this picture as decisive for a new movement in painting // A. Rosenberg, *Die Grenzboten*, XLII (1883), 1st quarter, pp. 523-526 // V. Fournel, *Les Artistes français contemporains* (1884), pp. 478f., ill. opp. p. 475 (engraving) // A. Michel, *Gaz. des B.-A.*, xxx (1884), p. 500, calls it a protest against academicism // Roger-Marx, *Henri Regnault (Les Artistes célèbres, xxxii)* [1886], pp. 66-69, 99, ill. p. 67 (engraving), considers it less fresh and free than Regnault's earlier work // C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 147-149, ill. // C. Bigot, *Peintres français contemporains* (1888), pp. 121f., comments on its influence on contemporary painting // A. de Lostalot, *Les Chefs-d'oeuvre de l'art au XIX^e siècle* [before 1904], II, pp. 152, 156, ill. frontis. (engraving) // R. Bouyer, *Rev. de l'art*, xxxi (1912), p. 313, ill. opp. p. 312 // R. Dell, *American Art News*, xi (Apr. 12, 1913), says that he has just seen Regnault's Salomé in Knoedler's Paris galleries // B. B[urroughs], *Met. Mus. Bull.*, xi (1916), pp. 164-166, ill. on cover // H. Focillon, *La Peinture aux XIX^e et XX^e siècles* (1928), p. 101



// J. C. Sloane, *French Painting between the Past and the Present* (1951), p. 177, note 58, ill. fig. 87, discusses contemporary opinion, considers this painting a decline in Regnault's work // J. Rewald, *The History of Impressionism* (revised and enlarged edition, 1961), pp. 242, 268, note 8a, ill., states that it was the greatest attraction at the Salon of 1870, observes that Thomas Eakins greatly admired it.

EXHIBITED: Paris, Salon of 1870, no. 2390; École des Beaux-Arts, Paris [1872], *Oeuvres de Henri Regnault*, no. 55 (lent by Mme de Cassin); Philadelphia, 1876, Centennial Exhibition (not listed in official catalogue but according to *New York Times*, Aug. 11, 1916, it was sent to this exhibition by the French

Government); Galerie Georges Petit, Paris, 1884, *La Collection de Mme de Cassin*; Grand Central Palace, New York, 1916, *Allied Bazaar* (see *New York Times*, Aug. 11, 1916); Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 82; Wadsworth Atheneum, Hartford (Conn.), 1952, *The Romantic Circle*, no. 62.

EX COLL.: [Unidentified Spanish dealer, bought in Paris in 1870]; [Durand-Ruel, Paris]; [Brame]; Mme de Cassin (later Mme la Marquise de Landolfo Carcano), Paris (1872-1912; sale, Galerie Georges Petit, May 30-June 1, 1912, no. 67); [Knoedler, Paris, in 1912]; George F. Baker, New York.

GIFT OF GEORGE F. BAKER, 1916.

Lhermitte

Léon Augustin Lhermitte. Born at Mont-Saint-Père (Aisne) in 1844; died in Paris in 1925. Lhermitte studied painting with Horace Lecoq de Boisbaudran. He made his debut at the Salon when he was twenty with a landscape drawing that showed he had a fresh feeling for nature and attracted attention to him. Although his career followed the relatively easy path of an accepted conservative painter, he did not cling to reactionary academicism. Like Bastien-Lepage he attempted to combine the teaching of the academies, based on drawing, with the light, unmixed colors that the public, in response to the Impressionists, were now demanding. Lhermitte, however, never succeeded in exploiting the real resources that color offers, and it has been said with some justice that his pictures can be better described as cartoons touched up with coloring than as actual paintings.

Lhermitte is a representative of the kind of objectivity and realism to be found in Maupassant and Zola, and though he painted mostly peasant subjects he avoided the sentimentalism that marked Millet's rendering of similar scenes. He was interested in representing space and form but was not always successful. His large and often anecdotal pictures reveal that he was a hesitant colorist but a good draughtsman. The two pictures by Lhermitte in this Museum are among his major works.



87.22.2

The Grape Harvest

87.22.2

This painting, also called *Gathering in the Grapes*, is very characteristic of Lhermitte and is one of his most important. It was shown in the Salon of 1884 and was acquired there by the American picture dealer and collector William Schaus of New York.

Formerly called *The Vintage*.

Signed and dated (at lower left): *L. Lhermitte 1884*.

Oil on canvas. H. 99, w. 82 $\frac{5}{8}$ in. (251.5 x 209.9 cm.).

REFERENCES: L. de Fourcauld, *Gaz. des B.-A.*, xxix (1884), pp. 467-470, commends the artist for striving after new effects // G. Lafenestre, *Le Livre d'or du Salon* (1884), p. 46 // J. Péladan, *L'Artiste*, 1 (1884), p. 444, complains that this picture is neither literal nor stylized // A. Hoerber, *The Treasures of the Metropolitan Museum* (1900), p. 86, praises it // W. C. Brownell, *French Art* (1902), p. 97, ill. opp. p. 100 // H. Marcel, *La Peinture française au XIX^e siècle* (1905), p. 308, mentions it as repeating less successfully the scenes from peasant life that had won the artist his early reputation.

EXHIBITED: Paris, Salon of 1884, no. 1538.

EX COLL. William Schaus, New York (purchased at the Salon of 1884).

GIFT OF WILLIAM SCHAUS, 1887.

Christ Visiting the Poor

05.38

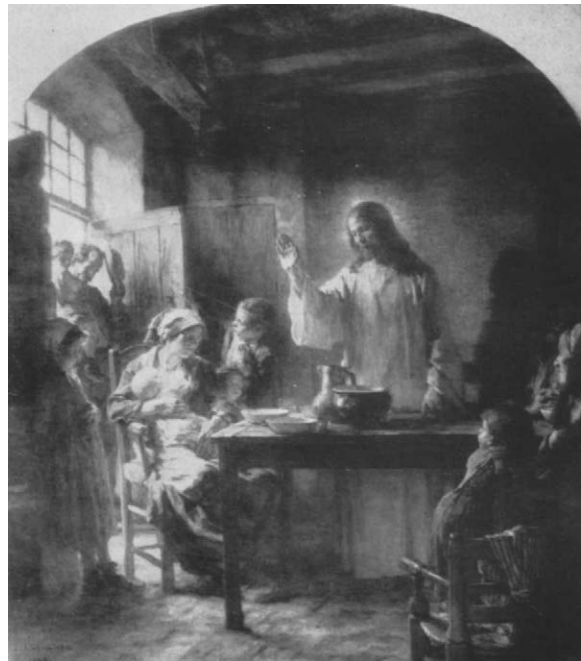
Although this picture bears the date 1905, it reveals the continuing influence of the spirit of Millet, who had died more than a quarter of a century before. It is difficult to realize that such an old-fashioned picture was being painted when the Fauves were working and Picasso had already painted his first pictures.

Formerly called *Among the Lowly*.

Signed and dated (at lower left): *L. Lhermitte/1905*.

Oil on canvas. H. 104 $\frac{3}{4}$, w. 90 in. (266.1 x 228.6 cm.).

REFERENCES: M. Hamel, *Les Arts* (1905), no.



41, pp. 22f., admires it greatly, condoning the idea of giving biblical subjects modern settings // E. Morand, *Gaz. des B.-A.*, xxxiii (1905), pp. 363f., ill., gives Lhermitte unstinted praise, commends the effects of light and the expressive way Christ is depicted

// W. Walton, *Scribner's Magazine*, xxxix (1906), p. 509, ill. p. 511.

EXHIBITED: Paris, Salon of 1905, no. 818.

EX COLL. [William Schaus, New York].

PURCHASE, WOLFE FUND, 1905.

Benjamin-Constant

Jean Joseph Benjamin-Constant. Born in Paris in 1845; died there in 1902. In 1867 Benjamin-Constant entered the *École des Beaux-Arts* and studied under Cabanel, and two years later made his debut at the Salon with a picture called *Hamlet and the King*. He became interested in Delacroix and the Orient, and after a trip through Spain to Morocco in 1871 he painted oriental subjects almost exclusively for over a decade. He is most often remembered for the pictures done in these years. After the middle of the eighties he turned to portraiture. He traveled to America and to England, where he spent many years and had a great success painting portraits of the aristocracy. He was also an accomplished decorative artist, painting one of the ceiling pictures in the *Salle des Fêtes* of the *Hôtel de Ville* in Paris, allegorical figures of Literature and Science at the Sorbonne, and the ceiling of the *Opéra Comique*.



Judith

59.185

The story of Judith is in the Apocryphal Old Testament. It tells how the wicked general Holofernes, at the command of King Nebuchadnezzar, took revenge on the tribes of Israel who withheld their aid from the tyrannical ruler. When he laid siege to Judea, the beautiful young widow Judith plotted to murder him. She cut off his head while he lay in a drunken sleep and carried it back to her people. The Israelites then easily conquered the leaderless hosts of their enemy. This picture seems to portray Judith after the beheading of Holofernes, since she stands in a pose of pride and accomplishment. Benjamin-Constant painted at least two other different versions of Judith. One belongs to Dr. Morton Haber of Paramus, New Jersey, another is illustrated in *Brush and Pencil*, x (1902), p. 241. At the Salon of 1886 the artist exhibited a painting of Judith which may have had still another composition, to judge from the de-

scription of it provided by Olmer and Saint Juir in their review of that Salon (pp. 20f.).

The plaster frame of the picture, undoubtedly the original one, is inscribed in Arabic. On one corner it states, "There is no God but God," a quotation from the basic tenet of Islamic faith and a reference to Nebuchadnezzar's vain wish to be worshipped as the only god.

Signed (at upper left): *Benj-Constant*.

Oil on canvas. H. 47½, w. 31½ in. (120.6 x 80 cm.).

EX COLL.: The Hammerly family; Mrs. Oliver Crocker Sturns, Boston; Smith, Vermont; Curtiss R. Smith, Vermont; J. E. Gombos, Upper Montclair, New Jersey (until 1959).

GIFT OF J. E. GOMBOS, 1959.

Bastien-Lepage

Jules Bastien-Lepage. Born in Damvillers (Lorraine) in 1848; died in 1884. Bastien-Lepage belonged to a well-to-do peasant family. He began to exhibit at the Salon in 1867, and in 1874 his work attracted the attention of conservative critics, who found in it a pleasing combination of the solid drawing of academic art and the shifting effects of light introduced by the *plein-air* painters. Bastien-Lepage was, in fact, not unresponsive to modern trends, and he had a great admiration for Courbet and Manet. Faithful to his origins, he enthusiastically painted scenes from peasant life, usually in a cool, realistic spirit, but sometimes with a touch of literary sentimentality inspired by Millet. He also painted numerous portraits, with a plasticity and veracity that won him a considerable reputation. Bastien-Lepage died at the age of thirty-six. The major effort of his brief career was an attempt to combine an implacable realism with an intense expression of inner life.

Joan of Arc

89.21.1

After the province of Lorraine was lost to Germany in 1871, Frenchmen saw in Joan of Arc a new and powerful symbol. In 1875 Bastien-Lepage, a native of Lorraine, painted a portrait of Henri Alexandre Wallon, one of the biographers of Joan, and in the same year began to make studies for a picture of her. His first ideas are preserved in drawings (Ref., Fourcaud, 1885) that show Joan kneeling before the altar of her village church at Domremy, hearing there the heavenly voices that urged her to support the Dauphin Charles and help him combat the English invaders. The painter subsequently decided to show Joan hearing the voices and seeing her vision

not in a church, but outdoors at her daily work. In our painting Joan receives her revelation in the orchard of her parents. She has left her spinning and stands in ecstasy listening to the voices, determined to follow their commands. Behind her, floating in supernatural light, are Saint Michael in armor extending his sword, Saint Margaret, and Saint Catherine. The artist has represented these bright phantom-like figures against a pale wall so that the vision, merging with the wall, might be held within the bounds of realistic unity. The artist deliberately rendered the scene in rustic language, with as little archaeological detail as possible, so that it would seem to be taking place in Lorraine in his own time. He used as model for the main figure a peasant girl from his native Damvillers, but according

to his mother (Ref., Weir, 1896) two children posed for the face. The setting is a faithful reproduction of his own garden in the village. The veracity of even minute detail was inspired by the paintings of the primitives. This attitude toward the art of earlier times, shown especially in this picture, one of his most important, related Bastien-Lepage to the Pre-Raphaelites. His pictorial resources, however, apparently derived from Courbet, are richer than those of the English painters. When this picture was shown at the Salon of 1880 the figure of Joan and her facial expression were highly praised, but most of the critics felt that the painstaking detail tended to obscure her. Zola objected to the inclusion of the vision, which he thought detracted from the dramatic and realistic representation of Joan.

There are studies for the figure of Joan as she stands listening: a drawing (Ref., Fourcaud, c. 1885, p. 6), a pen-and-ink study (anonymous sale, Paris, May 3, 1926). There are two drawings in Yale University, done in chalk on two facing sheets of a sketch book. They bear a signature that runs across both sheets, and together form a preparatory drawing for the whole. The figure of Joan, in much the same pose as she appears in the painting, is on the right sheet; the figures of Saint Catherine and Saint Michael are on the left. Several preparatory studies were included in the exhibition of the artist's work held at the École des Beaux-Arts the year after his death.

The artist worked on this picture out of doors in an orchard, and to make carrying it easier, painted it on two pieces of canvas. The two Yale drawings are divided in the same fashion. When he had finished he sewed the canvas together by hand, with the help of the village cobbler, filling, scraping, and repainting the crack to conceal the joining, which now, nevertheless, is clearly visible (Ref., Simmons, 1922).

Signed and dated (at lower right): J. BASTIEN-LEPAGE / DAMVILLERS Meuse / 1879.

Oil on canvas. H. 100, w. 110 in. (254 x 279.4 cm.).

REFERENCES: E. A. Abbey, in letters of 1880

and 1889 (quoted in E. V. Lucas, *Edwin Austin Abbey*, 1921, pp. 103f., 200), praises this picture enthusiastically, stressing its emotional and imaginative qualities // P. de Chennevières, *Gaz. des B.-A.*, XXI (1880), pp. 511f., states his opinion that it should be acquired for the French national collections // J. K. Huysmans, *Le Salon officiel de 1880*, reprinted in *L'Art moderne* (1883), p. 134, accuses the artist of counterfeiting naturalism, here and in other pictures, in an effort to be popular // O. Merson, *Le Monde illustré* (July 3, 1880), criticizes adversely the overwhelming detail in it but praises the originality and effective expression // Roger-Ballu, *La Peinture au Salon de 1880* (1880), pp. 13-16, praises it but comments on the lack of space and atmosphere around the figure // M. du Seigneur, *L'Art et les artistes au Salon de 1880* (1880), pp. 6-8, comments adversely on the artist's borrowing from other painters, believes that the painting is unsatisfactory to realists and idealists alike // F. de Syène, *L'Artiste*, series 9, XXXI (1880), p. 344, expresses high praise of the picture and the painter // E. Zola, *Le Voltaire* (June 18-22, 1880), reprinted in *Salons* (1959), pp. 246-248, criticizes it adversely // E. Montrosier, *Les Artistes modernes*, III (1882), p. 59, quotes the painter's conception of Joan of Arc // J. Twachtman, in a letter to J. Alden Weir (Jan. 2, 1885), published in D. W. Young, *The Life and Letters of J. Alden Weir* (1960), p. 166, observes that in this picture the artist was truly poetic, going beyond his usual representative approach // L. de Fourcaud, *Gaz. des B.-A.*, XXXI (1885), pp. 115f., 259-263, observes that the artist made many studies (ill. p. 107) in preparation for the picture; discusses at length the artist's conception of the theme and finds in it a combination of mysticism and realism; *Bastien-Lepage* [c. 1885], pp. 26-31, ill. at end of book, seventh unnumbered plate (preparatory drawing, p. 8) // A. Wolff, *La Capitale de l'art* (1886), p. 262, praises the picture but finds the perspective faulty // W. H. Downes, *Atlantic Monthly*, LXII (1888), pp. 507f., gives the early history of the picture, which had been hanging since 1882 in the Boston Mu-

seum of Fine Arts // C. Cook, *Art and Artists of Our Time* [c. 1888], p. 154 // C. H. Stranahan, *A History of French Painting* (1888), p. 470, weighs the reception of the picture by the critics // A. Dayot, *Un Siècle d'art* (1890), p. 80, praises the artist's power of observation and notes that he profited from Manet's discoveries // A. Theuriet, *Jules Bastien-Lepage* (1892), pp. 53–58, ill. opp. p. 54 (engraved detail), relates the artist's deliberations in evolving his conception, and quotes a letter from him to Charles Baude, Sept. 1897, giving news of his progress // J. Cartwright, *Jules Bastien-Lepage* (1894), pp. 50–54, 70, ill. frontis., quotes Marie Bashkirtseff's praise of this picture, says that it did not appear in the

retrospective exhibition of 1885 in Paris // J. A. Weir, in *Modern French Masters* (J. C. Van Dyke, ed.) (1896), pp. 230f., 234 (note), ill. opp. p. 228 (engraved detail), reports a statement by the artist's mother that two children posed for the face of Joan // J. Breton, *Nos Peintres du siècle*, n.d., p. 219, criticizes the artist for exaggeration of useless details // A. Hoeber, *The Treasures of the Metropolitan Museum of Art* (1900), pp. 76–78, ill., finds the model unconventional and the effect of light truthful because the picture was painted out of doors // W. C. Brownell, *French Art* (1902), p. 85, ill. opp. p. 84 (detail) // R. Muther, *History of Modern Painting* (1907), III, pp. 263–265, ill., suggests that hypnotism



explains the expression of the model // D. C. Eaton, *A Handbook of Modern French Painting* (1909), p. 318, fig. 223 // G. Geffroy, in Thieme-Becker, III (1909), pp. 25f., analyzes the picture // L. Dimier, *Histoire de la peinture française au XIX^e siècle* (1914), p. 233, ridicules it // M. Armstrong, *Day Before Yesterday* (1920), p. 272, tells how Gérôme had offered unacceptable advice to the artist // E. Simmons, *From Seven to Seventy* (1922), pp. 146f., retells the artist's own account of the painting of the picture, which was originally made in two parts that were later joined // D. W. Young, *The Life and Letters of J. Alden Weir* (1960), p. 145, tells that the picture was bought by Weir for Erwin Davis in 1880.

EXHIBITED: Paris, Salon of 1880, no. 177; Ghent, Salon of 1880, no. 27; Society of American Artists, New York, 1881, *Fourth Exhibi-*

tion, no. 26 (lent by the artist); New England Manufacturers' and Mechanics' Institute, Boston (Mass.), 1882, *Second Annual Exhibition Fair, Catalogue of the Art Department*, ill. (lent by Erwin Davis); Boston Museum of Fine Arts (Mass.), 1882-1888 (lent by Erwin Davis); École des Beaux-Arts, Hôtel de Chimay, Paris, 1885, *Oeuvres de Jules Bastien-Lepage*, no. 112 (lent by Erwin Davis; not shown at beginning of exhibition according to Fourcaud, Ref. 1885, and Theuriet, Ref. 1892); Exposition Universelle Internationale, Paris, 1889, *Exposition centennale de l'art français*, no. 18 (lent by Erwin Davis).

EX COLL. Erwin Davis, New York (1880/1881; sale, Ortgies, New York, Mar. 19-20, 1889, no. 145, bought in).

GIFT OF ERWIN DAVIS, 1889.

Lerolle

Henry Lerolle. Born in Paris in 1848; died there in 1929. Lerolle studied art with Louis Lamothe, one of the best of Ingres's disciples. Though he painted genre scenes and portraits, he concentrated particularly on religious painting. He made his debut at the Salon in 1868, and his works were exhibited fairly regularly from this time until 1922. He was one of the founders of the Société Nationale des Beaux-Arts, and from 1890 he contributed to its exhibitions. Lerolle was also a decorative painter, and among his murals were those made for the Hôtel de Ville in Paris, for the Sorbonne, and for the church of St. Martin. Although he remained faithful to the older traditions of painting, he was aware of the innovations introduced by Degas, especially his new principles of composition and his serious and penetrating conception of portraiture. His treatment of light frequently recalls Fantin-Latour and sometimes even Seurat.

A Rehearsal in the Choir Loft

87.8.12

This very large painting, which was exhibited at the Salon of 1885, is one of Lerolle's most important. He shows in it how much he was influenced by Degas's dramatic and daring

way of placing a composition on a canvas. Evident in it too is the artist's awareness of the values afforded by strange motionless forms and a delicate quality of light that relates his vision to that of Seurat. There is a drawing which served as a study for the singer. The figures, all identified by the artist's son,

include Madame Lerolle standing behind the organist, the artist, second from the left, facing the spectator, and Mademoiselle Lerolle at the right in the foreground.

Formerly called *The Organ Rehearsal*.

Signed (at lower right): *H. Lerolle*.

Oil on canvas. H. 88¾, w. 143 in. (225.4 x 353.2 cm.).

REFERENCES: G. Lafenestre, *Le Livre d'or du Salon* (1885), p. 46, ill. opp. p. 46 // A. Michel, *Gaz. des B.-A.*, xxxi (1885), p. 495, criticizes the picture for being a little empty for its size; p. 489, publishes a drawing for the soloist // C. Cook, *Art and Artists of Our Time* [c. 1888], pp. 143f., ill., states that this was the most popular picture in Durand-Ruel's "Impressionist" exhibition in New York in 1886 (American Art Association and National Academy of Design), tentatively identifies the setting as the chapel in the Tuileries, the organist as Massenet, and the soloist as Madame Massenet // A. Hoerber, *The Treasures of the Metropolitan Museum* (1900), p. 82, comments on its popularity, praises its treatment and truth to detail // D. C. Eaton, *A Handbook*



87.8.12

of Modern French Painting (1909), p. 319, fig. 224, calls it one of Lerolle's most successful paintings, admiring the "apprehended stillness of the unseen congregation."

EXHIBITED: Paris, Salon of 1885, no. 1563 (as *À L'Orgue*); American Art Association and National Academy of Design, New York, 1886, *Works in Oil and Pastel by the Impressionists of Paris*, no. 29 (as *The Organ*).

EX COLL.: [Durand-Ruel, Paris, 1886]; George I. Senev, New York (1886-1887).

GIFT OF GEORGE I. SENEV, 1887.

Detaille

Jean Baptiste Édouard Detaille. Born in Paris in 1848; died there in 1912. At the age of seventeen Detaille became the pupil of Meissonier, who instilled in him his own devotion to the strict representation of reality. In 1867 he made his debut at the Salon, where he exhibited with great frequency and obtained several prize medals. With several other young Parisian painters he made a trip in the early months of 1870 to Algeria and Spain and brought back a large number of sketches. At the outbreak of the Franco-Prussian War he joined the army, following the campaign around Paris, recording in sketches made on the spot episodes of fighting and scenes from the daily life of soldiers which he later incorporated into lively paintings. With his friend Alphonse de Neuville he carried out in 1882 and 1883 two commissions, the vast panoramas of the battles at Champigny and at Rezonville. Usually, however, he concentrated on par-

ticular incidents or single aspects of the everyday life of soldiers. The subject matter of Detaille's paintings was also drawn from the campaigns of Napoleon, which he had studied with scientific exactness. He came to be regarded as the official painter of the French army and in 1883 published a collection of his chief studies of scenes and types from military life called *L'Armée française*, with a text by Jules Richard. Between 1902 and 1905 he made two panels for the Hôtel de Ville of Paris and a decoration for the apse of the Pantheon.

Detaille's paintings, with their literal, almost photographic character, met with enormous success. Because of the great ease and speed with which he worked, he left behind him an extraordinarily large body of work. In its detailed realism it resembles somewhat that of his master Meissonier, and, like Meissonier, he tried to give this representative subject matter a more modern look by means of a facile technique and an emphasis on luminosity.

Skirmish between Cossacks and the Imperial Bodyguard, 1814 87.15.46

After Napoleon was defeated in Russia, he was relentlessly pursued to his final defeat by the Allied Armies, which included large numbers of Russian soldiers. This scene shows an encounter between the emperor's own Imperial Bodyguard and Cossack troops, based on

detailed descriptions of the French campaign by Philippe Paul, Comte de Ségur, whose own eyewitness accounts Detaille is said to have used as his source for the painting (*Un Aide-de-camp de Napoléon, 1813-1814-1815, 1895*). Started in 1869 and finished in time to be shown at the Salon of 1870, this picture brought Detaille a second prize and was his first great success. He called it his first attempt at historical genre. It attracted the admiration of such contemporary critics as Théophile Gautier and Georges Duplessis. There were also, however, complaints about the weakness of the color and about a too great abundance of detail. There are a number of preparatory drawings for the figures of individual horsemen (Ref., Vachon, 1898).

Signed and dated (at lower right): EDOUARD DETAILLE / 1870.

Oil on canvas. H. 39 $\frac{3}{4}$, w. 32 $\frac{3}{8}$ in. (101 x 82.2 cm.).

REFERENCES: [J.] Castagnary, *Salon de 1870*, reprinted in *Salons (1857-1870)* (1892), I, p. 421, finds the figures in this picture immobile and the landscape insubstantial // M. Chaulmelin, *Salon de 1870*, reprinted in *L'Art contemporain* (1873), p. 409, admires the truth and precision with which the figures and animals are painted, but values the landscape



87.15.46

less // T. Gautier, *Journal officiel de l'empire français* (July 18, 1870), p. 1275, praises the execution // R. Ménard, *Gaz. des B.-A.*, iv (1870), p. 46, complains of poverty of execution // E. Sorin, *Le Salon de 1870* (1870), p. 11, admires the picture // G. Duplessis, *Gaz. des B.-A.*, ix (1874), pp. 428f., finds emphasis lost in excessive detail but on the whole praises much in the picture // G. Goetschy, *Les Jeunes Peintres militaires* (1878), unpagged, praises the painter's visual memory and defends him against adverse criticism // E. Montrosier, *Les Artistes modernes*, II (1882), p. 23 // J. Claretie, *Peintres et sculpteurs contemporains* (1884), II, pp. 253f. // M. Vachon, *Detaille* (1898), pp. 151, 164, ill. pp. 138f. (four drawings said to be preparations for this painting) // G. Haller, *Nos Grands Peintres* (1899), pp. 73, 127.

EXHIBITED: Paris, Salon of 1870, no. 839 (as Engagement entre les cosaques et les gardes d'honneur, 1814).

EX COLL.: Edward Matthews, New York; Catharine Lorillard Wolfe, New York.

BEQUEST OF CATHARINE LORILLARD WOLFE, 1887.



A Dragoon on Horseback 08.136.5

08.136.5

This study of a dragoon on horseback, silhouetted against a background of soldiers and horses, demonstrates Detaille's interest in uniforms and his accurate and detailed knowledge of army life, acquired by actively following maneuvers. The contrast between the precise rendering of the large figure and the free and sketchy style of the background is characteristic of Detaille's method.

Formerly called Cavalryman.

Signed and dated (at lower left): EDOUARD DETAILLE / 1876.

Oil on wood. H. 9½, w. 5⅜ in. (24.2 x 13.7 cm.).

REFERENCES: Major Hoff, *Les Grandes manoeuvres*, illustrated by Detaille (1884), ill.

p. 29 // J. Richard, *L'Armée française*, illustrated by Detaille (1885-1889), I, ill. p. 125.

EX COLL.: F. J. . . . (sale, Hôtel Drouot, Paris, Mar. 23, 1877, no. 19, Un dragon, au fond une revue à Longchamps, 24 x 13.5 cm.; probably this picture); Mrs. Martha T. Fiske Collord.

BEQUEST OF MRS. MARTHA T. FISKE COLLORD, IN MEMORY OF JOSIAH M. FISKE, 1908.

The Defence of Champigny 87.20.2

Champigny-sur-Marne is a town near Joinville, the site of an important battle of the Franco-Prussian war, at which Detaille was present, making sketches. The episode that formed the subject of this picture occurred

on December 2, 1870, when an estate that had just been abandoned by the Prussians was taken over by the troops of General Faron. Soldiers are shown at the left, making holes in the wall of the garden to shoot through, while others bring furniture and mattresses from the house to barricade the entrance. General Faron, accompanied by his staff officers, is shown in conversation with an old gardener. In the right foreground young, recently mobilized soldiers are waiting for action. Although the incident recorded in this painting is apparently minor, it is rendered with realism and tension that evoke the whole atmosphere of battle. Detaille, writing in 1879 to Henry Hilton, described the episode, to which he was a first-hand witness, and expressed his opinion that this was his most important work (letter published in *Catalogue of the Paintings in the Metropolitan Museum of Art*, 1899, pp. 175f.).

Signed and dated (at lower right): EDOUARD DETAILLE—/ 1879.

Oil on canvas. H. 48, w. 84¾ in. (122 x 215.3 cm.).

REFERENCES: A. Baignières, *Gaz. des B.-A.*, XIX (1879), pp. 549, 566f., ill. (two details), calls it one of the best paintings in the Salon of 1879, praises its truth and observation and the composition both of the whole and of the single episodes // C. Clément, *Journal des débats* (June 8, 1879), praises it highly // L. Fourcaud, *Gaulois* (June 19, 1879), admires the precision, movement, and individualization of types // J. K. Huysmans, *Salon de*

1879, reprinted in *L'Art moderne* (1883), p. 64, finds it contrived and artificial // G. Lafenestre, *Livre d'or du Salon* (1879), p. 45, ill. // A. Silvestre, *Vie Moderne* (June 19, 1879), finds it an excellent portrayal of the drama of war // E. Strahan [E. Shinn], *Art Treasures of America* [1879–1882], II, pp. 17f., ill. opp. p. 18, ill. p. 19 (detail) // J. Richard, *En Campagne* [1886?], second series, pp. 42f., ill., values it for its historical accuracy // M. Vachon, *Detaille* (1898), pp. 26, 34–39, 167, ill. opp. p. 36, gives a full account of the painting of the picture // G. Haller, *Nos grands peintres* (1899), pp. 76, 130, 231f., quotes contemporary critics // A. Hoerber, *Treasures of the Metropolitan Museum of Art* (1900), p. 80.

EXHIBITED: Paris, Salon of 1879, no. 987.

EX COLL. Henry Hilton, New York.

GIFT OF HENRY HILTON, 1887.

Gendarmes d'Ordonnance 48.115

This scene belongs to a series of thirty-one that were published as *Cavaliers de Napoléon* with a text by Frédéric Masson. It shows a group of Napoleon's horsemen crossing an Alsatian village and pausing to question two countrymen outside the gate of a house. Jules Richard recounts in the text of Detaille's important book of military pictures, *L'Armée française*, that in an attempt to attract young men of the nobility to his cavalry Napoleon created on December 24, 1806, two squadrons of these *gendarmes d'ordonnance* for the purpose of flattering the amour-propre of rich young people and elegant families. Detaille had acquired his extensive knowledge of the army of the First Empire by studying graphic documents and memoirs of the time and also by word-of-mouth accounts. For an exact knowledge of Napoleonic uniforms he was fortunate enough to have access to a collection of conscientious drawings made by a German when the French troops passed through his village during the German, Austrian, and Russian campaigns (preserved in the library of the Grand Duke of Saxe-Weimar). Preparatory



studies by Detaille for the painting of this picture are known, one for the house with the tower, the gate, and the hedge, and another for the horseman at the left. For the background at the right he reused one of the houses in a sketch made twenty years earlier when he was preparing to paint *The Charge of the Ninth Cuirassiers at Morsbronn* (Ref., Vachon, 1898).

Signed and dated (at lower left): *Edouard Detaille / 1894.*

Oil on canvas. H. 22, w. 16 $\frac{3}{8}$ in. (55.9 x 42.2 cm.).

REFERENCE: M. Vachon, *Detaille* (1898), pp. 143-145, ill. p. 24 (sketch of the houses of Morsbronn, which had served for a picture done in 1874, part of which was used again for the house in the background on the right in our picture), ill. pp. 144, 147 (studies), publishes this picture with information about the subject.

EXHIBITED: Bristol Art Museum (Rhode Island), 1964.

EX COLL. George Albert Draper, New York (?).



48.115

GIFT OF THE ESTATE OF GEORGE ALBERT DRAPER THROUGH HIS SON WICKLIFFE P. DRAPER, 1948.

Béraud

Jean Béraud. Born in Saint Petersburg in 1849; died 1936. Béraud, whose parents were French, was taken to Paris as a child. During the Franco-Prussian War in 1870 he took part in the siege of Paris. After the war he studied under Bonnat at the *École des Beaux-Arts* and made his debut at the Salon in 1873. He was one of the founders of the *Société Nationale des Beaux-Arts* and exhibited with its members from 1910 to 1929. Béraud's works included, in addition to a number of small oil paintings and water colors, illustrations for several contemporary novels. Though at first he painted mainly portraits, his favorite subjects from about 1875 on were genre scenes. He was one of the most faithful and humorous reporters of French society during the Third Republic and has left a picturesque record of the atmosphere of Paris in that period. He sketched on the spot from a specially outfitted carriage that served for him the same purpose as Daubigny's and Monet's studio boats.

As a result of Bonnat's training, Béraud carried out his pictures in minute detail;

he always had a liking for black, for rather photographic accents, and a general tendency toward heavy, dull color schemes. But when he painted interiors at night, artificially lit, he sometimes exhibited a more vivid handling that could almost be called free. He considered himself an uncompromising realist, and his attempts to render religious subjects in contemporary settings roused adverse criticism, although his aim was no more daring than that of the painters of the fifteenth century.

The Church of Saint Philippe du Roule, Paris

55.35

This church, designed by Chalgrin in the form of a basilica, was built in the last quarter of the eighteenth century on the Rue du Faubourg St. Honoré, at that time a fashionable residential section with many fine town houses but today largely given over to luxury shops. Béraud has painted a stream of well-dressed Parisians decorously emerging from a Sunday mass, and with his characteristic gift for rendering the contemporary scene with truth and charm, he evokes the atmosphere of Paris and gives a picture of a serene and pleasant way of life.

Signed (at lower left): *Jean Béraud*.

Oil on canvas. H. 23 $\frac{3}{8}$ in., w. 31 $\frac{1}{8}$ in. (59.4 x 81 cm.).



55-35

REFERENCES: Duranty, *Gaz. des B.-A.*, xv (1877), pp. 564-567, praises this picture, illustrates a sketch of it by Béraud // E. Montrosier, *Les Artistes modernes*, iv (1884), p. 123.

EXHIBITED: Paris, Salon of 1877, no. 173; Fine Arts Society Building, New York, 1893, *Loan Exhibition*, no. 45 (lent by S. P. Avery Jr.).

EX COLL.: Edward Matthews, New York (sale, Ortgies, New York, Feb. 14, 1888, no. 71, as Coming from Church, to Avery); probably Samuel P. Avery and Samuel P. Avery Jr., New York (1888-after 1893); Mr. and Mrs. William B. Jaffe, New York.

GIFT OF MR. AND MRS. WILLIAM B. JAFFE, 1955.

A Windy Day on the Pont des Arts

52.48.1

The Pont des Arts, leading from the Institut de France to the Cour Carré of the Louvre, is one of the bridges reserved for pedestrians. In this picture it is shown from the Quai du Louvre; the cupola of the Institut is seen in the background. The presence of several dignified elderly gentlemen in top hats making their way down the steps suggests that a meeting in the Institut has just closed. A poster at the entrance to the bridge announces a public fete at Sèvres in the suburbs of Paris. Judging from the dress of the pedestrians, the picture must have been painted about 1880-1881.

Signed (at lower right): *Jean Béraud*.

Oil on canvas. H. 15 $\frac{5}{8}$, w. 22 $\frac{1}{4}$ in. (39.7 x 56.6 cm.).

EXHIBITED: Madison Square Garden, New York, 1895, *The Art Collection of the Fair in Aid of the Educational Alliance and the Hebrew Technical Institute*, no. 39 (as *A Windy Day*, by Jean Béraud [sic]; lent by Solomon Loeb, Esq.).

EX COLL.: Solomon Loeb, New York (in 1895); Eda K. Loeb, New York.

BEQUEST OF EDA K. LOEB, 1951.



52.48.1

Raffaëlli

Jean François Raffaëlli. Born in Paris in 1850; died there in 1924. Raffaëlli received academic training from Gérôme, but the real influence on his style came from the light color and scintillant technique of the Impressionists, to whose exhibitions he contributed in 1880 and 1881. He began by painting popular genre scenes and outdoor views of the suburbs of Paris, but after a very successful one-man show in 1884 he turned to fashionable subjects and modish portraits. After 1893 Raffaëlli devoted himself almost exclusively to painting views of Paris. He used to make his preliminary sketches from the curtained windows of his carriage, pulled up wherever the scene attracted him. The sensitive handling in the finished pictures and their grayish tonality brightened with touches of color anticipate Utrillo. Raffaëlli was an artist with numerous interests. Besides painting, he made lithographs, illustrations, and sculpture. He also invented a crayon with an oil base and wrote a book entitled *Promenades d'un artiste au Musée du Louvre*. His work had a considerable reputation in the United States.

Place Saint-Germain-des-Prés 08.123

In 1897 Raffaëlli made a series of pictures of the churches of Paris, and in the exhibition of the Société Nationale des Beaux-Arts of the same year he exhibited a painting of the church of La Trinité and one of Saint-Germain-des-Prés. The latter may well have been

our painting, which is similar in style to the Trinité (G. Lecomte, *Jean-François Raffaëlli*, 1927, pl. 12).

This view of the square of Saint-Germain-des-Prés, with its famous abbey church, is taken from the Rue de Rennes. An engraving Raffaëlli made in 1910 shows the same site from another vantage point (L. Delteil, *Le Peintre-Graveur Illustré*, 16, 1923, ill. no. 93).



08.123

Signed (at lower right): J. F. RAFFAËLLI.

Oil on canvas. H. 27½, w. 31½ in. (69.8 x 80 cm.).

REFERENCES: A. Alexandre, *Jean-François Raffaëlli* (1909), pp. 225, 232, no. 26, lists our picture // G. Coquiott, *Gaz. des B.-A.*, v(1911), p. 140, says that the artist painted a series of Parisian churches in 1897, among them Saint-Germain-des-Prés // C. L. Borgmeyer, *The Master Impressionists* (1913), pp. 142f., ill.EXHIBITED: Société Nationale des Beaux-Arts, Paris, Exposition de 1897, no. 1043 (possibly ours); Coördinating Council of French Relief Societies, New York, 1943, *Paris*, no. 18; Knoedler, New York, 1946, *Paintings and Prints . . . Knoedler, One Hundred Years*, no. 81 (as Street Scene, Paris); Montreal Museum of Fine Arts, 1950, *Paintings of Paris*.

EX COLL. [Knoedler, New York].

PURCHASE, WOLFE FUND, 1908.

The Fletcher Mansion, New York City

17.120.228

This picture shows the private residence of Isaac D. Fletcher, a well-known collector and an important donor to the Museum, on the southeast corner of Fifth Avenue and Seventy-ninth Street. The house is built in the style of the French Renaissance châteaux of the Loire valley. Raffaëlli must have painted it in 1895 or 1899, on one of the two visits that he made to America to serve on the jury of the Carnegie International exhibition in Pittsburgh. Formerly called Mr. Fletcher's New York Residence.

Signed (at lower right): J. F. RAFFAËLLI.

Oil on canvas. H. 23¾, w. 32 in. (60.3 x 81.3 cm.).

EXHIBITED: Museum of the City of New York, 1958, *The Artist in New York*.

EX COLL. Mr. and Mrs. Isaac D. Fletcher, New York.

BEQUEST OF ISAAC D. FLETCHER, 1917.



17.120.228

Dagnan-Bouveret

Pascal Adolphe Jean Dagnan-Bouveret. Born in Paris in 1852; died at Quincy (Haute-Saône) in 1929. Dagnan-Bouveret entered the École des Beaux-Arts in 1869 and studied under Gérôme. In 1876 he won a Prix de Rome. He had made his debut the year before at the Salon, to which he contributed until 1889. After that he exhibited with the Société Nationale. At the beginning of his career he followed his master, Gérôme, in choosing mythological subject matter, but afterward, under the influence of his friend Bastien-Lepage, he turned to realistic scenes of peasant life and anecdotal genre subjects with moralizing implications. During the eighties Dagnan-Bouveret began to draw his subject matter from Brittany, which was becoming more popular than Fontainebleau, Normandy, and other regions that French painters had favored during the previous decades. Like Gauguin and Émile Bernard, who were also painting in Brittany at this time, he was moved by the landscapes and the deep religious spirit of the Breton peasants, but his pictures were very different from theirs. They were meticulous in drawing, but casual in composition, and were characterized by a certain sentimentality, which, with their smooth technique, endeared them to the general public. He was also a talented colorist and a careful observer of effects of *plein-air*.

Dagnan-Bouveret made two important decorations for buildings in Paris, a large figure painting showing Apollo with the Nine Muses, which he did in 1903 for the Sorbonne, and a representation of Justice for the Palais de Justice, done in 1921. He also enjoyed great popularity as a portraitist, especially during the Third Republic, when he was in demand for his fashionable likenesses painted in a style that still recalled his early master Gérôme. He was an Officer of the Legion of Honor and a Member of the Institute. Even during his lifetime his works became well known abroad.

Hamlet and the Gravedigger 24.152

This picture shows the moment in Shakespeare's play (Act V, Scene 1) when Hamlet, accompanied by his friend Horatio, comes upon a gravedigger who has unearthed a skull, which he identifies as that of Yorick, court jester when Hamlet was a child. Hamlet's gesture and pose suggest that he is speaking the famous lines, "Alas, poor Yorick, I knew him, Horatio—a fellow of infinite jest." According

to the donor (letter in Museum archives), this picture was painted for Dagnan-Bouveret's master, Gérôme. The subject had been treated by Delacroix, in 1839 and again twenty years later, in two pictures that are now in the Louvre (nos. 685 and 709).

Signed and dated (at lower left): *P. A. J. Dagnan-B 1883*.

Oil on canvas. H. 36½, w. 34 in. (92.7 x 86.4 cm.).



24.152

REFERENCES: J. D. Champlin Jr. and C. C. Perkins, *Cyclopedia of Painters and Paintings* (1888), I, p. 363, mention this picture, dating it erroneously 1884 // *Catalogue des oeuvres de M. Dagnan-Bouveret (peintures)* (1930), p. 23, ill. (unnumbered plate), lists it wrongly in the year 1884.



06.1233.2

EX COLL.: Jean Léon Gérôme (from 1883); George F. Baker, New York.

GIFT OF GEORGE F. BAKER, 1924.

The Madonna of the Rose 06.1233.2

Before painting this picture, but in the same year, Dagnan-Bouveret had made another, wider one showing the same model in the same pose but in a setting of a carpenter's shop. This first version, today in the Neue Pinakothek in Munich, was exhibited at the Salon of 1885, where it was adversely criticized for the harsh realism of the setting. In our picture, the artist substituted a vase of roses for the carpenter's tools, and he also idealized the face of the Virgin.

Signed (at lower right): P. A. J. DAGNAN-B / Paris 85.

Oil on canvas. H. 33¾, w. 27 in. (85.7 x 68.5 cm.).

REFERENCES: J. C. Van Dyke (ed.), *Modern French Masters* (1896), ill. opp. p. 240 // *Catalogue des oeuvres de M. Dagnan-Bouveret (peintures)* (1930), p. 24, lists this picture.

EXHIBITED: Carnegie Art Galleries, Pittsburgh, 1896, *First Annual Exhibition*, no. 73; Carnegie Institute, Pittsburgh, 1902, *Loan Exhibition of Paintings*, no. 30 (lent by Thomas Shields Clarke).

EX COLL. Thomas Shields Clarke, New York.
PURCHASE, WOLFE FUND, 1906.

The Pardon in Brittany 31.132.34

This picture, which was shown at the Salon of 1887, the year after it was painted, and one called Bretonnes au Pardon, done two years later, were immensely successful.

The Pardons of Brittany, religious festivals at which indulgences are granted, have remained practically unchanged for more than two hundred years. A procession around the church after the religious service is made colorful by the costumes, which are seen only at this time and at weddings and differ for each

diocese and parish. The most important Breton pardons are at St. Jean-du-Doigt, near Morlaix, on June 24, and at Ste. Anne d'Auray in Morbihan on July 24, but there are a number of others. The full trousers and tight leggings worn by two of the men in the painting and their double layer of buttoned jackets are characteristic of the costumes in the department of Finistère. The young girl immediately behind the old barefooted man in the foreground wears a head-dress and collar like that of a woman from St. Thégonnec in the same department (H. Lalaisse, *Costumes et Coiffes de Bretagne*, Paris, n.d., pl. 37). Since St. Thégonnec is near Morlaix, perhaps our picture represents the Pardon of St. Jean-du-Doigt.

Signed and dated (at lower right): P. A. J. DAGNAN-B / 1886.

Oil on canvas. H. 45 $\frac{1}{8}$, w. 33 $\frac{3}{8}$ in. (114.6 x 84.8 cm.).

REFERENCES: G. Lafenestre, *Le Livre d'or du Salon* (1887), pp. 38f., ill. (engraving) // G. Ollendorf, *Salon de 1887* (1887), p. 73, ill. opp. p. 74, praises the artist for the accurate observation of character in this picture // W. A. Coffin, in *Modern French Masters* (1896; J. C. Van Dyke, ed.), p. 247 // L. Thévenin, *Dagnan-Bouveret* (1901), p. 5 // P. Lefort, *L'Art au XIX^e siècle* [before 1905], p. 65 // H. Marcel, *La Peinture française au XIX^e siècle* (1905), p. 306, comments on the objectivity of this picture // G. Lafenestre, *Gaz. des B.-A.*, I (1909), p. 465, praises it for its moving



31.132.34

and poetic qualities // *Catalogue des oeuvres de M. Dagnan-Bouveret (peintures)* (1930), p. 24, ill. (unnumbered plate), lists it under the year 1887.

EXHIBITED: Paris, Salon de 1887, no. 641; Paris, 1889, *Exposition Universelle Internationale*, no. 370 (lent by MM. Tooth).

EX COLL.: [Tooth, London]; George F. Baker, New York.

GIFT OF GEORGE F. BAKER, 1931.

Chabas

Paul Chabas. Born in Nantes (Loire Inférieure) in 1869; died in Paris in 1937. According to catalogues of the Salon, where he exhibited with great frequency from 1890 on, Chabas was a pupil of Bouguereau and of Robert Fleury. The latest edition of Thieme-Becker, however, which supplies biographies for the principal painters of the twentieth century, withdraws the name of Bouguereau from the biography of Chabas, declaring that he studied under A. Maignan and Robert Fleury. He was a member of the Institute

and a Commander of the Legion of Honor and received many prizes and medals that testify to the popularity of his painting in his own day. He was known especially for his pictures of youthful nudes, posed in rather romantic natural settings, and the Museum's picture is a typical example.

September Morn

57.89

This picture, which was enormously popular and has been extensively reproduced, was exhibited by Chabas at the Salon of 1912. Although the artist already had a considerable reputation in France at the time he painted it, and though it won him the Medal of Honor at the Salon, soon after it was finished it was sent off to this country to find a purchaser. When it was displayed in the window of an art dealer in New York City, Anthony Comstock, the head of the New York Society for the Suppression of Vice, ordered its removal. The controversy that ensued was given wide

publicity by the press, and the painting was denounced or defended all over the country. Reproductions of every sort mounted to millions.

This extraordinary notoriety accounts for the numerous and varying legends that have sprung up about Chabas's model and the circumstances attending the painting of the picture. The artist is supposed to have worked on it during the course of three successive summers on the shores of Lake Annecy in Upper Savoy, with a peasant girl from the region serving as model for the figure. For the head he is said to have used a sketch of a young American, Julie Phillips (later Mrs. Thomp-



son), made while she was sitting with her mother in a café in Paris. According to Mrs. Thompson, he found her profile exactly what he had been looking for, and after making the sketch, introduced himself and apologized for his presumption.

When the painting was in the Gulbenkian collection it was framed as a tondo. Another version, reduced in size, belongs to Gabriel Reby in Limoges.

Signed (at lower left): *Paul - Chabas.*

Oil on canvas. H. 64½, w. 85¼ in. (163.8 x 216.5 cm.).

REFERENCES: H. Frantz, *International Studio*, XLVII (1912), p. 102, ill. p. 107, considers this picture one of the most noteworthy of the figure subjects at the Salon // M. Hamel, *Les*

Arts, XI (1912), p. 19, ill. p. 8, mentions it // *Art Digest*, 11 (June 1, 1937), p. 9, gives an account of the picture and its history // J. J. Rorimer, *Met. Mus. Bull.*, XVI (1957), ill. opp. p. 1, discusses the acquisition of the picture // *Time* (Sept. 2, 1957), p. 56, gives an account of it and its history.

EXHIBITED: Paris, Salon of 1912, no. 382 (as *Matinée de Septembre*); California Palace of the Legion of Honor, 1965, *The Collection of Mr. and Mrs. William Coxe Wright*, no. 3.

EX COLL.: Philip Ortiz, New York; Russian private collection (from 1913); Mantacheff (from 1931); Calouste S. Gulbenkian (from 1935); [Wildenstein, New York, 1957].

PURCHASE, MR. AND MRS. WILLIAM COXE WRIGHT GIFT, 1957.

Lemordant

Jean Julien Lemordant. Born at Saint-Malo in 1882; lives in Paris. Although the baptismal names Jean Julien and the birth date June 26, 1882, are generally accepted for this artist, the archives of Saint-Malo record only that a Julien Louis Lemordant was born there on June 26, 1878. Lemordant, blinded in the First World War, has worked as an architect, designer of furniture, and printmaker, as well as a painter. He studied painting first at Rennes and later in Paris with Bonnat, but he soon began to paint in the light tones made popular by the Impressionists. He was one of the most advanced of the artists who exhibited at the Salon des Artistes Français. With a broad handling and a personal use of color he infused new life into the Breton subjects that he especially favored. He made several mural decorations including those in the dining room of the Hôtel de l'Épée in Quimper and in the theater at Rennes. He became known in America through his lecture tours.

The Dance

20.164.1

This Breton peasant dance is a sketch for the ceiling of the municipal theater at Rennes, which was unveiled in 1914. There are many other preparatory sketches for the ceiling, including a smaller one in the Museum of Modern Art in Paris, which has the same composi-

tion but fewer figures. There are also many drawings for the dancing couples and the single figures. Although these peasants represent all the different regions of Brittany, most of them are dressed in the costume of the south, the country around Quimper, Pont l'Abbé, Penmarch, Pont-Aven, and Quimperlé. Southern dress in Brittany is more colorful than



20.164.1

that of the north, and the brilliant color probably appealed to the artist's tempera-

ment. The firmness of composition that usually characterizes monumental decorations is lacking in this painting because Lemordant, like many artists educated in purely impressionist principles, did not feel it to be a prime concern.

Signed (at lower right): *J. J. Lemordant*.

Oil on canvas. H. $59\frac{1}{8}$, w. $59\frac{1}{8}$ in. (150.2 x 150.2 cm.).

REFERENCES: G. Geffroy, *L'Art et les artistes*, XVIII (1914), pp. 211-217, discusses the ceiling of the theater at Rennes in detail, illustrates many of the preparatory sketches for it // Yale University School of Fine Arts, *Jean-Julien Lemordant* (1919), p. 20, no. 27, lists our sketch, then in the artist's possession // L. Chancerel, *Jean-Julien Lemordant* (1920), pp. 77-79.

GIFT OF A GROUP OF ARTISTS, 1920.

Puvis de Chavannes

Pierre Puvis de Chavannes. Born at Lyons in 1824; died in Paris in 1898. The son of a rich and cultivated family, Puvis de Chavannes had begun studying to be an engineer when he abandoned his courses to spend two years in Italy. There he looked enthusiastically at paintings, especially antique frescoes. On his return to Paris he studied briefly with Henri Scheffer and also with Thomas Couture, who gave him a taste for historical painting and a concern for fine texture. Puvis, however, was essentially a self-taught artist. His friend Chassériau influenced him greatly, especially through the frescoes in the Cour des Comptes of the Palais d'Orsay, in which he found a tone of noble and serene poetry. Although Puvis made his debut at the Salon of 1851 with a painting of the Dead Christ, he did not achieve success for another ten years until he exhibited *War and Peace* in 1861. The true character of his work then emerged and crystallized into a pronounced style. With the new activity in architecture in the second half of the nineteenth century, there arose a need for a painter of monumental mural decorations, and from the sixties on Puvis, in spite of the modernity of his style, found himself officially accepted and, indeed, inundated with commissions. He worked steadily at spacious decorative ensembles for public buildings: at the Museum of Picardy in

Amiens (1861–1865 and 1879–1882); for the Palais de Longchamp at Marseilles (1874–1878 and 1898); and in the great amphitheater of the Sorbonne in Paris (1887–1889). Late in his life he executed an important commission in America for the Boston Public Library. Many of these decorations were of enormous size, but although they were painted on canvas and then placed on the wall, their color and style give the effect of fresco, and they follow in the great tradition of Italian mural painting. Puvis also painted easel pictures with allegorical or poetic subject matter, ably carried out in a lucid and subtle style.

The themes that Puvis treated were the old, traditional ones hallowed by generations of historical painters, but with his gift for simplification and his entirely personal vision, he was the very opposite of an academic artist. By seeking his inspiration in the art of ancient Greece he freshened the idea of antiquity and gave it a timeless human accent. He was a zealous worker and prepared for the execution of his large paintings by making careful studies of the details and of the whole composition. He spent much time planning the rhythm and harmony of his total effect. His use of pale colors, which links his work with the fresco painting of earlier times, was a personal development and shows an independence comparable to that of the Impressionists. His technique is like Manet's in the use of flat tones to simplify modeling and also in his shorthand drawing, which is especially evident in his rare and remarkable portraits.

Criticism has always been divided about Puvis de Chavannes, whose work exhibits such an unusual combination of the traditional and the new. The symbolism that characterizes his historical and allegorical pictures was richly imbued with his personal mysticism, and this secured for him the sympathies of such literary critics and poets as Gautier, Baudelaire, Leconte de Lisle, and Théodore de Banville. But his inspired imagination and his strong tendency toward stylization estranged those critics who, like Castagnary, stood for direct realism of both subject and form.

From about 1890 on the younger generation of artists regarded Puvis as their master. He was admired by Seurat and still more by Gauguin, who considered his work proof that a very individual kind of modern symbolism could be realized by combining the stylized, arbitrary drawing of the Synthetists with flat areas of color arranged rhythmically in decorative and expressive cadences. Puvis de Chavannes shared with Gustave Moreau the distinction of making it possible for a whole group of modern painters to resist the Impressionist movement and champion instead the exercise of imagination and spirituality.

Cider and The River

26.46.1, 2

These paintings are preparations for the large decoration in two parts that Puvis was commissioned to paint for the upper landing of the stairway in the newly built Museum of

Picardy in Amiens.¹ Two earlier pairs of decorations, War and Peace and Labor and Repose, had already been acquired and installed in this building when this third set of panels was finished in 1865. The theme is Ave Picardia Nutrix, an allegory of the fecundity of the



26.46.1

province of Picardy. Cider is a preparation for the left half of the large decoration. Michel and Laran in their monograph on Puvis de Chavannes (1912) illustrate a drawing for the old man and the spinner at the right of this section (pl. xiv). The River, supposedly the Somme, is a study for the right half of the mural. A preparatory drawing for this section was in the exhibition of the artist's work that Durand-Ruel held in 1899, the year after Puvis's death (no. 81).

In these paintings are many roughly suggested but unfinished passages characteristic of sketches and a number of details that are entirely altered in the finished decorations, such as the shape of the red brick wall at the right of Cider. Traces of drawing indicating an architectural cornice, sudden termination of the paint covering the binding at the edge, and certain differences in the texture of the paint suggest that the lower left corner of Cider and the lower right of The River were originally left incomplete, because those are the areas in the building at Amiens where the architectural elements intrude on the decorations. At some point after the studies had served their purpose as preparations the basket of apples and the expanse of river and water grasses were painted into these unfinished corners. It was probably at this time, when the two sketches had become salable

pictures, that the artist placed his signature at the lower right of each. They were possibly the pair of pictures, Cider and The River, that were exhibited by Durand-Ruel in 1894 as "*projets*" for the Amiens decoration, but in the catalogue they were inexplicably given the date of 1893.

Signed (at lower right): *P. Puvis de Chavannes*.

Oil on paper, mounted on canvas. Each, h. 51, w. 99¼ in. (129.6 x 252.2 cm.).

Note 1. M. Vachon, *Puvis de Chavannes* (1895), pp. 86f., 92, ill. pp. 90f.

REFERENCES: L. Riotor, *Puvis de Chavannes*, n.d., pp. 26, 66, states that "decorative sketches" (possibly ours) of Cider and The River were exhibited by Durand-Ruel in 1894 // A. Alexandre, *Puvis de Chavannes* [before 1906], ill. p. 38 (The River, our picture, erroneously identified as the decoration in Amiens) // R. Jean, *L'Art français à Saint-Petersbourg* (1912), p. 60, describes these pictures with admiration, finding them reminiscent of Corot in their subtlety of tones // *Apollon*, III (1912), part 1, no. 5, ill. between pp. 40-41 // F. Monod, *Gaz. des B.-A.*, VII (1912), p. 323, comments upon these pictures, calling them *L'Automne* and *Pêcheurs*, identifying them as large painted sketches for Ave Picardie [Nutrix] // B. B[urroughs], *Met. Mus.*



26.46.2

Bull., x (1915), p. 76, discusses the pictures when on loan from John Quinn // J. Huneker, *Ivory, Apes and Peacocks* (1915), p. 306, comments on seeing these "magnificent museum pictures" in the collection of John Quinn, states wrongly that they were painted in 1866 // L. Werth, *Puvis de Chavannes* (1926), pls. 9 and 10, dates them 1879 in the list of illustrations // C. Mauclair, *Puvis de Chavannes* (1928), p. 162, lists them, confusing each with the opposite side of the Amiens decoration.

EXHIBITED: Durand-Ruel, Paris, 1894, *Puvis de Chavannes*, nos. 4, 5 (with the date 1893; possibly ours); and 1899, *Puvis de Chavannes*, nos. 26, 27 (possibly ours); St. Petersburg [Leningrad], 1912, *Exposition centennale de l'art français*, nos. 503, 504 (lent by Barbazanges).

EX COLL.: [Durand-Ruel, Paris, 1894—after 1899]; Prince de Wagram, Paris; [Levesque & Co., Galerie Barbazanges, Paris, by 1912—until 1913]; John Quinn, New York (from 1913; Cat., 1926, p. 13).

PURCHASE, WOLFE FUND, 1926.

Sleep

30.95.253

This painting has the same composition as the large easel picture with the same subject in

the Museum at Lille¹ that Puvis began in 1864 and finished three years later, in time for the Salon of 1867. Although our version has been called a study for the Lille picture, its effect of completeness suggests that it is rather a much reduced repetition. There is a drawing of the entire composition in this Museum (acc. no. 10.45.19); another drawing, of the two reclining figures at the lower right, was shown in the exhibition of the works of Puvis de Chavannes in 1887 (no. 70).²

Signed (at lower left): P. Puvis de Chavannes.

Oil on canvas. H. 26½, w. 41¾ in. (66.4 x 106.1 cm.).

Notes: 1. M. Vachon, *Puvis de Chavannes* (1895), pp. 35, 67f., ill. p. 45. 2. A. Michel, *Gaz. des B.-A.*, xxxvii (1888), ill. p. 41.

REFERENCES: A. Michel and J. Laran, *Puvis de Chavannes* (1912), pl. xv (this picture, erroneously located in the Museum at Lille) // A. Declairieux, *Puvis de Chavannes et ses oeuvres* (1928), ill. p. 89 (our version, but again mistakenly located in Lille) // C. Mauclair, *Puvis de Chavannes* (1928), p. 162, lists our picture // B. Burroughs, *Met. Mus. Bull.*, xxvi (Mar. 1931), section II, p. 15 // R. Graul, in Thieme-Becker, xxvii (1933), p. 474, calls it a study for the Lille picture.



30.95.253

EXHIBITED: Metropolitan Museum, 1934,
Landscape Paintings, no. 47.

EX COLL. Theodore M. Davis, New York.

THE THEODORE M. DAVIS COLLECTION. BE-
QUEST OF THEODORE M. DAVIS, 1915.

Ludus pro Patria

58.15.1

This painting is a reduced version of the large picture above the entrance to the Salon Carré of the Museum of Picardy in Amiens, which Puvis exhibited at the Salon of 1882 (no. 2223).¹ Its theme is the rich treasure of family and fatherland and the defense of this inheritance by the young athletes in the center, who, like the ancient Greeks, preserve their physical powers by playing games of muscular skill.

Besides the large cartoon, shown at the Salon of 1880 (no. 7281), Puvis made a number of studies and variants of the mural. Our

painting agrees closely with the finished version, but it is difficult to decide whether it is a preliminary study or a replica.

Signed (at lower left): *P. Puvis de Chavannes*.

Oil on canvas. H. 13 $\frac{3}{8}$, w. 52 $\frac{7}{8}$ in. (33.4 x 134.6 cm.).

Note 1. A. Alexandre, *Puvis de Chavannes*, pls. 29 (the mural), 34-36 (details).

REFERENCES: G. Maurey, *International Studio*, ix (1900), pp. 17f., praises the reductions of *Ludus pro Patria* in the Durand-Ruel exhibition of 1899 // *Met. Mus. Bull.*, xvi (1921), p. 41, mentions this picture, on loan to the Museum.

EX COLL.: [Durand-Ruel, Paris and New York, 1895-1897]; Oliver H. Payne, New York (1897-1917); Harry Payne Bingham, New York (1917-1955); Mrs. Harry Payne Bingham, New York (1955-1958).

GIFT OF MRS. HARRY PAYNE BINGHAM, 1958.

Tamaris

30.20

During the lifetime of Puvis de Chavannes this picture of a young woman reclining on the seashore was known as *Tamaris*. The small plants with pink blossoms surrounding her suggest that the artist intended her to be a personification of the tamarisk, or tamarix, a shrub or small tree named from the valley of



58.15.1



30.20

Tamaris in the Var. Such personifications as this accord well with the spirit of Puvis, and the idea that he intended a symbolic significance is supported by the comment of an early critic, who in 1888 praised the perfect harmonization of natural truth with symbolic expression. The painting is in the very broad style characteristic of Puvis about 1880.

Formerly called Ariadne.

Signed (at lower left): *P. Puvis de Chavannes*.

Oil on canvas. H. 10, w. 15½ in. (25.4 x 39.4 cm.).

REFERENCES: PUVIS de Chavannes, in a letter (Nov. 9, 1887) published in L. Venturi, *Les Archives de l'impressionnisme* (1939), II, p. 95, consigns this picture to Durand-Ruel to be sold for 1,000 francs // A. Michel, *Gaz. des B.-A.*, xxxvii (1888), p. 43, mentions it // M. Vachon, *Puvis de Chavannes* (1895), ill. p. 3 // L. Riator, *Puvis de Chavannes*, n.d., p. 66, lists it // L. Werth, *Puvis de Chavannes (Portraits d'hier)* (April 1, 1909), p. 48, note 1 // L. Bénédite, *Notre Art, nos maîtres* (1922), p. 62 // L. Werth, *Puvis de Chavannes* (1926), pl. 12 // B. Dorival, *La Peinture française* (1942), II, p. 105.

EXHIBITED: Durand-Ruel, Paris, 1887, *Puvis de Chavannes*, no. 23; Corcoran Gallery, Washington (D.C.), 1956, *Visionaries and Dreamers*, no. 21; Indiana University, Bloomington, 1958, *Present Day Vitality of the Classic Tradition*.

EX COLL.: [Durand-Ruel, Paris, from 1887]; Robert de Bonnières, Paris (in 1895); H. O. Havemeyer, New York (Cat., 1931, p. 167).

THE H. O. HAVEMEYER COLLECTION. GIFT OF MRS. J. WATSON WEBB, 1930.

The Allegory of the Sorbonne

29.100.117

This painting is a reduced version of the large decoration for the hemicycle of the big amphitheater at the Sorbonne in Paris, which Puvis completed and installed in 1889. When the French government offered Puvis the commission to paint this important decoration, he was at first inclined to refuse. The price seemed insufficient, and the subject required by the new university building, a tribute to literature and the arts and sciences, was one that he had already treated in his decoration for the Museum at Lyons, the Bois Sacré Cher aux Arts et aux Muses. He accepted, however, after devising a new treatment of the theme, conceiving an allegory of scholarship pursued in undisturbed tranquillity, shut off from all disturbances and presided over by a secular figure. The allegorical female figure seated in the center symbolizes the Sorbonne, and is attended by Eloquence, Poetry, Philosophy, History, Geology, Physiology, Botany, Physics, and Geometry.¹

Two years before the completion of the large decoration Puvis made a cartoon for it, which he exhibited at the Salon of 1887 (no. 1965). Our picture, however, is dated 1889, and therefore was probably not a preparatory sketch but a reduction, done after the completion of the mural.

Gauguin, a great admirer of Puvis de Chavannes, could very well have seen the Sorbonne decoration before he left for Tahiti in 1891. Possibly its arrangement and groupings influenced him in 1897 when he was painting his masterpiece *D'où venons nous?* (Museum of Fine Arts, Boston).

Formerly called The Sacred Grove.

Signed and dated (at lower right): *P. Puvis de Chavannes*, 1889.



29.100.117

Oil on canvas. H. $32\frac{5}{8}$, w. $180\frac{1}{4}$ in. (82.9 x 457.9 cm.).

Note 1, M. Vachon, *Puvis de Chavannes* (1895), pp. 135-142, ill.

REFERENCES: C. Mauclair, *Puvis de Chavannes* (1928), p. 162, lists this painting, in the Havemeyer collection, as a sketch for the decoration of the Sorbonne // F. J. Mather Jr., *The Arts*, xvi (1930), p. 483, ill. p. 455, calls it a finished study for the decoration in the Sorbonne.

EX COLL.: [Durand-Ruel, Paris, 1889]; H. O. Havemeyer, New York (from 1889; Cat., 1931, p. 167).

THE H. O. HAVEMEYER COLLECTION. BEQUEST OF MRS. H. O. HAVEMEYER, 1929.

Inter Artes et Naturam 58.15.2

This small painting has the same composition as a large picture of the same subject in the Museum at Rouen and may be a preparatory

study for it. The wide horizontal mural and the two vertical panels accompanying it celebrate the art of ceramics.¹ The group was painted between 1890 and 1892.

The setting of *Inter Artes et Naturam* is the hillside of Bonsecours, a suburb of Rouen, from which the city with the cathedral spire and the winding river Seine may be seen, just as Puvis has represented them.

Signed (at lower right): *P. Puvis de Chavannes*.

Oil on canvas. H. $15\frac{7}{8}$, w. $44\frac{3}{4}$ in. (40.3 x 113.7 cm.).

Note 1, M. Vachon, *Puvis de Chavannes* (1895), pp. 157-165, ill.

REFERENCE: *Met. Mus. Bull.*, xvi (1921), p. 41, mentions this picture, on loan to the Museum.

EXHIBITED: Carnegie Institute, Pittsburgh (Pa.), 1898, *Third Annual Exhibition*, no. 210.

EX COLL.: [Durand-Ruel, Paris and New York, 1895-1899]; Oliver H. Payne, New York (1899-1917); Harry Payne Bingham, New York (1917-1955); Mrs. Harry Payne Bingham, New York (1955-1958).

GIFT OF MRS. HARRY PAYNE BINGHAM, 1958.

58.15.2



The Shepherd's Song 06.177

In this painting of 1891 Puvis used again figures he had created six years earlier for his large decoration Vision Antique, in the Palais des Arts at Lyons.¹ The three women who were grouped at the right in the Lyons composition dominate the foreground in ours, and the shepherd who was in the center, playing the pipe, has become in our picture a very small figure in the background at the left. The vast, deep landscape of the Lyons painting is compressed in our work into an ominous and barren enclosure for the figures. A nude study for the seated woman is in the Museum's collection of drawings (acc. no. 35.93.2).

Signed and dated (at lower left): *P. Puvis de Chavannes / 1891.*

Oil on canvas. H. 41 $\frac{1}{8}$, w. 43 $\frac{1}{4}$ in. (104.5 x 109.9 cm.).

Note 1. M. Vachon, *Puvis de Chavannes* (1895), p. 126, ill. opp. p. 120.

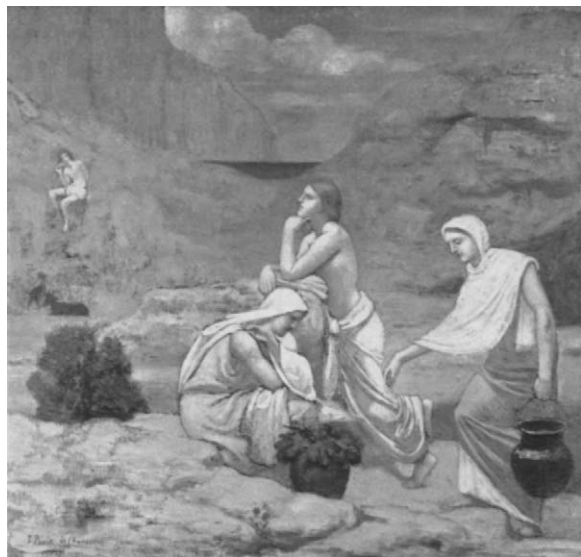
REFERENCES: A. Alexandre, *Puvis de Chavannes* [before 1906], pl. 37 // *The Scrip*, 1 (1906), pp. 291f., ill. // *Kunst und Künstler*, xxiii (1924-1925), ill. p. 339 // C. Maclair, *Puvis de Chavannes* (1928), p. 162, lists this painting as a sketch for the Lyons picture // R. Graul, in Thieme-Becker, xxvii (1933), p. 474, lists it among Puvis's work at the Metropolitan Museum.

EXHIBITED: Durand-Ruel, Paris, 1894, *Puvis de Chavannes*, no. 15 (lent by A. W. Kingman); Carnegie Art Galleries, Pittsburgh,

1896, First Annual Exhibition, no. 233; Musée de Lyon, 1937, *Puvis de Chavannes et la peinture lyonnaise du XIX^e siècle*, no. 42; Newark Museum (New Jersey), 1946, *19th Century French and American Painting*, no. 24; Art Gallery of Toronto, 1949, *The Classical Contribution to Western Civilization*; Society of the Four Arts, Palm Beach (Fla.), 1951, *Portraits, Figures, and Landscapes*, no. 31; Winnipeg Art Gallery (Canada), 1954, *French Pre-Impressionist Painters*, no. 70.

EX COLL.: A. W. Kingman (in 1894-until 1896); [Durand-Ruel, Paris and New York, 1896-1906].

PURCHASE, ROGERS FUND, 1906.



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- Art Bulletin.* *The Bulletin of the College Art Association*, Providence and New York, 1913+
- Burl. Mag.* *Burlington Magazine for Connoisseurs*, London, 1903+
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- Lemoisne. P. A. Lemoisne, *Degas et son oeuvre*, 4 vols., Paris, 1946-1949.
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- Met. Mus. Bull.* *Bulletin of The Metropolitan Museum of Art*, New York, 1905+
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- Rev. de l'art.* *Revue de l'art ancien et moderne*, Paris, 1897-1937.
- Robaut. A. Robaut, *L'Oeuvre de Corot*, 5 vols., Paris, 1905.
- Thieme-Becker. U. Thieme and F. Becker, *Allgemeines Lexikon der bildende Künstler*, 37 vols., Leipzig, 1907-1950.

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