Nineteenth- and Twentieth-Century Paintings in the Robert Lehman Collection

Richard R. Brettell   Paul Hayes Tucker   Natalie H. Lee

The Metropolitan Museum of Art

The Robert Lehman Collection

III

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RICHARD R. BRETTELL
PAUL HAYES TUCKER
NATALIE H. LEE

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Contents

Preface by Egbert Haverkamp-Begemann / vii

Acknowledgments by Egbert Haverkamp-Begemann, Richard R. Brettell, Paul Hayes Tucker, and Natalie H. Lee / viii

Introduction by Richard R. Brettell / x

Authors / xiv

Note to the Reader / xiv

CATALOGUE / 1

Bibliography / 409

Index of Paintings in the Robert Lehman Collection / 442

Index / 444

Photograph Credits / 464

Preface

The majority of the paintings in this volume are by French artists of the nineteenth and twentieth centuries. These artists were either born in France or were drawn into the French cultural orbit. Robert Lehman himself felt strongly attracted to France, and he distinctly preferred it over other European "schools." His interests were varied, however, and he collected works by modern Latin American artists as well. He acquired the paintings described and analyzed in this catalogue primarily for their historic significance and aesthetic merit but also for his own personal satisfaction.

Some of the paintings, like works by Jean-Auguste-Dominique Ingres, Théodore Rousseau, Claude Monet, and others, are among the artists' most world-renowned masterpieces; others enhance the visual pleasure of countless visitors to The Metropolitan Museum of Art. The nature of the collection is set forth in the Introduction to the catalogue by Richard R. Brettell.

The Robert Lehman Foundation wishes to express its gratitude to the authors. It was a most fortunate event when two of the scholars, Richard R. Brettell and Natalie H. Lee, who worked together so successfully on an earlier volume in the same series (*The Robert Lehman Collection IX: Nineteenth- and Twentieth-Century European Drawings*, published in 2002) were found willing to also write the volume on the paintings of the same period and by many of the same artists. Furthermore, their enthusiasm to work with Paul Hayes Tucker, who had already written a number of entries on some of the most important paintings, was one more fundamental step toward the completion of this volume. What made the collaboration possible undoubtedly is a common approach to the pictorial art of the vast period covered in this catalogue as reflecting cultural and social contemporary phenomena as well as formal artistic traditions. While rigorously maintaining their high level of interpretative analysis, the authors also applied an unusual understanding for the minutiae required to produce such a large volume. One can only suppose that friendship and a shared interpretation of the nature and significance of the works of art could lead to such a successful book.

The history of nineteenth- and twentieth-century painting owes a debt of gratitude to the authors for their new insights that clarify the art represented here, and to the Robert Lehman Foundation, especially its president, Philip Isles, for its support of this publication.

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Acknowledgments

The late Margaret ("Meg") Potter worked diligently at cataloguing the nineteenth- and twentieth-century paintings in the Robert Lehman Collection at The Metropolitan Museum of Art before her death in May 1992. Her wit, scholarly insight, and organizational skills are evident in her notes and correspondence as well as in her essays related to the project. We have benefited from them all.

Graduate students at the Institute of Fine Arts, New York University, have also made essential contributions to the catalogue. Jacquelyn Coutré, now completing her dissertation, prepared the documentation for twenty-seven of the entries, working always with intelligence and cheerfulness. Susan Earle, curator of European and American Art at the Spencer Museum of Art, University of Kansas, and a courtesy assistant professor in the Kress Foundation Department of Art History at the University of Kansas, researched fifteen paintings in the Robert Lehman Collection when she was a graduate student in the early 1990s. She expanded histories, clarified provenance questions, and added to the literature of these works. Deborah Lyons, Rosemary Hoffman, Michael Brown, and Carol S. Eliel also participated in important ways both in research and in thoughtful analyses of the paintings. Suzanne Delay, a graduate of the University of Massachusetts, Boston, and an independent editor, did the same. We are greatly in their debt, and our thanks go to them, as well as to all of the individuals listed below, who generously answered inquiries and provided helpful assistance along the way (including several artists whose work is represented in the present catalogue): Jaqui Allen, Paul Ambille, Olivia S. Anastasiadis, Maria Luiza Guarnieri Atik, Joseph Baillio, Amy Ballmer, Ben Barzune, Stacy Herbert Beggi, Barry Berdoll, Sergi Blancafort, André Brasilier, Heather Brodhead, E. Jonathan Brown, Helene Bruneau, Karen Buckey, Daniel Cardani, Anne Carrere, Nicole Castais, Giselle Castro-Brightenburg, Marie-Cécile Comerre, Ghislaine Courtot, Hervé Danesi, Guy-Patrice Dauberville, Osiris Delgado, Lydia Dufour, Claudine Dyf, Samuel Y. Edgerton, Jean Edmonson, Christine Edzard, Lutz Edzard, Stephen Eisenman, Emmeline Erickson, Bernard d'Espagnat, Jean Fabris, Marina Ferretti, Susan Greenberg Fisher, Jack Flam, Ilde François, Tamar Garb, Walter Gibson, Alain Girard, Françoise Gloux, Deborah Goldberg, David M. Goldman, Michael Goodison, Wanda de Guébriant, Monique Hageman, John Hagood, Erika Holmquist-Wall, John House, Mariko Iida, Adrienne L. Jeske, Henry Joyce, Jan Juffermans, Richard Kendall, Dorothy Kosinski, Dennis Kratz, Pierrette Lacour, Mary Leonard, Bonghee L. Lis, Kristen Lundquist, Flavia Marichal, Olivier Méslay, Asher E. Miller, Mark D. Mitchell, Roxanne de Montalembert, Nicole R. Myers, Anika Nebe, Patrick Offenstadt, Leslie Orton-Mahar, Sophie Pabst, Fae Palmer, Michele Paret, Jean Pauwels, Sandrine Pauwels, Mario Pereira, Jean Perreau, Joachim Pissarro, Yasmin Ramirez, Carissa Romero, Pepe Romero, Elaine Rosenberg, Eddie Sánchez, Ibelisse Sánchez, Samuel Sánchez, Majka Schielinski, Armand Sinko, Marianne Sinko, Jennifer Southwell, Nancy Spiegel, Clare Spiller, Stephanie Loeb Stepanek, Allison Stielau, Russ Taylor, Susana Tejada, Margaret Tufts Tenney, Xavier F. Totti, Kevin Tucker, Kathleen Tunney, Linda Warren, Edye Weissler, Fronia Wissman, Walter Zanini, and Tatiana Zimakova.

We thank the staff members of the Robert Lehman Collection who have given us invaluable support and counsel, particularly former Curator in Charge Laurence Kanter, Acting Associate Curator in Charge and Administrator Dita Amory, Principal Departmental Technician Manus Gallagher, Associate Museum Librarian Meg Black, former Associate Manager for Administration Lesley Schorpp, former

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Many thanks are due to other individuals at The Metropolitan Museum of Art, most especially to our editor Ellen Shultz, who skillfully cut and shaped our texts, enabling them all to fit between the two covers of our catalogue. We are also grateful to our editor Elizabeth L. Block, who excised errors, resolved discrepancies, ensured a graceful flow of language, and saw our project through to completion in a most thoughtful and felicitous manner. We extend our gratitude to Publisher and Editor in Chief John P. O'Neill; Designer Bruce Campbell; Chief Production Manager Peter Antony; Production Manager Sally VanDevanter; and to Image Research and Permissions Specialist Jane S. Tai, who performed the herculean task of assembling our many comparative illustrations. We also thank Curator Linda Wolk-Simon, Conservator Charlotte Hale, and former Conservator Lucy Belloli, and we very much appreciate the work of Philomena Mariani, who created our fine bibliography.

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Introduction

The present volume is one in the succession of the multipart catalogue of the private collection of investment banker Robert Lehman (1891–1969). It is devoted primarily to an area of the history of art familiar to every museum visitor and art lover—modern European painting. The works in it were, with very few exceptions, acquired by Robert Lehman himself rather than by his father Philip, whose Old Master collection Robert initially catalogued, then inherited, and finally subsumed into his own. The combined, two-generation collection was given by Robert Lehman by bequest to the foundation that bears his name, which, in turn, worked with The Metropolitan Museum of Art to house the collection in its own wing. This extraordinary gift and its distinctive installation speak to Robert Lehman's long involvement with the Metropolitan Museum, for which he served as a Trustee and eventually as Chairman of the Board. The impetus behind Robert Lehman's desire to house his family's holdings in its own wing came from his sense that the great contributions to the Museum by collector-philanthropists like J. P. Morgan, the Rockefeller family, and the Havemeyer family, to name only three examples, were lost in the public's experience of the vast museum. He wanted to retain the intimacy of his private collection as displayed within a space that would evoke the personal context of his family home.

The Robert Lehman Foundation has long been committed to the publication of a complete scholarly catalogue of the collection of nearly three thousand works of art ranging in date from the twelfth to the twentieth century, and including paintings, drawings, bronzes, frames, textiles, glass, and majolica. This enormous cataloguing enterprise is unique in American museum scholarship in its scope and range and has, as a result, involved more than a generation of art historians, editors, and designers.

The Lehman paintings collection is far from comprehensive—it includes virtually no important German, British, Dutch, Spanish, or Italian canvases of the last two centuries—and, unlike other parts of the Robert Lehman Collection, it contains many works of art by what we may call "minor" artists. In this way, it is the most personal part of the collection, and many examples in this catalogue will surprise all but those friends, colleagues, and family members who visited Robert Lehman at his various homes.

The process of research and writing on the multitextured subject of the nineteenth- and twentieth-century paintings in Robert Lehman's collection was initiated by Margaret ("Meg") Potter, a former associate curator at the Museum of Modern Art, New York, who had also worked at the Metropolitan and Guggenheim museums; served as director of the Vassar College Gallery; and collaborated with Douglas Cooper on the catalogue raisonné of Juan Gris. Meg Potter's untimely death in May 1992 brought the endeavor to a temporary halt. Ultimately, the project was turned over to three scholars. Paul Hayes Tucker, who occupies an eponymous chair at the University of Massachusetts in Boston, has written scholarly, lengthy entries on some of the best-known paintings in the collection—its acknowledged masterpieces. Richard R. Brettell, Margaret McDermott Distinguished Chair, Arts and Humanities, University of Texas at Dallas, and Natalie H. Lee, an independent art historian based in Dallas, who had worked together on the catalogue devoted to nineteenth- and twentieth-century European drawings in the Robert Lehman Collection published in 2002, convened again on this project, researching and writing widely on artists ranging from Sisley, Signac, and Valadon to Vicente do Rego Monteiro and Kees van Dongen. Some of the greatest discoveries involved lesser known works of art, many of which had the slimmest of documentary files with

which to begin. Natalie Lee's discovery of a 1957 landscape painting by the then thirteen-year-old painter Pepe Romero is just one example of such exciting findings.

Robert Lehman may have been amused at the thought of a catalogue that includes all of the nineteenth- and twentieth-century paintings he bequeathed to The Metropolitan Museum of Art. Certainly, he would have liked the contents, but he surely would not have claimed to be a collector of nineteenth- and twentieth-century painting. Rather, he would have said that he had bought a handful of absolute masterpieces to add to the larger collection of European painting from the Renaissance through the nineteenth century begun by his father, and that he lived with many other works of art that he would acknowledge hardly represented the same level of artistic achievement. Lehman knew as well as any contemporary critic or art historian the differences in quality and in importance between Ingres's sublime Princesse de Broglie (cat. no. 2) or Renoir's celebrated *Two Young Girls at the Piano* (cat. no. 25), on the one hand, and Jean-Jacques Hauer's somewhat plodding *Portrait of a Military Family* (cat. no. 3) or Marcel Dyf's provocative *Nude Torso in Sunlight* (cat. no. 103), on the other.

When compared to the nineteenth- and twentieth-century holdings of Stephen Carlton Clark or his brother, Robert Sterling Clark, or of Albert C. Barnes, Chester Dale, Duncan Phillips, or John Hay Whitney—to list just a few well-known collectors—those of Robert Lehman are more wide-ranging, and a good deal "spottier" in quality. He would have wanted it no other way, and perhaps it is the very fact that many of the paintings represented in this volume were purchased inexpensively to decorate his various homes that makes them so appealing—and so much more interesting—than a collection of trophy acquisitions assembled with posterity in mind. For that reason, nearly half of these works of art are usually found in the storage rooms of the Robert Lehman Collection at the Metropolitan Museum, and thus, in one sense, they are making their "debut" in the present catalogue.

The important decision to include the complete collection of Robert Lehman's paintings dating from the nineteenth and twentieth century in this book renders the volume more valuable to the historian of taste and collecting than would an edited selection of works only by major artists. Often, curators or members of a donor's family prune a private collection in order to present the expertise of its owner in an ideal light. One such example is the formidable group of works from the collection of Mrs. Potter Palmer now in the Art Institute of Chicago, chosen by the museum's staff from a much larger assemblage inventoried at her death in 1918. When the bequest came to the museum after the probation of the will in 1922, it comprised only the best canvases. Like many passionate buyers of art, Mrs. Palmer's selections occasionally proved to be less satisfying to posterity: of the scores of paintings by Jean Charles Cazin that she owned, the director and curators at the Art Institute rigorously excerpted a small sampling to fit in with her "important" paintings by Delacroix, Corot, Degas, Monet, and Renoir and to provide a more balanced and well-informed collection. The results made the collector seem to have been much more disciplined and consistent in her choices than she was in reality.

In the present catalogue, the Metropolitan and the trustees of the Robert Lehman Foundation have endeavored to present a more accurate portrait of the taste and range of collecting of the celebrated connoisseur than is often customary in such museum publications. Here, the "real" Robert Lehman Collection of nineteenth- and twentieth-century art emerges. Yet, it seems presumptuous to identify some

works in the collection and their artists as minor, or to defend such acquisitions with the excuse that they were made before scholars established the reputations of those regarded as canonical artists. In fact, the large collection that Lehman lived with, which spanned the history of Western art, was overwhelming both in quantity and often in quality, but the immense pleasure he experienced in assembling it is something that we can share vicariously through this catalogue.

It can be said without hesitation that Robert Lehman loved buying art. Many of the works represented here were acquired for sums of money that even a middle-class collector of his generation could afford, but more costly items also were well within his reach. This relative ease in buying modern art was certainly a major factor in his continued activity as a collector, and he particularly enjoyed direct contact with the artists themselves in the course of making these purchases. For example, when Lucie Valore (Mme Maurice Utrillo) came to New York in 1958, armed with her own work and paintings by her late husband, Mr. Lehman made a point of meeting with her and selecting examples by both artists, as well as paintings and drawings by Utrillo's mother, Suzanne Valadon, creating a "family collection." Lehman surely knew that the paintings by Valore were not highly accomplished, but he relished making her acquaintance and listening to her stories (he was fluent in French). Besides, the works were inexpensive, and he had many places in which to put them—vacation homes, guest bedrooms, stairwells, and occasionally even closets. The wealth of contradictory accounts surrounding his acquisition of Dalí's bizarre copy of Vermeer's *Lacemaker* are intriguing—including the story of Robert Lehman's commission of the painting and his ultimate disappointment in the result.

One can say, however, that Lehman's taste in nineteenth-century art was both excellent and, in a way, conventional. For example, the great portrait by Ingres is an iconic image of that master's icily erotic classical style. There is a predictable yet wonderful group of small easel paintings by the masters of the Barbizon School, as well as several major Salon-scale Barbizon landscapes in the collection—among them, an early masterpiece by Henri-Joseph Harpignies. Lehman's assortment of Impressionist works, although less extensive than the holdings of other New York collectors, is nevertheless exemplary and features some unusual pictures, such as a marvelous painting by Armand Guillaumin from the 1870s. Post-Impressionist highlights of the collection include a very fine Cézanne landscape, major paintings by Seurat and by Signac, an arresting double portrait by Vincent van Gogh, and an unfinished Tahitian painting by Gauguin. The authorship of the Gauguin work has been doubted by several art historians because of the condition of the paper-on-canvas but has been accepted as autograph by Paul Hayes Tucker in this volume. To the list of these superlative pictures one might add the superb Nabi scenes by Vuillard that together present a summary of the career of this great artist.

Lehman relied on his instincts rather than on any expert adviser in Modernism, which perhaps explains the fact that the idiosyncratic aspects of his collection all belong to the twentieth century. He owned major works by Matisse, Utrillo, Rouault, Vuillard, Bonnard, and Balthus, but avoided Cubist paintings (the exceptions here are minor—the self-portrait by Jacques Villon and canvases by Armand Sinko that reveal a Cubist influence). He neglected the Surrealists (aside from the one Dalí), and it would seem that he turned his back on abstraction altogether—although he did acquire a painting by Pierre Alechinsky from the early 1960s in 1965. Thus, one would not expect to encounter a Neoplastic canvas by Piet Mondrian or a purely abstract composition by Wassily Kandinsky in the collection, although Lehman could easily have afforded either, and they were in ample supply. Lehman concentrated on the art of the School of Paris and the various genres of decorative, colorful painting to which it gave rise.

While Robert Lehman was not as adventurous in acquiring boldly Modernist art as many of his collector friends and acquaintances, his twentieth-century

paintings show that he remained open to the possibilities of discovering new artists and their works within the stylistic parameters of the School of Paris. For Lehman, modern art was about joy, sensual delight, nostalgia, and personal friendships and associations. Like Stephen C. Clark, he never acquired works by Jackson Pollock or Barnett Newman, thus allowing younger collectors the opportunity to define the new territory they charted.

Instead, Lehman contented himself with purchasing art that came mostly from Paris, even if the creations of artists of his own city—New York—surpassed it both in boldness and invention. Thus, his holdings of nineteenth-century art easily rival the acquisitions of other important collectors of his day, but the examples of twentieth-century art that he owned can be described merely as safe and aesthetically unchallenging.

Nonetheless, as this volume goes to press, six of the artists represented in the Lehman Collection are alive today—Pierre Alechinsky (born 1927), André Brasilier and Samuel Sánchez (both born 1929), Paul Ambille (born 1930), Armand Sinko (born 1934), and Pepe Romero (born 1944). The authors of the present catalogue, who have studied those artists' careers and works of art have learned a great deal in the process. Natalie H. Lee exchanged informative and often moving correspondence with the wife of Pepe Romero—the great guitarist also enjoys painting, and his early effort, in the Lehman Collection, dates to Romero's elementary school years in California—and with the Puerto Rican artist Samuel Sánchez, who currently lives in Chicago. The details that emerged during our research on other, still less well-known artists encouraged us to look again at their works.

Most viewers can readily enjoy paintings by Matisse, Utrillo, Rouault, and Balthus, but they may be less certain of how to respond to those pictures by the many virtually unknown artists in the Lehman Collection. Perhaps this publication will help us all to rethink our opinions of what constitutes a work of "modern art." For example, who would imagine that a painting by one of the most interesting Modernist artists in India, D. G. Kulkarni (DIZI), would be found not at New York's Asia Society but in the Robert Lehman Collection? Likewise, students of modern Brazilian painting may hardly guess that three masterpieces by Vicente do Rego Monteiro may be found in the vaults in the Lehman Wing at The Metropolitan Museum of Art. The authors of this catalogue have enjoyed a voyage of rich discovery, and we suspect that the reader will as well.

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NOTE TO THE READER

The dimensions of the paintings are given in inches and centimeters, with the height preceding the width. Exhibitions and references are cited in abbreviated form in each entry and appear in full in the Bibliography.

CATALOGUE

Jean-Auguste-Dominique Ingres

(Montauban 1780–Paris 1867)

Jean-Auguste-Dominique Ingres, who was born into an artistic family, received his early training from his father. Later, he attended the Académie Royale des Beaux-Arts in nearby Toulouse before relocating to Paris in 1797 to study with Jacques-Louis David. In Paris, Ingres joined forces with the rebellious classicist artists known as "Les Barbues" (The Bearded Ones), who showed their work in outdoor stalls on the Île de la Cité. He exhibited at the Salon from 1801, when he won the Grand Prix, but did not go to Rome until 1806. However, even by that date, he enjoyed a reputation as a portrait painter, having submitted three portraits of members of the Rivière family to the Salon of 1806. By combining psychological insight with technical skill, Ingres gained a following, and the commissions he received for portrait drawings and paintings provided him with a steady income. Throughout his long and productive life he also devoted himself to teaching, and he served as the director of the Académie de France in Rome between 1834 and 1840.

Although Ingres was the leading French exponent of the classical style in nineteenth-century France, his work transcends a strictly classical idiom—despite such examples as The Apotheosis of Homer *(1827), commissioned for a ceiling in the Louvre. He was drawn to themes popularized by French and Spanish Renaissance art, which he rendered in a so-called Troubadour style evocative of medieval miniatures, and his fascination with erotic Orientalist subjects echoes that of his archrival, Eugène Delacroix. Indeed, many of Ingres's experiments with color and form are more closely related to Italian Mannerism than to the sober compositions of his teacher, David; these experiments, in various genres, contributed to the controversy surrounding Ingres's reputation. It was not until 1855, when his work was exhibited with that of Delacroix in the Exposition Universelle in Paris, that he became world famous; by the time of his death in 1867 at the age of eighty-six, his legacy was assured. Ingres would come to be admired by many artists, including Degas, who collected his paintings and drawings, and even by Matisse, who is said to have preferred Ingres's portrait of* Madame de Senonnes *(Musée des Beaux-Arts, Nantes) to all the master's other works. The Louvre remains the definitive repository of Ingres's finest work.* *RB*

Jean-Auguste-Dominique Ingres

1. *Aretino in the Studio of Tintoretto*, 1848

1975.1.185
Oil on canvas, 17³⁄₈ × 14¹⁄₈ in. (44.1 × 35.9 cm)
Signed and dated (lower left): *Ingres 1848·*

PROVENANCE: Marcotte Genlis,[1] Paris, by 1855; Marcotte Genlis sale, Hôtel Drouot, Paris, February 17–18, 1868, lot 20; Marcotte de Quivières;[2] Marcotte de Quivières sale [M. M. . . . de Q. . . . sale], Hôtel Drouot, Paris, April 24, 1875, lot 12; Untitled sale, June 12, 1900, lot 24;[3] Bessonneau d'Angers collection,[4] by 1928; Bessonneau d'Angers sale, Galerie Charpentier, Paris, June 15, 1954, lot 46; acquired by Robert Lehman, New York, 1954.

EXHIBITED: Paris 1855, no. 3362; Paris 1911b, no. 49; Antwerp 1937, no. 132; Paris 1954; Cincinnati 1959, no. 141; New York 1961, no. 16; Houston 1965, no. 20; New York 1988–89; New York 1994a, no. 40.

LITERATURE: Blanc 1870, p. 233; Delaborde 1870, no. 61, p. 228; Lapauze 1901, pp. 235, 249; Lapauze 1911, pp. 188, 403, ill.; Hourticq 1928, p. 92, ill.; Malingue 1943, ill. p. 50; Unsigned 1954, pp. 22–27, ill. p. 23; G. Wildenstein 1956, no. 253, p. 216, fig. 158, p. 217; Radius and Camesasca 1968, no. 84 b, p. 97, ill.; Baetjer 1980, vol. 1, p. 90, vol. 3, p. 544, ill.; Louisville–Fort Worth 1983–84, pp. 23, 240, 247–48, 251; Anderson 1984, pp. 276–77, fig. 2; Baetjer 1995, p. 401, ill.; New Orleans–New York–Cincinnati 1996–97, cited under no. 36, p. 260.

Tintoretto stands in the middle of the scene wearing traditional sixteenth-century attire—a ruffled collar, three-quarter-length cape, breeches, and white silk stockings equipped with leather soles. The painter's right leg is firmly planted on the floor, and his left leg rests on the corner of a simple wood footstool. In his right hand he grasps a long-barreled pistol, while he reaches out his left hand to touch Pietro Aretino (1492–1556). Tintoretto's stern face, seen in profile, underscores his aggressive gestures.

Aretino reacts to Tintoretto with outstretched arms, turning his palms upward to reveal his expressive fingers. Leaning slightly backward, he tilts his head and raises his eyes toward the light entering the room from the right. In pose and attitude, he recalls images of Saint Francis receiving the stigmata. His floor-length, ermine-lined cloak, while reminiscent of saintly robes, is distinctly secular and exceedingly grand. Tied above the waist with a tightly knotted cord that is frayed at the ends, the weighty garment makes him appear distinguished while lending an air of gravity to the scene.

That something is awry is evident from other elements in the picture: the silk-lined hat that Aretino has dropped at his feet; the gloves draped over the arm of the chair, which hang down like severed limbs; and the woman (Tintoretto's daughter, Marietta) who appears in the doorway in the background unbeknownst to either man. Tintoretto has not begun work on the canvas at the right, although the maulstick that he would have used to steady his hand rests against it. The position of the tool parallels the ermine edge of Aretino's cloak and the raised pistol that the artist wields, subtly linking the man, the canvas, and the gun. Ingres draws further attention to the blank canvas—a metaphor, perhaps, for the unfolding story he is depicting—by juxtaposing it with a larger picture behind it, which is only partially complete but represents Tintoretto's *Marriage at Cana*.[5] The female figure in the lower section of this biblical scene appears to lean toward Tintoretto, thus emphasizing his role as Ingres's protagonist. The overdoor ornament in the background, with its volute and cartouche, is an artful addition to the scene that punctuates it like a raised eyebrow or a horizontal exclamation point.

The episode Ingres depicts derives from Carlo Ridolfi's *Life of Tintoretto*, first published in Venice in 1642 and later included in volume two of Ridolfi's *Lives of the Venetian Painters* (*Le Maraviglie dell'arte ovvero le vite degli illustri pittori veneti e dello stato*), of 1648. Pietro Aretino was one of the most celebrated literary figures of the sixteenth century. A popular satirist, art critic, pamphleteer, dramatist, and poet, he enjoyed the patronage of some of the most powerful personalities of his day, including various popes and members of the Medici and Gonzaga families. He was also a friend to many artists, including Titian and Tintoretto, although his relationship with the latter began only after the incident seen in Ingres's picture: Aretino had cast aspersions on Tintoretto's abilities as a painter, and one day in Venice—where both men lived—he encountered the artist, who invited him to pose for a portrait. The writer agreed and accompanied Tintoretto to his house. Once Aretino was seated, Tintoretto drew a dagger from under his cloak, feigned fury, and approached the frightened critic, who feared that the painter was about to exercise his revenge. Tintoretto claimed he intended only to take Aretino's measurements, the dagger being a yardstick-like device (Aretino was two-and-a-half "daggers" tall). Purportedly, the two had a good laugh and became fast friends.

Ingres chose to render the critical moment when Aretino believes his life is at stake—which explains his martyr-like pose and the blank canvas that perhaps suggests he is about to meet his death. According to legend, Ingres substituted a pistol for the knife because the French version of Ridolfi's text translated the Italian *pistolese* (dagger) as *pistolet*, which, in Middle French, can mean either "small dagger" or "small firearm." While Ingres took liberties with Tintoretto's huge canvas, reducing it from a monumental 4.5 by 5.6 meters to a more manageable size, he was surprisingly careful with such details as Tintoretto's costume, which is based on sixteenth-century designs,[6] as is Tintoretto's weapon, a wheel-lock pistol, or carbine, of 1550–90. The overdoor decoration derives from Sebastiano Serlio's eight-volume *Tutte l'opere d'architettura* (*On Architecture*), published between 1537 and 1575; Serlio, a contemporary of Ingres's protagonists, lived and worked in Venice from 1527 to 1540. Ingres based his depiction of Aretino on a portrait by Titian in the Louvre, which at the time, was thought to represent the writer (fig. 1),[7] and his likeness of Tintoretto on the latter's self-portrait, of 1589, also in the Louvre (fig. 2).[8]

Ingres's embrace of realism, often associated even more with the work of such painters as Gustave Courbet, was partly the product of the artist's early training with Jacques-Louis David from 1797 to 1801. David, renowned for his commitment to mimetism, instilled in his students a similar allegiance to the visual world, and Ingres became his most prized pupil. From the first, Ingres set out to maximize the illusionistic potential of painting, in imitation not only of his mentor but also of the sixteenth- and seventeenth-century Northern artists whose style and skill he greatly admired. Ingres's interest in verisimilitude also led him back to Late Medieval art, which contained the seeds of Western illusionism, an influence that is particularly evident in his depictions of the human form.

The Lehman painting presents a scene of unassailable veracity. Not only is every element crisply delineated, creating the impression of a perfectly manicured setting, but light and color are so evenly distributed and so carefully

Figure 1. Titian (Tiziano Vecellio). *Portrait of a Gentleman*, about 1520–22. Oil on canvas. Musée du Louvre, Paris (Inv. 756)

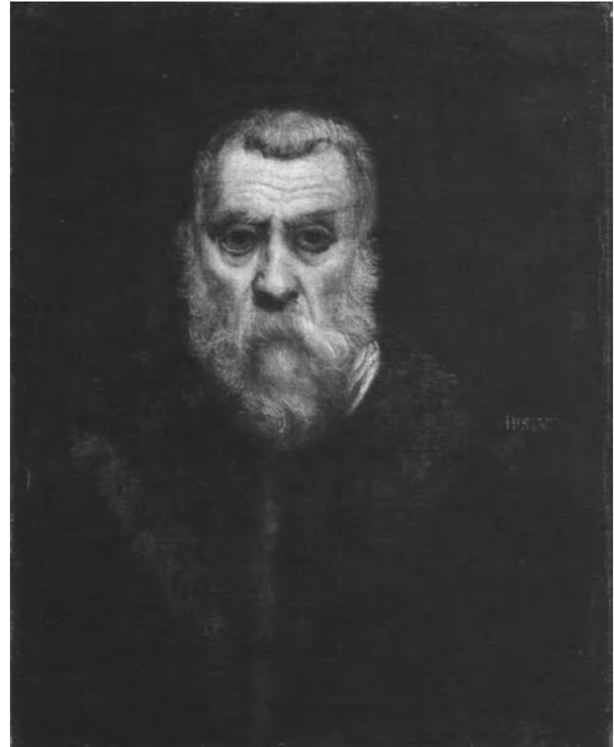


Figure 2. Tintoretto (Jacopo Robusti). *Self-portrait*, 1589. Oil on canvas. Musée du Louvre, Paris (Inv. 572)

graded that the viewer seems on the threshold of an actual environment—not a painted one.

This trompe l'oeil effect is largely achieved by Ingres's remarkable control of the brush. The paint appears to cling mysteriously to the picture surface, which displays virtually no trace of the artist's hand. Reinforcing this aura of mystery is the sense of movement he establishes in the scene in the progression from the blank canvas on the right, to the partially completed one at the center, to the finished and framed painting on the wall in the background—appropriately, of a male figure not unlike Aretino—which Tintoretto's pistol looks as if it is overlapping. By choosing to depict Tintoretto's *Marriage at Cana*, Ingres is perhaps likening himself to Christ, whose miracle of changing water into wine he is equating with his own ability to employ the tools of his trade to endow reality with beauty and refinement.

Ingres was often criticized for selecting minor historical events as subjects or for representing more important themes on small canvases. Most of his contemporaries conceived of history painting as the compilation of great events, to be rendered on a scale commensurate with their significance. Ingres was concerned more with subjects of human interest, painted on supports that could be held in the hand and enjoyed for their intimate scale, like the Lehman picture. He also had a special affection for scenes from the lives of artists, completing at least half of the dozen paintings he planned based on aspects of Raphael's life and work. He also made three painted versions of the death of Leonardo, as well as various finished drawings of the event.

Ingres's predilection for such scenes not only directly challenged the customary subject matter chosen by his fellow painters but also underscored his lifelong fascination with art itself as a preferred theme. This is evident in the Lehman picture, both in its studio setting and in the prominence Ingres gave to Tintoretto's canvases, celebrating that artist's reputation and his triumph over a critic.

As Francis Haskell's 1971 article "The Old Masters in Nineteenth-Century French Painting" makes clear, Ingres's choice of such subjects was hardly unique. Paintings that dealt with the lives of artists became exceptionally popular in the early nineteenth century, beginning with Napoléon I's purchase of the *Honors Rendered to Raphael on His Deathbed* (Allen Memorial Art Museum, Oberlin, Ohio) by Pierre-Nolasque Bergeret (1782–1863), which was exhibited at the Salon of 1806.[9] Haskell regards this interest in specific artists as part of

Figure 3. Jean-Auguste-Dominique Ingres. *Aretino in the Studio of Tintoretto*, 1815. Oil on wood. Private collection, New York

Figure 4. Jean-Auguste-Dominique Ingres. Study for *Aretino in the Studio of Tintoretto* (detail). Pencil and watercolor on paper. Musée Bonnat, Bayonne (NI 961)

a broader focus on historicism, reflecting nineteenth-century tastes and social and intellectual attitudes. He traces the appeal of the theme to the potential reward it would afford of being "touched by the spirit of these great men,"[10] and he emphasizes the power of such works to reinforce, often through anecdote, artists and their universal, human qualities.

Ingres's paintings of artists are distinguished from those by his peers not only in their miniaturist-like perfection but also in their distinctly autobiographical overtones. The Lehman picture is no exception, as Ingres spent much of his career competing with Eugène Delacroix, as Tintoretto did with Titian. Ingres constantly strove to maintain his standing among all of his contemporaries, particularly art critics, who, during the first two decades of his career, subjected him to continual reproach even as they hailed him as an artist of undeniable accomplishment. One can imagine that Ingres would have admired Tintoretto's aggressive defense of his talents and his attempts at influencing a critic's opinion, even if it meant pretending to inflict physical harm.

Ultimately, Ingres, like Tintoretto, overcame his detractors. In 1825, twenty-five years after first publicly exhibiting his work, he was elected a member of the Académie des Beaux-Arts; in 1829, he became a professor at the École Nationale Supérieure des Beaux-Arts; in 1832, he was named its vice president and two years later its director—a post he relinquished in 1835 to assume the directorship of the Académie de France in Rome. Twenty years later, he was made a *grand officier* of the Legion of Honor.

Ingres owed much of his eventual success to the growing number of collectors in France and Italy who admired his technical prowess and shared his interest in making history more accessible. This was also the case with Tintoretto and Aretino, who each sought to present historical subjects in an easily readable form and religious events in familiar settings, with a distinctly secular flavor. Aretino, in particular, gained widespread fame for his highly personalized versions of such sacred texts as the Book of Genesis, the Psalms, the Life of the Virgin, and the Life of Saint Thomas Aquinas. His "modern" approach, as Jaynie Anderson has observed, like that of Ingres, "may be said to consist in understanding how much of the past did not correspond to the age in which he lived, and [in developing] a form of religious imagery that was popular, easily comprehensible, and free from

the pedantry of theological commentary."[11] Although it may have been less apparent to Ingres, Aretino also derived inspiration from painters, basing his "stylistic vocabulary" on what artists such as Titian had devised. In addition, he continually supported "the artist's right to invent his own subject matter"—a privilege that Ingres claimed was paramount.[12]

The Lehman canvas is a prime example of these changes in taste, as it is a variation on an 1815 painting by Ingres, depicting the same story, for an unknown patron (fig. 3). Thirty-three years later, in 1848, Marie-Jean-Baptiste-Joseph Marcotte Genlis, the brother of Ingres's loyal friend and benefactor, Charles Marcotte d'Argenteuil, commissioned the Lehman picture. It remained in his collection until its sale in 1868.

Ingres may still have had access to the first version when he embarked on this new commission. It was one of his entries in the Salon of 1824, and was included in two exhibitions of his work: the first at the Galerie Lebrun in 1829, the second at the Salon du Cercle des Arts in 1839 or 1840.[13] Even if the original were unavailable, Ingres had wisely preserved several preparatory drawings: a small but highly finished watercolor (fig. 4), a nude study of Aretino (fig. 5), and a compositional drawing, which appears to have been traced from the final image and, although slightly smaller, is very close to the original panel (fig. 6).

Comparison of the two paintings reveals that Ingres did not merely duplicate the 1815 version but attempted to improve on it—as he did with other works from midcentury onward. Aretino now wears a darker, more somber houppelande,[14] closer in color to Tintoretto's, which makes the distinction between the figures subtler. The belt in the first version is replaced by a cord, and the multiple folds of the garment have been softened to accommodate the ermine trim and Aretino's noose-like chain, which emphasize his facial expression. The cloak now covers his right foot, which formerly was distractingly exposed. The chair is simpler in design,[15] as are Tintoretto's breeches and Aretino's hat. The gloves, too, are more effectively depicted in the Lehman version, as is the woman in the background, who now stands in a lit doorway. The stool, on the right in the Lehman painting, does not touch the step-like base of the easel in the middle ground, while the chalk resting on the cushion is separated from the maulstick and points out of the picture on a more acute angle—changes that endow these objects with greater visual significance.

Perhaps the most important difference is in the portrayal of Aretino, who is shown at a much more dramatic

Figure 5. Jean-Auguste-Dominique Ingres. Study for *Aretino in an Armchair*, about 1848. Graphite on paper. Musée Ingres, Montauban (867.1172)

Figure 6. Jean-Auguste-Dominique Ingres. *Aretino in the Studio of Tintoretto*. Graphite on paper. Musée Ingres, Montauban (867.1157)

moment and appears more resigned to his fictive fate. In the first version, he is visibly surprised and stands erect, as if he were being measured by the painter, who holds his pistol in a more vertical position, as he touches the writer's torso with his left hand. In the Lehman version, Tintoretto has just approached Aretino, his left hand outstretched and his right hand holding the gun farther from his supposed victim, so that the weapon looks more threatening. The (as yet unidentified) portrait that Ingres added to the background of the Lehman version introduces another witness to the scene, recalling the royal patrons reflected in the mirror in Velázquez's great work *Las Meninas* (fig. 7),[16] in the same way that the backlit figure of Tintoretto's daughter in the passageway in the Lehman picture echoes the figure of the Spanish queen's quartermaster silhouetted in the doorway in the Velázquez painting. Ingres reorients the composition of Tintoretto's *Marriage at Cana*, which occupies the middle ground of the Lehman picture, so that the woman serving food at the wedding leans into the present scene, heightening Tintoretto's actions.

That Ingres selected the scene of Christ's first miracle, at the wedding in Cana, is especially noteworthy, as Aretino probably felt that only divine intervention could save his life. Many artists had painted variations of the marriage scene, including Tintoretto's fellow Venetian Paolo Veronese, whose monumental canvas at the Louvre was surely known and admired by Ingres. However, the appeal for Ingres of Tintoretto's painting was its disregard for tradition and its emphasis on the secular aspects of the biblical story.

The Lehman painting is approximately one inch larger in height and in width than the 1815 original, and the forms are correspondingly larger as well. Yet, both versions were conceived and executed as pendants to another scene based on an event in the life of the sixteenth-century writer, *Aretino and the Envoy of Charles V* (fig. 8).

Why these subjects were paired is unclear, although, as Nadia Tscherny suggests, it may well be that the pendant to the scene of Aretino in the studio of Tintoretto was meant to demonstrate "the fear that Aretino could arouse even in the most powerful men,"[17] for Aretino "is depicted receiving an envoy from the Holy Roman Emperor Charles V who has sent a gold chain to insure the malicious satirist's silence regarding [the emperor's] recently failed conquest of North Africa . . . [underscoring] the impression of Tintoretto's bravery in confronting [the writer]."[18] Also implied is that while the pen may be mightier than the sword, the artist can make the writer quiver. Ingres's decision to reprise these scenes

Figure 7. Diego Rodríguez de Silva y Velázquez. *Las Meninas*, about 1656. Oil on canvas. Museo Nacional del Prado, Madrid. Royal Collection (P01174)

Figure 8. Jean-Auguste-Dominique Ingres. *Aretino and the Envoy of Charles V*, 1848. Oil on wood. Whereabouts unknown

was completely in character: he made multiple paintings in oil of almost every one of his important pictures, as Marjorie Cohn has demonstrated, including seven versions of *Paolo and Francesca* and five each of *Raphael and the Fornarina* and *Antiochus and Stratonice*.[19] Pierre Angrand has identified as many as nineteen versions of Ingres's portrait of the duc d'Orléans.[20] Aesthetic improvements were a veritable obsession for Ingres, which he asserted unequivocally in 1859: "Here is my reason [for making replicas]: most of these works, which I love because of their subjects, seem to me worth the trouble to make them better, in repeating or retouching them."[21] As Cohn has pointed out, throughout his career Ingres "could always imagine [his chosen subject] anew, renewed."[22]

His interest in capitalizing on popular images by making replicas also was motivated by material considerations, and he was not above endorsing print reproductions of his paintings. For example, he negotiated a contract for twenty-four thousand francs for the rights to make lithographs of his *Grande Odalisque* only six years after he had sold the painting for a mere twelve hundred francs.[23] In the 1820s and early 1830s, he hired engravers to produce prints after his works, including line drawings he had made after some of his paintings. This venture resulted in a book of 102 plates (etchings on steel) issued by Achille Réveil in November 1851.[24] Money clearly was important to Ingres not only as a validation of his status—given his circle of clients, who came largely from the aristocracy—but also because it allowed him to live well, after the difficulties he had had selling his paintings earlier on.

Above all, it was his reputation as an artist that he wanted to reinforce. The better known his work was by the public, whether in painted replicas or reproductions, the more his talents would be appreciated. In addition, he believed that students could learn from simple line engravings of his work, just as he had profited from prints and tracings of the art of his predecessors. As Cohn suggests, the latter were "not only utilitarian prototypes but also . . . almost magical talismans," which, according to Ingres, "support our taste . . . help us comprehend new things and . . . guard us against seductions."[25] Replicas gave him an opportunity to improve on the originals, thus advancing his standing. "Should an artist hope to leave a name to posterity," he wrote in 1859, "then he could never do enough to render his works more beautiful."[26] He did recognize that his strategy had a disadvantage as well, acknowledging that critics already had "observed . . . perhaps with justice, that I reproduce my own compositions too often."[27] Yet, he was obsessed by what Cohn describes as the "pursuit of perfection," regardless of whether the replicas might sell.

Collectors, however, often wanted to own an original painting, not one based on a preexisting work. Such was the case with the Aretino pendants, according to the painter Ary Scheffer, whose cousin from Rotterdam saw the two paintings in Paris in 1848 and wanted to purchase them. When he returned home, the cousin received a letter from Scheffer informing him that Ingres had painted the scenes more than once, with serious consequences. "As for the two paintings by M. Ingres about which I spoke to you, I am not at all interested in them further. M. Ingres has repeated these paintings three times and at this moment he is making them again, for the fourth time. As I know what they think in Holland of all these repetitions, I have taken another tack and have asked Ingres to let me know the first time that he has a little original painting to sell."[28]

For critics of Ingres's work, the repetitions provided an additional rationale for their invectives. Reviewing the master's retrospective exhibition in 1855, Théophile Silvestre dismissed the forty paintings on view as evidence of his "sterility. . . . M. Ingres has passed his life as much in repeating the same forms . . . as in insidiously combining the most famous traditional types with the living models. . . . And how unscrupulously he pillages statues, reliefs, engraved gems, antique cameos, frescos, vases, antique implements, paintings, prints, mosaics, and Italian tombs!"[29]

While Silvestre was correct to point out Ingres's reliance on multiple sources from the art of the past, his diatribe conveniently overlooked the historical roots of Ingres's practice. Most artists, beginning in the Renaissance, copied or produced variants of their work, or employed studio assistants to carry out the task; even Jacques-Louis David's famous *Oath of the Horatii* exists in a reduced version executed by his studio. Then—as now—the practice of creating variations raises the thorny problem of what constitutes an original, of value, and what is a copy, produced for an unenlightened public. Perhaps Ingres's passion for painting replicas and his forthrightness in expanding his market and spreading his name should be considered simply as indications of his modernism, presaging the agendas of artists today.

PT

NOTES

1. Marie-Jean-Baptiste-Joseph Marcotte Genlis (1781–1867) followed the example not only of his uncle Charles-Nicolas Duclos-Dufresnoy but also of his brother Charles Marcotte d'Argenteuil (1773–1864), Ingres's foremost patron, whom

he visited in Paris from his home in Mézières. Marcotte Genlis amassed a substantial collection, from which 139 objects were sold at auction in February 1868 soon after his death in 1867, including replicas of Ingres's *Paolo and Francesca*, *Raphael and the Fornarina*, and a study for *The Martyrdom of Saint Symphorian*, as well as reduced versions of the *Venus Anadyomene* and *La Source*, which he donated to the Louvre. Ingres also did two portraits of him in pencil, which remained in the family. See Ternois 1999, p. 31; Naef 1958, p. 339.

2. Marcotte de Quivières was another brother, whose name derives from the family properties (see Naef 1958, p. 336 and n. 1).
3. See G. Wildenstein 1956, no. 253, p. 216.
4. Charles Bessonneau was a wealthy industrialist from Angers, who, between 1880 and 1920, assembled an important art collection. Paintings by Corot (cat. no. 4), Dupré (cat. no. 6), and Harpignies (cat. no. 11) now in the Lehman Collection also once belonged to Bessonneau d'Angers.
5. Now in the sacristy of Santa Maria della Salute in Venice, the picture was painted in 1561 for the Refettorio dei Crociferi, Venice.
6. Tintoretto's collar and black cape reflect the influence of Spanish fashions in Italy toward the middle of the sixteenth century, according to Lourdes Font and Michele Majer, "*La Quatrième Unité*: Costume and Fashion in *Genre Historique* Painting," in New Orleans–New York–Cincinnati 1996–97, p. 209.
7. That portrait by Titian, of about 1520–22, is now known simply as *Portrait of a Gentleman.* Titian did paint two portraits of Aretino: one, dating to 1545, is in the Palazzo Pitti, Florence; the other, in The Frick Collection, New York, is from 1548.
8. Tintoretto's self-portrait, of 1589 (Musée du Louvre, Paris; Inv. 572 G/AR [possibly once owned by Louis XIV]), was probably Ingres's model, although it is a frontal view and shows the Italian artist as a considerably older man. However, the beard and the deeply receding hairline, as depicted by Ingres, were among the physical characteristics of the younger Tintoretto, as evidenced by two self-portraits, of about 1548 (Victoria and Albert Museum, London, and Philadelphia Museum of Art).
9. Haskell 1971, p. 58. In fact, Bergeret and Alexandre-Évariste Fragonard (1780–1850) were among the contemporaries of Ingres who also depicted the episode of Aretino in the studio of Tintoretto. See New Orleans–New York–Cincinnati 1996–97, no. 1, fig. 115, no. 23, fig. 131.
10. Haskell 1971, p. 80.
11. Anderson 1984, pp. 277–78.
12. Ibid., p. 277.
13. New Orleans–New York–Cincinnati 1996–97, p. 260.
14. According to Font and Majer, in New Orleans–New York–Cincinnati 1996–97, p. 209, Aretino's costume (in both versions of the painting) consists of a fifteenth-century houppelande "presumably worn as a ceremonial garment appropriate for a portrait." In their note 67, Font and Majer point out that "similar ceremonial *houppelandes* are seen in Titian's *Portrait of the Vendramin Family* (The National Gallery, London)." Indeed, in Tintoretto's paintings a number of figures wear this ceremonial garment (see, for example, the 1550 portrait of the procurator Jacopo Soranzo in the Gallerie dell'Accademia, Venice).
15. Font and Majer (in New Orleans–New York–Cincinnati 1996–97, p. 223) remark that in the 1815 painting "the armchair is a mixture of different elements and periods, its studded and tasseled material and armrest are Louis XIII, but the arm stump is early nineteenth century, curving into the seat, while the stool is vaguely Medieval." The armchair in the Lehman version is covered in the same studded and tasseled red material (which can, in fact, be found in paintings of chairs from Tintoretto's day), but the curving elements of the armrest and stump, as well as the legs, have been simplified: the more primitive design includes flat armrests above turned posts and sled feet uniting the front and back legs at floor level.
16. Velázquez's *Las Meninas* entered the Museo Nacional del Prado in Madrid in 1819, four years after Ingres painted the first version of *Aretino in the Studio of Tintoretto* and twenty-nine years before he painted the Lehman version. Coincidentally, one of the masterpieces by Tintoretto (*Christ Washing the Feet of the Apostles,* of 1547, installed in the Escorial in 1649 and now in the Prado) that Velázquez brought to the Spanish royal collection is thought to have had a powerful influence on the latter's *Las Meninas* (see Paul Barolsky, "A Source for *Las Meninas,*" *Source: Notes in the History of Art* 10 [1991], pp. 22–25; see also Miguel Falomir Faus, *Una Obra maestro restaurada: El lavatorio de Jacopo Tintoretto* [Madrid, 2000]).
17. Tscherny, in New Orleans–New York–Cincinnati 1996–97, p. 154.
18. Ibid.
19. See Louisville–Fort Worth 1983–84, especially Cohn, "Introduction: In Pursuit of Perfection," pp. 8–32, and "J.-A.-D. Ingres, 'Peintre d'Histoire,' Index of the Historical Works," pp. 240–45.
20. Angrand 1968, p. 194, cited in London–Washington, D.C.–New York 1999–2000, pp. 392, 393 n. 31.
21. Louisville–Fort Worth 1983–84, p. 11 and n. 18, p. 32 (Ingres, quoted in Delaborde 1870, p. 108).
22. Cohn, in Louisville–Fort Worth 1983–84, p. 11.
23. Ibid., p. 20.
24. Ibid., p. 23.
25. Ibid., pp. 20, 33 n. 60 (Ingres, quoted in Delaborde 1870, p. 121).
26. Ibid., pp. 11, 32 n. 18 (Ingres, quoted in Delaborde 1870, p. 108).
27. Ibid., pp. 11, 32 n. 17 (Ingres, quoted in Delaborde 1870, p. 108).
28. Ary Scheffer, quoted in New Orleans–New York–Cincinnati 1996–97, p. 154 n. 4 (from Léo Ewals, "Ary Scheffer entre Ingres et Delacroix," in *Ingres et son influence* [Montauban, 1980], pp. 23–24); quoted also in Louisville–Fort Worth 1983–84, pp. 23–24, 33 n. 75.
29. Théophile Silvestre, quoted in Louisville–Fort Worth 1983–84, p. 10 (see also p. 32 n. 8, citing the quotation from Silvestre in Courthion 1947–48, p. 48).

Jean-Auguste-Dominique Ingres

2. *Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn* (1825–1860), *Princesse de Broglie*, 1851–53

1975.1.186
Oil on canvas, 47¾ × 35¾ in. (121.3 × 90.8 cm)
Signed and dated (left of center): J. INGRES, Pit 1853
Coat of arms (upper right): of the Broglie family

PROVENANCE: Albert, Prince de Broglie, 1853; by descent, to the subsequent ducs de Broglie; purchased, through Wildenstein & Co., Inc., by Robert Lehman, New York, January 1958.

EXHIBITED: The artist's studio, Paris, December 1854; Paris 1855, no. 3367; Paris 1867, no. 436; Paris 1885, no. 152; Paris 1900, no. 370; Paris 1911b, no. 53; Paris 1934b, no. 7; Paris 1935, no. 284; London 1936c, no. 3; New York 1962b; New York 1986; New York 1988–89; London–Washington, D.C.–New York 1999–2000, no. 145 (as *Princesse Albert de Broglie, née Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn*); Paris 2006b, no. 162, colorpl.

LITERATURE: Unsigned (A. de G.) 1854; About 1855, p. 134; de Belloy 1855; Du Camp 1855, p. 83; Gautier 1855, pp. 165–66; Lacroix 1855, p. 207; Mantz 1855, p. 224; Nadar 1855; Perrier 1855, p. 45; Petroz 1855; Ponroy 1855, pp. 143–44; Unsigned 1855; T. Silvestre 1856, p. 45; *Visites et études* 1856, p. 116; Nadar 1857, p. 68; Cantaloube 1867, p. 532; Merson and Bellier de la Chavignerie 1867, pp. 23, 119; Blanc 1867–68, pt. 7 (June 1, 1868), p. 537; Blanc 1870, pp. 168, 233; Delaborde 1870, no. 112, pp. 246–47; Lapauze 1901, vol. 1, pp. 236 (fol. 66, *Cahier* IX), 250 (folios 22–27, *Cahier* X); Momméja 1904, p. 103; Lapauze 1910, p. 328; Lapauze 1911, pp. 9, 440, 455, 457, 463–65, 526, ill. p. 459; Ingres 1913, ill. p. 14; Bissière 1921, ill. p. 268; Fröhlich-Bum 1924, p. 51, pl. 62; Parker 1926, p. 30, ill.; Hourticq 1928, p. 103, ill.; Davies 1934, p. 241, ill.; de Laprade 1934, p. 1, ill.; Sterling 1934, ill.; Waldemar-George 1934, p. 194, ills. p. 193, opp. p. 226; Laver 1937, pl. 7 opp. p. 11; Pach 1939, ill. opp. p. 226; Malingue 1943, p. 123, ill. p. 54; Cassou 1947, pl. 20; Bertram 1949, pl. 36; Roger-Marx 1949, pl. 46; Scheffler 1949, no. 46, p. 23, pl. 46, p. 31; Alazard 1950, pp. 105–7, pl. 96; G. Wildenstein 1956, no. 272, p. 221, pl. 98; Mongan 1957, p. 4; Mongan 1958; Ternois 1958, p. 20; Unsigned 1958b, ill.; Garrisson 1965, pp. 10–11; Rosenblum 1967, pp. 158–59, colorpl. 44; Radius and Camesasca 1968, no. 150, p. 114, ill.; Levey 1969, colorpl. p. 46; K. Clark 1970, no. 357, p. 305, colorpl. 68; K. Clark 1971, pp. 360–61, fig. 15, p. 365; Davidson 1972, p. 459, ill.; Naef 1973, pp. 23–24; Szabo 1975, p. 91, colorpl. 83, color detail; Hauptman 1977, pp. 122–23, fig. 6; Whiteley 1977, p. 78, pl. 59; Naef 1977–80, vol. 3 (1979), pp. 426–30; Baetjer 1980, vol. 1, p. 90, vol. 3, ill. p. 544; Hibbard 1980, pp. 396, 426–27, colorpl. 731; Picon 1980, pp. 32, 109, colorpl. 93; Ternois 1980, pp. 103, 154, 155, color ill.; Kimmelman 1988; Madoff 1989, ill. cover, p. 106; Zanni 1990, no. 101, color ill.; Brilliant 1991, pp. 108–9, pl. 47; Michel, Prince of Greece 1992, p. 81, ill.; Baetjer 1995, p. 400, ill.; Bern 1995, p. 13, ill. p. 14; Vigne 1995a, pp. 276, 280–81, 324–25 (under *Cahier* IX), 329, 337 (no. 218, under *Cahier* X), color cover, color frontispiece (detail), fig. 238 (color), p. 281; de Roux 1996, pp. 19, 76, pl. 24; New York 1996a, p. 84, fig. 56; de Montebello 1997, p. 218, color ill.; Ribeiro 1999, pp. 10, 11, 39, 154, 156, 158–63, 176–78, 192, 226, 245–46 nn. 48–50, colorpls. 5 (detail) p. 11, 130 p. 159, 132 (detail) p. 161, 143 (detail) p. 177; Ternois 1999, pp. 143 (under letter 70), 144–45 (under letter 72), 154 (under letter 87), 156–57 (under letter 89), and notes; Tinterow 1999, ill. p. 100; Tinterow et al. 2000, no. 145, pp. 195, 206, 217, fig. 20 p. 205; Ternois 2001, pp. 55–56; Stockholm 2001–2, p. 92, fig. 4; Rosé 2004, vol. 2, p. 43; Cuzin and Salmon 2006, pp. 74, 128, 188, 195, 230, 233, 248, 252, 265, 273 n. 109, 275 n. 90, 278 nn. 26, 32, 280 n. 56, 281 nn. 90, 171, 175; Metropolitan Museum of Art 2007, no. 12, pp. 14, 263–64, colorpl. p. 15, ill. p. 263.

Assuming a casual yet elegant pose, with a detached but vulnerable expression, the magnificently appointed Princesse de Broglie gracefully occupies the center of the Lehman painting, set against a button-tufted, blue-damask banquette and a pale-gray paneled wall decorated with simple, gilded wood moldings. The princess, who is shown in three-quarter length, turns to the right, resting her left arm on the back of a lavishly upholstered easy chair and folding her right arm across her body so that her hand disappears under the lace ruffles of her left sleeve. Dressed in a shimmering blue satin evening gown with a full bustle that takes up almost the entire lower-left segment of the canvas, the princess tilts her perfectly coiffed head to the left, complementing the angle of her wistful gaze, which drifts out of the picture, past the viewer, in contradistinction to her commanding presence.

The movement of her head does not stir the marabou plumes and blue satin ribbons of her sumptuous hair ornament, which hovers behind her like a secular halo, nor does it sway the gold and seed-pearl tasseled earrings suspended from her ears like richly fluted columns, although they are at different levels, like the two strips of molding at the left. The turn of her head has one noticeable effect, however; it causes the muscles at the base of her columnar neck to flex and protrude like her collarbone on the right, suggesting the skeletal structure beneath her smooth skin.

As in all his portraits of aristocrats, Ingres was extremely attentive to his sitter's physical attributes. The princess's dark hair is fashionably arranged "à la Madonna": parted in the middle in a straight line, it flawlessly frames

Figure 1. Jean-Auguste-Dominique Ingres. *Comtesse d'Haussonville*, 1845. Oil on canvas. The Frick Collection, New York (1927.1.81)

the porcelain features of her oval face, with the rest pulled back and pinned up to reveal her creamy neck and shoulders, not a single strand disobeying her comb. The painted outlines of her plucked eyebrows emphasize the crisp ridges of her deep-set eyes, which contrast with the narrow, rectangular bridge of her aquiline nose. Her mouth is closed and expressionless, her lips soft and full. Her chin is perfectly round like her right shoulder, the curve of which is repeated by the chairback, just as the contour of her left shoulder is echoed by the bustle of the dress.

From the first decade of the nineteenth century, when he became part of the Parisian art world, Ingres demonstrated his powers as a portraitist in a host of commissioned pictures. By midcentury, the prince de Broglie had convinced him to paint a portrait of his wife, undoubtedly because he so admired Ingres's recent likeness of his sister, Louise de Broglie, Vicomtesse d'Haussonville (fig. 1). Ingres's dexterity had become so dazzling that his work evoked comparison with that of such Early Netherlandish masters as Jan van Eyck, although, at the time, this response was not always complimentary.

The rendering of the gown is one of Ingres's finest displays of virtuosity. The flounced sleeves—according to Aileen Ribeiro, probably Brussels bobbin lace on fine English netting—is so intricate and convincingly transparent that it appears to be physically applied to the canvas, not constructed with paint.[1] The ruching around the neckline, the floral patterns of the lace, and the tucks and folds of the dress serve as foils to the radiant skin and slender physique of the princess. The bodice provides an artful transition between the princess's Grecian-like head and shoulders and the gleaming satin of the skirt of the dress, which falls in multiple pleats and creases, accented by shimmering highlights and deep shadows. The rendering of the satin—a painterly tour de force—is set off by the simplicity of the wall and the darker blue of the sofa behind her, with its brass-tacked, uneven edge; the fabric seems to take on a life of its own, despite its sculpted plasticity, as it drapes unrestrainedly from the top of the bustle to the bottom of the picture. Ingres subtly repeats this motion in the four ribbons issuing from the princess's right sleeve. In addition, he skillfully juxtaposes the tubular curves of the fabric with the tightly controlled, geometric moldings behind the princess, which anchor her in place. The variegated lines of the dress are echoed in the passementerie-edged drapery at the left; tied back with a tasseled cord, in the upper corner, the tapestry-like material does not hang down in a straight line like the molding to its right but, instead, falls weightily in a gradual curve, like the satin skirt, which overlaps it at the lower left.

Ingres's overriding interest in such formal intricacies is perhaps best demonstrated by the *fauteuil crapaud*, or easy chair, at the right, its glistening, floral silk-damask covering is patterned like that of the bodice fabric, and its sheen is like that of the bustle. The gold-embroidered evening shawl, which the princess has casually draped over the chair, functions in the same manner: a correspondence is established between its floral designs and those of the lace sleeves, while its smooth, white cashmere surface echoes the princess's pale skin. These associations are not fortuitous, but are carefully planned, as further evidenced by the white kid gloves on the chair, one of which arches over the right arm like the thumb and first fingers of the princess's long, slender left hand. Her velvet cape in shades of black matches her dark hair, its feathers reminiscent of the marabou of her hair ornament and its jet beads dangling like the pearls on her

Figure 2. Jean-Auguste-Dominique Ingres. *Saint Robert.* Cartoon for a stained-glass window in the Chapelle Saint-Ferdinand, Neuilly. Musée du Louvre, Paris (Inv. 203 21)

wrist. Nestled in the arm of the chair is a folded, mother-of-pearl and enameled fan, its guard decorated with a figure in a niche, which clearly must have borne some significance for the sitter. Edgar Munhall has suggested the figure is "a saint that strikingly resembles Ingres' own design for Saint Robert as seen in a window of the Chapelle Saint-Ferdinand at Neuilly" (fig. 2).[2] The identification is plausible, as the princess was deeply religious and was the author of a two-volume study of Christian values, *Les Vertus chrétiennes expliquées par des récits tirés de la vie des saints*, which was published after her death. However, the figure may also be that of a generic Roman or Greek female, an interpretation suggested by the classical frieze above it. This, too, would be appropriate, as Ingres has represented the princess as a goddess—albeit, a modern one—whose beauty and bearing rival those of her ancient counterparts. She possesses a similar, yet restrained, sensuality, suggested by the low-necked dress, and by her serpentine posture, partially hidden by her gown but revealed in one of five extant drawings related to the picture (fig. 3), although the model was a hired professional, not the princess herself.

The picture is composed essentially of a series of contrasts that Ingres maintains in a rigorous but tentative balance. The necklace is a case in point. Its simple, single-strand chain is fastened with a classical-style clasp, but the pendant suspended from it is embossed with an Early Christian style formée cross.[3] Perhaps the princess's crossed arms present the most evident contrast. They are adorned with equally ornate but dissimilar jewelry: wrapped around one wrist is a string of pearls with a diamond and ruby clasp, and around the other is a gold bracelet composed of diamond-encrusted red-enameled plaques. The finger on one hand is encircled by rings of twisted and knotted gold; the other hand is awkwardly hidden by the sleeve. The only detail drawing for the painting that survives focuses on the arms and hands (fig. 4),[4] although Ingres would make minor adjustments to them in the final painting, shifting the ring from the princess's third to her fourth finger.

The princesse de Broglie was the daughter of Comte Louis-Hector de Galard, a senator, and Comtesse Éléonore Le Marois. Born Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn, she was four days shy of her twentieth birthday when she married Albert de Broglie on June 18, 1845, in the church of Saint-Thomas d'Aquin, in the 6th arrondissement in Paris. She was twenty-six when Ingres began her portrait and twenty-eight when he completed it in June 1853. Ingres disliked painting portraits; despite his talents in that genre, he considered it beneath him. After accepting a commission, he procrastinated in settling down to work, extending the ordeal for himself and the sitter often longer than the time that he spent on the Lehman canvas. The two years Ingres required to finish the portrait of the princess suggest his usual pattern of excuses, delays, and bad humor. In fact, he informed his loyal friend and patron Charles Marcotte that, in this case, he was particularly upset: "I am working [on the picture] to the point of killing my eyes . . . how these portraits make me suffer . . . this will surely be the last one, excepting, however, the portrait of Delphine"[5] (a reference to his new wife, Delphine Ramel, whom he had married two months earlier, and whose portrait he would paint in 1859; other than two self-portraits, it would, in fact, be the only oil portrait he would undertake, after the Lehman picture).

Ingres's impatience with portrait painting may have stemmed from the fact that, by the middle of the century, he was firmly established as one of France's leading artists. Upon his return to the country in 1841, after having

Figure 3. Jean-Auguste-Dominique Ingres. Study for *Princesse de Broglie*, about 1852–53. Graphite on paper. Musée Bonnat, Bayonne

Figure 4. Jean-Auguste-Dominique Ingres. Study for *Princesse de Broglie*, about 1852–53. Charcoal on tracing paper. Private collection

served as director of the Académie de France in Rome since 1835, he had been showered with requests for all kinds of work. In addition to traditional easel paintings, he received commissions for stained-glass-window designs for the royal chapels in Neuilly and Dreux, and for monumental murals for the duc de Luynes's château at Dampierre. In 1851, the year that he began the Lehman portrait, he was honored with the presidency of the École des Beaux-Arts in Paris. Thus, to take time to paint a portrait may have seemed to him both a burden and an insult to his accomplishments.

While that is the story that is often told, there is another side to the tale—one that took place some eighteen months before Ingres actually began the portrait. Ximénès Doudan, the tutor of the princess's sister-in-law Louise d'Haussonville, and, later, a friend of the princess herself, wrote to Baronne A. de Staël, on January 28, 1850, and described a dinner attended by Ingres at the Haussonvilles' the evening before. Ingres had come, Doudan related, "to see the profile of a princess [Pauline] whom he will paint in the month of March, when the days will be light and long. He seemed to be very happy with his model."[6]

This is the first mention of the Lehman picture and suggests that Ingres had not only agreed to paint the portrait but was more than willing to do so. Since no documents regarding the commission have survived, this report assumes considerable weight. Doudan had no reason to embellish her observations, which immediately followed the event described. In addition, Ingres greatly admired the Haussonvilles; he had painted Louise's portrait in 1845, and had immense respect for her father, the duc de Broglie, a staunch *orléaniste* like Ingres. The duke had enjoyed a distinguished career as a statesman and man of letters, earning admission to the Académie Française as did his son Albert, the princess's devoted husband. For Ingres to have been asked to paint the portrait of another member of the family therefore made complete sense.

Why the painting was not begun until six years after the couple married remains unknown. Gary Tinterow has suggested that the family offered Ingres the commission during the late 1840s but that the artist did not accept until 1850, precipitating the January dinner described by Doudan.[7] Curiously, eighteen months elapsed between that evening at the Haussonvilles' and March 1851, when Ingres announced to Marcotte that he had begun work on the project.[8] It is possible that Ingres's duties as president of the École des Beaux-Arts might explain the delay, or perhaps he was busy completing other pictures. The only evidence of his preparation for the commission is

Figure 5. Jean-Auguste-Dominique Ingres. Study for *Princesse de Broglie*, 1850–51. Graphite on paper. Whereabouts unknown

Figure 6. Jean-Auguste-Dominique Ingres. *Princesse de Broglie*, about 1851–52. Graphite on paper. Private collection

the existence of four sequential drawings; their dates, however, are not known. The first drawing is most likely the quick pencil sketch of the princess seated in two different poses (fig. 5)—not surprisingly, perhaps, recalling Ingres's portrait of her sister-in-law (fig. 1), head tilted to one side and the left hand raised toward her neck, as she fingers her pendant—wearing a much more modest dress than she does in the Lehman painting and no jewelry or hair ornament. The ties to the image of the countess become closer in a more finished sheet that may have come second (fig. 6). The princess is shown standing, her hands positioned like her sister-in-law's in Ingres's painting and her dress likewise outfitted with a prominent bustle. While the drawing captures the princess's facial features with greater precision than the previously mentioned sheet, the image does not relate directly to the Lehman painting. Thus, it may not have been a preparatory study for the portrait but perhaps was an independent drawing that Ingres might have given the princess as a memento—a possibility strengthened by its appearance in a Haussonville inventory several generations later. Only two other drawings appear to have been made prior to the painting: one is the study of a nude, squared for transfer, with a secondary sketch at the lower right of the model resting her crossed arms on the back of a chair as the princess does in the final picture (fig. 3); the other is a finished drawing, also squared for transfer, in which the model—wearing a similar gown, necklace, and at least one bracelet—assumes a pose identical to that of the princess in the Lehman painting (fig. 7). The chair in the study is in the same position as the one in the painting and, like the figure, occupies a comparable portion of the composition; only the background in the sketch is left empty. Technical examination of the painting by Charlotte Hale, conservator in the Sherman Fairchild Center for Paintings Conservation at The Metropolitan Museum of Art, revealed that Ingres relied on this study for the finished picture, as traces of lines for squaring seen below the paint surface using infrared reflectography correspond to those in this drawing.[9]

Ingres first mentions his progress on the portrait in a letter to Charles Marcotte of June 16, 1851: "You see, I have sketched in Mme de Broglie to everyone's satisfaction," he proclaimed with apparent delight, adding, "and without much trouble."[10] He refers to the picture in another letter to Marcotte whose date is problematic, as he only included the day and month, June 19, not the year, at the top, although in what appears to be Marcotte's handwriting is the annotation "*Reçue et répondue le 19 Juin 1852*."[11] Marcotte marked virtually every letter in a similar fashion, which supports those who believe the letter was written a year after the one cited above; however, it may very well have been written only three days after that note, as Ingres reports to Marcotte, he was painting "the background of [the portrait of] the princesse de Broglie, . . . at her house, and that helps me to advance a great deal."[12] After laying out the entire composition, it appears that he painted the gray paneling behind the princess first, over which he then placed the other elements, such as the top edge of the chair. Ingres's account is revealing, as he rarely painted portraits of this size and importance on-site; they were generally executed

Figure 7. Jean-Auguste-Dominique Ingres. Study for *Princesse de Broglie*, about 1851–52. Graphite and red chalk on paper. Whereabouts unknown

in his studio—which, in 1851, was situated along the quai Voltaire. At this stage in his career he often relied on assistants to complete the less important parts of his pictures, but he obviously felt strongly enough about this portrait to have painted it all himself. As Tinterow has suggested, this may partly explain the paucity of extant preparatory works, for they would have been necessary primarily to aid the assistants.

Ingres's interest in every detail is underscored by the number of changes he made to the portrait in the course of the work. Using X-radiography, Hale discovered that Ingres originally had introduced a section of molding that bisected the background at the level of the princess's cheekbones, only to decide that it divided the wall into too many competing segments and contrasted too strongly with the princess's face and the verticality of her form, so he painted it out. He also expanded the chair on the right to give it greater bulk, providing the princess and the bustle of her gown with more support. Of even greater import is the addition of the cape over the shawl, fan, and gloves, which may have been too distracting given their disarray and the fact that their forms echoed passages elsewhere in the composition. However, the cape serves to set off the accessories while adding an overall note of gravitas to the picture.[13] Furthermore, Ingres made significant alterations to the princess's coiffure, as it appeared in the preparatory study (fig. 7), expanding the size of her head and the amount of her hair on either side, and adding the ribbons and marabou plumes, for an extraordinary effect.[14]

Ingres was brimming with enthusiasm when he wrote to Marcotte, after finally completing the painting: "Voilà," he announced, "the painting is finished and finished to the applause of everyone. It is, to tell the truth, really beautiful. I say 'everyone': no, until now only relatives and friends have seen it. I am going to sequester it, and for good reason, until the princesse de Broglie returns, that is, until the end of the year. Then I could show it with some others."[15]

Ingres's delight with the final result was widely but not unanimously shared. When he exhibited the portrait for the first time in his studio in December 1854 with five other paintings (*Madame Moitessier*; *Lorenzo Bartolini*; *Joan of Arc at the Coronation of Charles VII*; *The Virgin with the Host*; and the *Venus Anadyomene*), at least one visitor was unmoved by the likeness: "The second portrait shows us Mme de B.," he wrote. "She is a puny, wilted, sickly woman; her thin arms lean on an armchair placed in front of her, she is dressed in blue satin and covered in gemstones and lace. M. Ingres has rendered in an unheard-of manner these large, veiled eyes, deprived of sight. He has given this face a negative expression that he must have seen in real life, and reproduced it with a sure touch." He was more impressed with Ingres's treatment of the other elements in the picture: "The accessories . . . are painted with a rare happiness. They never have any more value than they should, and they thus leave all the importance of the composition to the principal figure."[16]

When Ingres exhibited the portrait at the Exposition Universelle in Paris in 1855, there were some minor complaints. Charles Perrier, the critic for *L'Artiste*, was "sorry to find that M. Ingres was too concerned with the effects of yellow and blue satin. The blue of the dress discolors the hand with a reflection that is excessive. It is disturbing that such a beautiful hand should be spoiled by a puerile affectation." This did not dampen Perrier's overall enthusiasm for the painting, however: "But the faults are amply recompensed by the head alone," he asserted, ". . . whose beauty is that of a fully formed patrician and the painting of which, at once fine and solid, has all the charm of the most beautiful creations of M. Ingres."[17] The liberal writer Théophile Silvestre was less sympathetic: "The fingers of madame la princesse de B[roglie] are broken at every knuckle. . . . If M. Ingres's personages

could feel and speak their pains, all the cries and moans of a battlefield would emerge from the depths of the paintings."[18] Yet, both of these critics were in a distinct minority, as most people raved about Ingres's accomplishment. In the opinion of the noted writer Théophile Gautier, the painting was "so fine, so aristocratic, reproducing so much of the charm of the modern grande dame; what a delicious harmony, those pale and pearly arms and hands, setting themselves off from the blue satin of the dress."[19] Édmond About described the princess as

> fine, delicate, elegant to the tips of her nails, to sum up, a grande dame in defiance of the new kind behind whom we all obediently march. M. Ingres has expressed these gifts of birth with a rare happiness. Mme la princesse de Broglie is a delicious incarnation of nobility. Her pose alone would betray her breeding even when the fineness of her lines would not. Around this exquisite beauty, the painter spared nothing that could heighten the luster. He attended equally to the costume and to the furniture, that exterior form of dress. The satin of the gown, the jewels, the lace, and the marabou feathers of her coiffure have a Chinese precision and an English elegance. M. Muller[20] has been given much credit for his skill in painting silks. But as soon as one sees the dress of Mme la princesse de Broglie, all the silks of M. Muller appear to have been bought at the bazaar.[21]

Having borne five sons, the princess died of consumption on the morning of November 28, 1860, at the age of thirty-five. Her husband was devastated and would never remarry. For the rest of his life, he referred to the princess as his "angel," and it is said that he kept this dazzling portrait hidden away behind the draperies in his house at 90, rue de l'Université; it remained in the Broglie family for more than eighty years. Emblazoned with the Broglie coat of arms at the upper right (a blue saltire on a gold field) and that of the princess's family (three black crows with red beaks, legs, and talons, and two red cows with blue horns, collars, and bells, walking one above the other), it also bears—below these devices—the Broglie motto: *Pour l'avenir* ("For the future"). This is all the more ironic, for in addition to the princess's early death, unwise investments eventually caused the Broglie family fortune to dwindle, forcing their descendants to sell the painting. When it was bought in the 1950s by Wildenstein & Co.—from whom Robert Lehman would purchase it in 1958—it still retained its original frame, which Ingres personally had selected. French critics bemoaned its departure, claiming that France was losing a national treasure, but perhaps the ultimate irony was that the only other portrait of a member of the Broglie family—that of the comtesse d'Haussonville—also had been sold to an American (Henry Clay Frick) some thirty years earlier. Thus, when the portrait of the princess arrived in Manhattan, the event constituted a family reunion of sorts that no one in Paris or in New York could have anticipated. PT

NOTES

1. Ribeiro 1995, p. 160.
2. See New York 1986, n.p.
3. The cross with equilateral arms on the pendant worn by the princesse de Broglie was incorrectly identified (New York 1986) as a Maltese cross, but it does not have the characteristic V-shaped notches at the terminals of each arm. Christine Brennan has suggested that the gold pendant was probably made by the mid-nineteenth-century Roman jeweler Castellani (see London–Washington, D.C.–New York 1999–2000, pp. 452, 453 n. 22).
4. Another preparatory drawing of the overall pose of the figure, once in the collection of Édouard Gatteaux, was destroyed in a fire in 1870 (see Delaborde 1870, p. 246; see also London–Washington, D.C.–New York 1999–2000, p. 453 n. 11).
5. Excerpt from a letter written by Ingres to Charles Marcotte, June 19, 1852: see Ternois 1999, no. 87; quoted in English in London–Washington, D.C.–New York 1999–2000, p. 449, and see also p. 453 n. 9 on the dating of the letter. "Je fais, à me tuer les yeux, tant je suis mal pour peindre d'après nature à cause du soleil, le fond de la princesse de Broglie, que je peins chez elle, dans son appartement, ce qui m'avance beaucoup: mais, hélas! que ses portraits me font souffrir, et que c'est bien le dernier, excepté cependant celui de Delphine."
6. Letter from Ximénès Doudan to Baronne A. de Staël, January 28, 1850; quoted in London–Washington, D.C.–New York 1999–2000, pp. 447, 452 n. 4: ". . . pour voir de profil une princesse qu'il peindra au mois de Mars, quand le jour sera clair et long. Il a l'air fort content de son modèle." Munhall, in New York 1986, dates the letter January 17, 1849, for no apparent reason; it was originally quoted in Garrisson 1965, p. 10.
7. See London–Washington, D.C.–New York 1999–2000, p. 447; Tinterow cites no sources.
8. Letter from Ingres to Charles Marcotte, March 21, 1851; see Ternois 1999, p. 143. From Ingres's statement, "j'avais commencé et interrompu le dessin de Mme de Broglie," it is difficult to know whether he was referring to a compositional study of the princess or a drawing directly on the canvas itself.
9. See Metropolitan Museum of Art 2002, p. 206.
10. Ternois 1999, letter no. 72; quoted in London–Washington, D.C.–New York 1999–2000, p. 453 n. 6: "J'ai ébauché, voyez, Mme de Broglie au contentement général et cela sans peine."
11. See note 5, above.
12. London–Washington, D.C.–New York 1999–2000, p. 449; New York 1986.

13. The cape, gloves, fan, and shawl together suggest, as Jon Whiteley (1977, p. 78) has observed, that the princess "is on the point of leaving for the evening."
14. It may well have been Ingres who suggested that the princess change her hairstyle and add the ornament, as he was known to ask his sitters to alter their costumes. He was even bold enough to request that the duc d'Orléans, heir to the throne, exchange the brass buttons on his military jacket for cloth ones—which the duke laughingly declined to do, as it would have been against military code (see London–Washington, D.C.–New York 1999–2000, p. 386).
15. Letter from Ingres to Charles Marcotte, June 20, 1853; Ternois 1999, letter no. 89; New York 1986; quoted in London–Washington, D.C.–New York 1999–2000, pp. 451, 453 n. 12: "Voilà le portrait fini et fini *a l'applauso di tutti*. Il est, à la vérité, fort joli. Je dis 'de tous': non, il n'y a jusqu'ici que les parents et amis qui l'ont vu. Je vais le séquestrer, et pour cause, jusqu'au retour de la princesse de Broglie, c'est-à-dire jusqu'à la fin de l'année. Alors je pourrai le montrer avec d'autres."
16. See Unsigned (A. de G.) 1854; see also Naef 1973, p. 23, and London–Washington, D.C.–New York 1999–2000, pp. 451, 453 n. 13: "Le second portrait nous représente Mme de B. C'est une femme chétive, étiolée, maladive; ses bras minces s'appuient sur le fauteuil placé devant elle; elle est vêtue de satin bleu et couverte de pierreries et de dentelles. M. Ingres a rendu d'une manière inouïe ces grands yeux voilés, privés de regard. Il a donné à ce visage une expression négative qu'il a dû prendre sur le fait, à coup sûr. Les accessoires . . . sont touchés avec un rare bonheur. Jamais ils n'ont plus de valeur qu'ils ne doivent en avoir, et ils laissent ainsi à la figure principale toute l'importance de la composition."
17. Perrier 1855, p. 45; quoted in London–Washington, D.C.–New York 1999–2000, pp. 452, 453 n. 16: ". . . nous avons regretté de trouver M. Ingres un peu trop occupé de ses effets de satin jaune et bleu. Le bleu de la robe déteint sur la main avec un reflet outré. Il est fâcheux qu'une si belle main soit gâtée par une affectation puérile. Mais ces défauts sont amplement rachetés par la tête seule prise à part, qui est d'une beauté de patricienne achevée et dont la peinture fine et solide en même temps a tout le charme des plus belles créations de M. Ingres."
18. T. Silvestre 1856; quoted in London–Washington, D.C.–New York 1999–2000, p. 453 n. 17: "les doigts de madame la princesse de B*** sont brisés à toutes les phalanges. . . . Si les personnages de M. Ingres pouvaient sentir et parler leurs douleurs, ils sortirait du fond de ses tableaux tous les cris et les gémissements qui s'élèvent des champs de bataille."
19. Gautier 1855, pp. 165–66; quoted in London–Washington, D.C.–New York 1999–2000, p. 453 n. 14: "si fin, si aristocratique, et reproduisant avec tant de charme la grande dame moderne; quelle harmonie délicieuse que ces bras et ces mains d'une pâleur nacrée, se détachant du satin bleu de la robe."
20. Charles-Louis-Lucien Muller (1815–1892).
21. About 1855, p. 134; quoted in London–Washington, D.C.–New York 1999–2000, p. 453 n. 15: "Mme la princesse de Broglie est fine, délicate, élégante jusqu'au bout des ongles, grande dame enfin en dépit du niveau sous lequel nous marchons tous. M. Ingres a exprimé avec un rare bonheur ces dons de la naissance. Mme la princesse de Broglie est une délicieuse incarnation de la noblesse. Sa pose seule trahirait sa race quand la finesse de ses traits ne nous en avertirait pas. Autour de cette beauté exquise, le peintre n'a rien épargné de ce qui peut en relever l'éclat. Il a soigné également la toilette et le mobilier, cette toilette extérieure. Le satin de la robe, les bijoux, les dentelles et les marabouts de la coiffure sont d'une précision chinoise et d'une élégance anglaise. On a fait en grand mérite à M. Muller de son habileté à peindre les soieries. Mais lorsqu'on vient de voir la robe de Mme la princesse de Broglie, toutes les soieries de M. Muller paraissent achetées au Temple."

Jean-Jacques Hauer

(Algesheim 1751–Paris 1829)

Although born in the German city of Algesheim (Rhineland-Palatinate) in 1751, Jean-Jacques Hauer spent most of his life in France, and his style spanned the major currents of European painting. By virtue of his age, his training at the Académie des Beaux-Arts in Arras occurred during the most tumultuous period in French history. Hauer became famous for his paintings of Jean-Paul Marat, a leader of the radical Montagnard faction during the French Revolution, and of Charlotte Corday, the patriot who stabbed him to death. An officer in the French garde national, *Hauer thus had access to Corday and is believed to have begun the 1793 portrait of her (now in the Musée National du Château, Versailles) during her trial, completing it in the cell where she awaited execution. Although mostly forgotten today, Hauer's paintings served as historic documents of the time and, collectively, established his reputation. Hauer's oeuvre remains uncatalogued and, hence, little known. He seems to have relied on painting portraits of military families and their friends to earn his living in Paris, where he died in 1829.* RB

Early 19th-century Painter, possibly Jean-Jacques Hauer

3. *Portrait of a Military Family*, 1789–90

1975.1.149
Oil on canvas, 24⅛ × 19¾ in. (61.3 × 50.2 cm)

LITERATURE: Baetjer 1980, vol. 1, p. 64, vol. 3, p. 541, ill.; Baetjer 1995, p. 399, ill.

As a graduate student at New York University's Institute of Fine Arts in the early 1990s and a research assistant engaged in cataloguing the Robert Lehman Collection, Susan Earle[1] set out to establish a plausible attribution for the present painting, inventoried simply as "Unknown French Military Family Portrait." The task was formidable, as the artist is not of the first rank, the painting is not inscribed, and the files did not contain any information about the provenance of the work or the identity of the family represented.

Earle proposed as its author the painter Jean-Jacques Hauer, who was born in Algesheim but spent most of his professional life in Paris and thus is considered a member of the French school. Hauer is best known in the literature as a history painter, as many of the subjects he depicted are associated with the French Revolution and its aftermath (see, for example, fig. 1). His most famous painting is *The Murder of Marat by Charlotte Corday* (Musée Lambinet, Versailles), which, however, occasionally is cited by art historians in connection with Jacques-Louis David, who apparently was familiar with the picture before he painted his celebrated *Death of Marat* (Musées Royaux des Beaux-Arts, Brussels). The few works firmly ascribed to Hauer lend credence to Earle's attribution of this small, rather stiff, but charming, painting to his hand.[2]

The same conclusion was reached independently by Dr. Gerrit Walczak, who in July of 2005 proposed identifying Hauer as the author of the Lehman painting and suggested a date for it between August 1789 and July 1790. He cites the "dark blue coats and wide lapels, red collars, trim and cuffs [of the men in the foreground] . . . easily identified as the uniform adopted by the Parisian National Guard." The color of these cuffs changed from red to white after the first anniversary of the Revolution.[3]

RB

Figure 1. Jean-Jacques Hauer. *Louis XVII Being Taken from His Mother, 3rd July 1793*, 19th century. Oil on canvas. Musée Carnavalet, Paris

NOTES

1. Susan Earle is Curator of European and American Art at the Spencer Museum of Art, University of Kansas, Lawrence, and a courtesy assistant professor of art history.
2. The other works include *Louis XVI Bidding His Family Farewell, 20th January 1793*, and *Louis XVII Being Taken from His Mother, 3rd July 1793* (both, Musée Carnavalet, Paris; see fig. 1), as well as *General Lafayette and Madame Roland (?) Drawing a Plan for the Festival of the French Federation in 1791* (University of Michigan Museum of Art, Ann Arbor). Although scholars have debated the identities of the figures in the Ann Arbor painting, the work is unanimously accepted as by Hauer. All of these pictures share basic stylistic similarities with the Lehman canvas.
3. Walczak 2007, pp. 247–77. Other than the fact that the men are members of the Parisian National Guard, Dr. Walczak was unable to identify the subject of the painting. The two guardsmen wearing white waistcoats and breeches must have been a part of the National Guard infantry. Of these two, the one (on the right) with epaulettes and blue sash must have been a captain. The third man in the foreground wears a blue waistcoat and breeches and can be identified as a member of the mounted unit of the National Guard, the *Chasseurs*, formed in October 1789.

Jean-Baptiste-Camille Corot

(Paris 1796–Paris 1875)

Jean-Baptiste-Camille Corot was the leading painter of landscapes in France in the generation preceding that of Claude Monet. His explorations of the poetic effects of light on natural forms continued in the tradition of Claude Lorrain. The son of a prosperous Parisian bourgeois father, Corot was educated in Rouen and Poissy but learned his craft in Paris from such early nineteenth-century landscapists as Achille-Etna Michallon (1796–1822) and Jean-Victor Bertin (1767–1842). The Roman Campagna, with its ruins from antiquity, served as the inspiration for the landscapes by these artists. Corot would make three trips to Italy: the first and longest from 1825 to 1828, and again in 1834 and 1843. He created countless superb plein air landscape studies in oil on paper in the course of his travels, and these became the basis for the history paintings and religious scenes that he composed in the studio and submitted to the Paris Salon. By the 1820s, Corot's paintings of the French countryside exhibited a passion equal to his teachers' reverence for Rome. He traveled throughout his life, all across France as well as to Switzerland, England, and the Netherlands, always in search of the ideal subject for his paintings.

Corot painted with an ease and dexterity that was unique in the nineteenth century. He was famously prolific, and his work became so popular that, even during his lifetime, forgeries began to appear on the art market. However, many of these paintings were executed by Corot's numerous followers, in emulation of their mentor, with no deception intended. One such artist, Paul-Désiré Trouillebert, was so successful in imitating the master that a painting by him in the collection of Alexandre Dumas fils (1821–1895) was sold in Paris as a Corot more than a decade before the painter's death. In an attempt to separate the authentic paintings by Corot from the forgeries, his friend Alfred Robaut (1830–1909) published an immense catalogue raisonné of the artist's work in 1905 that, interestingly, established a further link between Corot and his predecessor Claude Lorrain (Claude had created his own Liber veritatis *of detailed drawings of his original works to help identify forgeries after his death).* RB

Jean-Baptiste-Camille Corot

4. *Diana and Actaeon (Diana Surprised in Her Bath)*, 1836[1]

1975.1.162
Oil on canvas, 61 5/8 × 44 3/8 in. (156.5 × 112.7 cm)
Signed and dated (lower right): *COROT 1836*

PROVENANCE: Lenormant, Paris;[2] Bouvier-Lenormant, by descent, Paris; sold to Reitlinger et Tédesco, Paris, 1873; Gellinard Collection, Paris, until 1888; Gellinard Collection sale, Hôtel Drouot, Paris, March 19, 1888, lot 41; Mellerio Collection, Paris, 1894; Anonymous sale, Hôtel Drouot, Paris, March 23, 1908, no. 13; Bessonneau d'Angers Collection;[3] his son-in-law (?) M. Frappier, by 1923; Mme Frappier, by 1925 until at least 1930; Bessonneau d'Angers Collection sale, Galerie Charpentier, June 15, 1954, lot 22; acquired at the Bessonneau d'Angers sale, through Charles Durand-Ruel, by Robert Lehman, New York, 1954.

EXHIBITED: Paris 1836, no. 403; Paris 1954; New Haven 1956, no. 55; New York 1956b, no. 21; Paris 1957, no. 64; Cincinnati 1959, no. 142; Edinburgh–London 1965, no. 34; New York 1966a, no. 7; New York 1992; Paris–Ottawa–New York 1996–97, no. 63; Madrid–Ferrara 2005–6: in Spain, no. 32 (as *Diana y Acteón*), in Italy, no. 28 (as *Diana sorpresa al bagno da Atteone*).

LITERATURE: Unsigned 1836, p. 136; Dumesnil 1875, pp. 35, 124; Rousseau 1875, p. 246; Rousseau 1884, p. 20; Holme 1903, p. cxiii; Hamel 1905, pp. 18–19; Michel 1905, p. 24; Robaut [n.d.], *carton* 16, fol. 439; Robaut and Moreau-Nélaton 1905, vol. 1, pp. 76, 288, vol. 2, no. 363 (as *Diane Surprise au bain par Actéon*), pp. 128–29, ill. (before restoration in 1874); Gensel 1906, pp. 12–13; Meynell 1908, p. 80; Goujon 1909, p. 476; Moreau-Nélaton 1913, p. 27; Lhote 1923, p. 21; Moreau-Nélaton 1924, vol. 1, p. 41, fig. 63, vol. 2, p. 71; Lafargue 1925, p. 37; Bernheim de Villers 1930, p. 31 n. 2; Mauclair 1930, no. 3, p. 10, ill. (detail); Meier-Graefe 1930, p. 49; Faure 1931, pl. 26 (detail); Jamot 1936, p. 52; Bazin 1942, pp. 46, 101; Courthion 1946, vol. 1, p. 49, vol. 2, p. 144; Gilardoni 1952, n.p. [65]; Unsigned 1954, p. 26, ill.; Baud-Bovy 1957, pp. 85, 205, 267; Fosca 1958, p. 23; Coquis 1959, pp. 20–21; New York 1964a, p. 22; Leymarie 1966, p. 60; Van Liere 1974, p. 103, pl. 112; Paris 1975a, p. 84; Szabo 1975, p. 97, colorpl. 84 (as *Diana and Actaeon*); Leymarie 1979b, pp. 64–65; Baetjer 1980, vol. 1, p. 31, vol. 3, p. 548, ill.; Oki 1981, no. 26, p. 114, colorpl. 26; Selz 1988, pp. 108, 126–27, color ill.; Sello 1990, pp. 63–64, color ill.; Baetjer 1995, p. 404, ill.

Figure 1. Camille Corot. *Hagar in the Wilderness*, 1835. Oil on canvas. The Metropolitan Museum of Art, New York. Rogers Fund, 1938 (38.64)

From its imposing size to its refined execution, this landscape is elegant testimony to Corot's powers as a painter: it appears surprisingly natural, although it is painstakingly composed. The light and detail are extraordinarily varied, but the surface finish—except for a section at the left that was later reworked—is remarkably consistent, and while there is an impression of deep space and a rather complex composition, the figures are not dwarfed by their surroundings and remain accessible to the viewer. Corot must have been pleased with the result, as he selected the canvas as one of two submissions to the Salon of 1836 (the other painting was a winter view of Rome). However, the picture received scant notice, perhaps because *Diana and Actaeon* was not what critics and collectors had come to expect from an artist whom Victor Schoelcher in the *Revue de Paris* of 1835 predicted "would become one of the great names of the French school."[4]

Corot garnered this praise on the basis of the nine pictures he had shown at the Salon since his debut there in 1827. These canvases revealed not only his technical skills but also his "ability to find sites in nature that produce a lively, strong, and lasting impression on spectators' souls," as the respected critic Étienne Delécluze noted in 1831.[5] They were challenging paintings that did not please everyone; most of them more modest in size than the *Diana and Actaeon*—a quality that conservative critics read as a lack of greatness, which they believed was determined first and foremost by scale. The majority of the paintings were views of identifiable locations in France and Italy, so that to some they seemed more indebted to the specifics of their sites than to the artist's imagination, invention being considered far superior to imitation. Even more pointedly—with one exception—they contained no historical, religious, or mythological references, which, for centuries, were deemed essential to ennoble depictions of nature. Only the *Hagar in the Wilderness*, of 1835 (fig. 1), had been greeted enthusiastically, but not so much for its biblical subject as for the way in which Corot introduced landscape to complement the tragic story.[6]

It is not surprising that, several years prior to the completion of the *Diana and Actaeon,* Delécluze believed that Corot and his fellow artists Jean-Victor Bertin and Théodore Caruelle d'Aligny would be the exponents of a new school of French landscape painting. They were adept in their work at finding beauty in the most ordinary objects and subject matter and in endowing even a momentary event with eternal significance. Delécluze

Figure 2. Nicolas Poussin. *Landscape with a Snake*, about 1648. Oil on canvas. The National Gallery, London (NG5763)

Figure 3. Nicolas Poussin. *Apollo and Daphne*, about 1664. Oil on canvas. Musée du Louvre, Paris (M.I.776)

Figure 4. Adam Pynacker. *Annunciation to the Shepherds*, about 1640. Oil on wood. The Fine Arts Museums of San Francisco. Gift of Mr. and Mrs. Robert Neuhaus, in memory of Louise Anne Neuhaus (52.14)

repeated his prediction in 1836, but made no reference to the *Diana and Actaeon*: a mythological landscape was not likely to advance French art. Delécluze and other critics could not have known that this painting was Corot's first essay in the genre, the artist having abandoned his first attempt, a modest-sized oil sketch on the theme of Orpheus in 1825.[7] It is all the more remarkable that Corot chose such a subject for a painting intended for the Salon, as it meant dispensing with a comfortable theme, which would have assured him status and success, in order to embark on this uncharted path; furthermore, this was the first time that he included a nude in a painting destined for public display. Yet, perhaps what is most noteworthy about the picture is that it continues in the tradition initiated by Poussin and by Claude, with a degree of accomplishment that rivals their achievements; in fact, almost everything about it suggests this underlying competition.

The figures, although somewhat overpowered by the cliff and the trees, nevertheless maintain their prominence, particularly that of the formidable Diana. She extends her right arm and points defiantly at Actaeon, who is attempting to escape at the left, after having dared to observe the goddess and her entourage bathing in the stream. As a consequence of his lust, he is turned into a stag by the huntress's divine powers; horns are already sprouting from his head. The figure of Actaeon is derived from the fleeing man in Poussin's *Landscape with a Snake* (fig. 2), and while the nymph in the water lying on her back strikes an original pose, she recalls the figure in the tree in Poussin's *Apollo and Daphne*, of about 1664 (fig. 3), as well as the archangel in Adam Pynacker's *Annunciation to the Shepherds* (fig. 4). The elements in the composition are skillfully balanced against the asymmetry of the background cliff: wedges of land abut the triangular stream in the center on either side, and the white pine tree divides the picture into two virtually equal parts, with the cluster of older trees at the right offset by the trio at the left, and the vista at the left countered by the archway at the right. Diana's bows and spears, arranged on the left bank to form a triangle, are directed toward Actaeon and echo the pose of the nymph in the left foreground. Diana and the crouching nymph to her left are placed directly in front of a large rock, the bushes above them parted to underscore the goddess's gesture. Two huge stones occupy the middle ground: the one at the foot of the cliff parallels Diana's statuesque form, while the other serves as a counterpart to the nymph at her side, its outline following the arch of her back. The importance of the figure of Diana in the scene is appropriately emphasized by the white pine at the center, which is shown in a similar contrapposto-like position, its primary branch at the left even appearing to imitate her extended arm.

The other figures, as well, are harmoniously integrated into the landscape with similar subtlety. The more modest nude, with her back to the viewer, is framed by the nook in the rock to her left and the white pine at the right. The pose of the nude in the foreground is analogous to the arched branch of the pine tree from which

she swings, the positioning of the latter repeated in the almost implausibly twisted tree on the bank to the right. Lastly, the running figure and her dog at the far right are contained by the cluster of surrounding trees: the figure's right hand appears to touch the trunk of the third tree, while the tip of her spear seems to rest on the edge of the fourth tree further in the distance. Even the dog's hind legs are artfully composed, so that they are visible between the nymph's lower legs, and the front paws look as if they are resting on the tree just ahead.

All these correspondences make it clear that the figures and their setting, while seeming to belong to the real world, were carefully orchestrated by the artist in the studio.

This level of mastery sets the painting apart from Corot's previous work but perhaps inadvertently contributed to the picture's unpopularity. However, X-rays and infrared reflectography reveal that the composition was even denser and more detailed when the canvas was first shown in 1836. According to Corot's biographer, Alfred Robaut, the artist painted out a large tree that stood in front of the cliff at the left, its foliage towering over the trio of trees on that side; he then repainted those trees to soften their texture with a silvery tone entirely different from that of the rest of the landscape. In addition, the bank in the foreground originally was steeper and taller, and the top leaves of the white pine at the center were thicker, both above and below the cliff line.

Other possible alterations are more difficult to determine. Because Actaeon is much sketchier than the other figures, it may be that he was added to dramatize the scene when that area of the picture was reworked. X-rays and infrared reflectography indicate the figure was not painted over, unlike other passages on that side, but Actaeon does not appear in a compositional sketch that Corot made for the painting (fig. 5). This preparatory study reveals that in the Lehman version Corot raised Diana's right arm to make it more forceful; and X-rays corroborate a similar change for her left arm.[8]

The Lehman canvas could not have been realized without Corot's close study of nature. Relying on the illusion of a single light source outside the picture at the right, Corot achieves a chiaroscuro effect that is as tactile as it is evanescent, by boldly illuminating all but the one bather who modestly turns her back to the viewer. The light falls with particular force in the foreground, causing the water to sparkle with a lifelike veracity as it washes over the left bank of the stream. The white pine at the apex of the stream is endowed with a special beauty derived from the way that its trunk and upper branches shimmer in the light, energizing its taut, twisted form, while drawing attention to the multiple textures of its weathered surface. Corot contrasts this stately tree with the darker, bent tree at the right and the smaller, thinner one at the left, outlined by just a sliver of light along its right edge. The five trees at the far right provide further contrast, their foliage forming a natural arch that frames the softly illuminated landscape visible in the distance. All the trees are dwarfed by the towering rock cliff, which fills most of the background. Its shelves, crevices, indentations, outcroppings, and sheer vertical ascent are carefully rendered in a remarkable range of greens and browns to suggest the muted but invasive light that defines each form with poetic precision. This treatment of natural phenomena—down to the radiant blue sky and the meticulously studied clouds—is unique in Corot's oeuvre up to that time, and only occasionally thereafter would he attempt to paint such effects again.

Figure 5. Camille Corot. *Diane au bain*, 1835. Oil on canvas. Musée des Beaux-Arts, Reims

Nevertheless, this painting was largely unappreciated in 1836, although it eventually found a buyer: an architect named Lenormant (or Lenormand; see note 2, below);

after passing to a descendant, it came into the hands of the Parisian dealers Reitlinger et Tédesco in 1873. According to Robaut, the dealers asked Corot to simplify the scene and repaint the left section—a request that remains as inexplicable[9] as Corot's willingness to accommodate them, despite the fact that he did alter other paintings late in his career with a similar disregard for stylistic consistency. By then, not in need of money, he also had no reason to pander to any merchant or collector, for he had long been regarded as the father of modern French landscape painting. Fulfilling Schoelcher's prediction of nearly forty years earlier, he rightfully came to represent the standard against which the younger Impressionists would have to test their mettle. PT

NOTES

1. Corot reworked part of the left side of the composition in 1873–74.
2. See Robaut and Moreau-Nélaton 1905, vol. 2, no. 363, p. 128. It is possible (but by no means certain) that the individual identified by Robaut as the first owner of the present painting, "M. Lenormant, architecte," was Louis Lenormand (1801–1862), architect of the Cour de Cassation in the Palais de Justice, Paris, from 1838 to 1862.
3. Charles Bessonneau was a wealthy industrialist from Angers, who, between 1880 and 1920, assembled an important art collection. The Lehman paintings by Dupré (cat. no. 6) and by Ingres (cat. no. 1) also belonged to Bessonneau d'Angers.
4. See Schoelcher 1835, p. 166.
5. See Delécluze 1831.
6. See Decamps 1835.
7. See Robaut and Moreau-Nélaton 1905, p. 195.
8. Corot was meticulous about other details. He moved the ear of the seated figure in the left foreground about one-eighth of an inch to the left and turned her head so that her nose and chin were slightly less prominent and attention appears more focused on Diana. He raised the left knee of the bather in the water one-eighth of an inch, drawing her closer to the bather in the nook, while reducing the amount of hair on the back of her head, perhaps to make it tidier and thus less like the foliage suspended from the rock to the right. Similarly, he reduced the size of the quiver on the bank and tilted it slightly to the left, making it more in line with the diagonal of the bow and the spears. Finally, he made the running figure on the right lean farther into the scene, also raising her spear, causing her to appear more active and less like Actaeon.
9. Robaut [n.d.], *carton* 16, fol. 439.

Narcisse-Virgile Díaz de la Peña

(Bordeaux 1807–Menton 1876)

Narcisse-Virgile Díaz de la Peña was born to Spanish parents in France. Like his friend and colleague Jules Dupré, and the Impressionist Pierre-Auguste Renoir, Díaz was trained as a porcelain painter, excelling at subjects ranging from flowers to rustic genre scenes and idealized landscapes. In the late 1830s, he first encountered the group of artists who would later become known as the Barbizon School, and he began his career as a painter of landscapes and figure studies. The latter works generally depicted mythological themes in outdoor settings, populated by such colorfully costumed and often exotic figure types as Gypsies. The landscapes are either generic views of the Forest of Fontainebleau or conventional nature studies composed in the studio after direct observation en plein air. *His figure compositions reveal a debt to sixteenth-century examples by Correggio, eighteenth-century works by Pierre-Paul Prud'hon, as well as to the art of one of his contemporaries Adolphe Monticelli. Díaz's landscapes echo those by Théodore Rousseau, although they lack the almost ferocious intensity of that master's oeuvre. Díaz participated successfully in the official Salon exhibitions; particularly in the 1860s, his landscape paintings were embraced by the Parisian art world, and his work in all genres was sought after by American, British, and French collectors alike. The first two of seven paintings by Díaz to enter the collection of The Metropolitan Museum of Art were bequests from Collis P. Huntington in 1900.* RB

Narcisse-Virgile Díaz de la Peña

5. *Figures and a Dog in a Landscape*, 1852

1975.1.242
Oil on oak, 17¼ × 11¾ in. (43.8 × 29.8 cm)
Signed and dated (lower left): *N.Diaz.* 52 .

PROVENANCE: Sale, Barbizon House, London, 1921, no. 5 (as *L'Heureuse Famille*); acquired from the Lock Galleries, New York, by Robert Lehman, New York, January 1966.

EXHIBITED: Albany 2004.

LITERATURE: Baetjer 1980, vol. 1, p. 47, vol. 3, p. 558, ill.; Ghent–The Hague–Paris 1985–86, p. 156 (under no. 44); Baetjer 1995, p. 413, ill.

At the center of a tightly framed landscape is a figure group composed of a young man standing behind a seated woman, with a young girl kneeling at her side. In their interlocking forms and poses they evoke Renaissance prototypes of the Holy Family. The man's clothing reflects a mid-nineteenth-century romanticized notion of peasant attire. He resembles Gustave Courbet in the latter's self-portrait, of 1848–49, known as the *Man with a Pipe* (fig. 1), which was exhibited at the Salon of 1850–51 in Paris, one year before Díaz painted the Lehman panel.

Figure 1. Gustave Courbet. *Self-portrait (Man with a Pipe)*, 1848–49. Oil on canvas. Musée Fabre, Montpellier. Gift of Alfred Bruyas, 1868

Imitating earlier representations of Joseph or of shepherds in scenes of the Adoration, Díaz portrays the male figure leaning to his left and looking down lovingly at the woman next to him, his hand raised in a gesture of pious affection or gentle admonition. She is a secularized Virgin Mary—a descendant of the Madonna as depicted by Raphael, Jacopo Bassano (fig. 2), and Correggio. Unlike her male companion, whose form is partly obscured by the shadows behind her, the woman is bathed in a soft, yellow light. She holds her right hand to her breast—a sign of humility typical of the Virgin—and lowers her head demurely, extending her left arm as she points toward a body of water in the immediate foreground. She wears a more elaborate costume than that of the male figure: a dress with a flowing skirt; a ruffled, low-cut bodice; puffy sleeves; and lace cuffs. Her garments are historically inappropriate for someone of her station, whether in the 1850s or the sixteenth century, but they are the perfect complement to the rustic apparel of her companion, and they seem absolutely right within the context of the variegated landscape, which recalls eighteenth-century precedents by Watteau and by Fragonard (the two Rococo painters Díaz most admired).

In both attitude and costume, the elegant yet humble female figure and the young girl, who crosses her arms as she leans on the woman's right thigh, are closely related; even the style and color of their hair are alike. The pose of the girl calls to mind representations of the young John the Baptist in scenes with the Christ Child. She and her mother share an apparent concern for the attentive hound sitting alertly at the left, its tail curled and its two front paws nearly touching the woman's skirt. The dog's head is positioned at an acute angle, and its eyes are fixed on the mother, who, with a graceful gesture, seems to be directing the animal to drink from the pond at the lower right, or to plunge into the water; although the dog has not yet responded, we expect that it will. The hound's presence here perhaps was intended to convey fidelity and devotion, or domesticity—qualities that would have appealed to a French middle-class patron at the beginning of the Second Empire.[1] Behind the dog, the child, and the man, at the left, are three trees that serve as their

Figure 2. Jacopo Bassano. *Madonna and Child with Saint John the Baptist*, about 1570. Engraving. Galleria Nazionale degli Uffizi, Florence

Figure 3. Narcisse-Virgile Díaz de la Peña. *The Elder Sister*. Oil on wood. Gemeentemuseum, The Hague. Crome Gift (Inv. SCH-194-0004)

counterparts, while a larger tree at the right echoes the more substantial form of the older female figure. The branches of the two tallest trees meet across the top like a Gothic arch, framing the group below.

Díaz applied his paint liberally to the small panel, especially on the dresses in the foreground, where the highlighted areas of rosy pink and white are particularly rich. Elsewhere, he allows the gessoed panel to show through, as in the water and along the edge of the support.

Several other works by Díaz are closely related to the Lehman painting, including two panels, both titled *The Elder Sister*: the first, undated and of similar size (45.5 × 28.5 centimeters), was once owned by the Parisian publisher and gallery owner Charles Sedelmeyer, but its present whereabouts are unknown;[2] the other, slightly larger work (49.5 × 32 centimeters), is now in The Hague (fig. 3).[3] There is yet another picture, measuring 46 × 34 centimeters (last recorded in a private collection in Paris),[4] its title—*L'Heureuse Famille* (*Díaz en 1837 représenté par lui-même*)—suggesting that the artist depicted his own family in the woodland setting.

PT

NOTES

1. According to Bernard Aikema (*Jacopo Bassano and His Public: Moralizing Pictures in an Age of Reform, ca. 1535–1600* [Princeton, 1996]), Bassano frequently included dogs in his paintings to symbolize religious indifference—a decidedly different message from that intended by Díaz.
2. See P. and R. Miquel 2006, no. 2774.
3. Ibid., no. 2828.
4. Ibid., no. 2784.

Jules Dupré

(Nantes 1811–L'Isle-Adam 1889)

Jules Dupré was born in Nantes in the Pays de la Loire. His father established a small porcelain manufactory near Creil, in the Île-de-France, where, as a young man, Jules learned to decorate plates. After the family moved to Saint-Yrieix, in the Limousin, he worked in another of his father's porcelain factories, but he also began to paint landscapes inspired by his surroundings. In 1831, newly arrived in Paris, Dupré successfully submitted several paintings to the official government Salon. He was perhaps the first Frenchman to travel to England to study English landscape painting, especially the work of Constable; he made the earliest of several such important trips in 1834, at the invitation of a certain Lord Grave. Dupré continued to exhibit at the Salon, in 1833, 1834, and 1835, achieving critical success as well as a medal. Several of the landscapes he showed at the Salon in 1835 and in 1836 were of British scenes, and it was this fusion of the British pastoral tradition with the aesthetic of the emerging French Barbizon School that would mark his oeuvre.

Dupré first met Théodore Rousseau in the 1830s. The two artists shared a studio, and throughout the 1840s, traveled together, painting side by side. A cross-fertilization of their styles occurred, and it is possible that Rousseau's daily critiques of Dupré's work served to make Dupré an even more accomplished artist. In 1849, when the Salon was dominated by "radical" painters associated with the Barbizon School, Dupré was named a chevalier of the Legion of Honor. By 1852, he had stopped exhibiting at the Salon, but he did show twelve of his paintings at the Exposition Universelle in 1867. Dupré's work was in demand by private collectors and dealers throughout his career. RB

Jules Dupré

6. ***Landscape with Cattle at Limousin***, 1837

1975.1.169
Oil on canvas, 31 × 51½ in. (78.8 × 130.8 cm)
Signed and dated (lower left): *1837 J Dupré*

PROVENANCE: Bessonneau d'Angers Collection,[1] until 1954; Bessonneau d'Angers Collection sale, Galerie Charpentier, Paris, June 15, 1954, lot 37; acquired at the Bessonneau d'Angers sale by Robert Lehman, New York, 1954.

EXHIBITED: New York 1954–61; Oklahoma City 1983 (erroneously indicating "Prov.: Unknown" and "Bibl.: Unpublished"); Manchester, New Hampshire–New York–Dallas–Atlanta 1991–92, no. 65 (as *Cows in a Field*).

LITERATURE: Unsigned 1954, pp. 22, 28, ill.; Aubrun 1974, no. 103 (as *Gardeuse de Vaches*), p. 62, ill. p. 79; Baetjer 1980, vol. 1, p. 50, vol. 2, p. 561, ill.; Bühler 1986, p. 1598; Baetjer 1995, p. 416, ill.

Jules Dupré initially followed his father's lead, receiving training and then apprenticing as a porcelain painter. After he met the celebrated French Neoclassical landscapist Jean-Victor Bertin sometime before his eighteenth birthday, Dupré was encouraged to leave Nantes for Paris, where he practiced landscape painting in the company of Louis Cabat, Alexandre-Gabriel Decamps, Philippe-Auguste Jeanron, Paul Huet, and—by the early 1830s—Théodore Rousseau, who was to become one of his closest friends. Dupré took many trips with Rousseau, during which the two artists often painted the same scenes, and they would compare their successes and failures later on, when they returned to their lodgings. In 1834, Dupré left for England, pursuing a brief but

critical period of independent study, sketching in the rural English countryside and familiarizing himself with the work of the landscape painters he met along the way, including Constable. This period of direct contact with the British landscape tradition set him apart from the other members of the Barbizon School, who had studied in Italy and/or in France. For that reason, Dupré's landscapes from the late 1830s are among the most dynamic and original of any by a French artist. Perhaps envisioning a career for himself in England (as well as in France), he exhibited these landscapes of English subjects at the Salons of 1835 and 1836, but this ambition never, in fact, materialized.[2]

Dupré had debuted at the Salon in 1831; in 1833 he exhibited five canvases; in 1834 and in 1835 four of his works were accepted; and in 1835 he won a medal. Indeed, this recognition at the Salon brought his work to the attention of the artists of the Barbizon School. He was twenty-six years old in 1837, when he completed the present large and important landscape. Without question, it is the most accomplished work by Dupré in the collection of The Metropolitan Museum of Art, and among the finest French landscapes from the 1830s—the most important decade in Dupré's long career—now in the United States. However, 1837 was an unusually uneventful year for Dupré, as he did not participate in the Salon; his absence then and from many Salons afterward was due to politics. Jean-Joseph-Xavier Bidauld, a powerful member of the jury and himself a painter of classical landscapes, made every effort to refuse all landscapes submitted to the Salon that lacked classical subjects. One victim of this bias was Rousseau, whose works were routinely rejected after 1835, and who abstained from participating in the Salon between 1841 and 1848, the year of the third urban revolution in Paris. Dupré seems to have suffered the same fate: it is likely that he did submit paintings to the Salon between 1837 and 1841, but except for a group of seven accepted in 1839, his works met with rejection as well.[3] As a result, Dupré sought out more commercial venues in which to exhibit his paintings.

Unfortunately, no reliable information exists with regard to the Lehman picture's exhibition history or provenance in the nineteenth century; its first recorded owner was Bessonneau d'Angers, from whose collection Robert Lehman purchased it in 1954. Both its scale and its connection to earlier paintings by Dupré suggest that it may have been a commissioned work, as well as the remote possibility that it was completed for inclusion in the Salon of 1837. (A somewhat larger work by Dupré, but with a similar title, *Vue prise dans les pacages du Limousin* [fig. 1], was shown at the Salon of 1835.)[4]

The composition of the Lehman painting has several clear precedents in Dupré's oeuvre: a charcoal drawing of 1834, entitled *Pacage du Limousin* (fig. 2) served as the basis for a now-lost painting *Pâturage dans une clairière* (fig. 3) and for an 1835 lithograph—Dupré's first (fig. 4). Curiously, the painting illustrated in fig. 3 represents the composition of both the drawing and the lithograph, but in reverse. A second state of the lithograph was published in 1835 in *L'Artiste* (vol. 9, p. 180),[5] where it may have been seen by an as-yet unidentified prospective client, prompting him to commission the present painting. Whatever the underlying circumstances, when Dupré

Figure 1. Jules Dupré. *Vue prise dans les pacages du Limousin*, 1835. Oil on canvas. Minneapolis Institute of Arts, Bequest of Mrs. Gertrude Hill Gavin (61.17)

Figure 2. Jules Dupré. *Pacage du Limousin*, 1834. Charcoal on paper. Private collection, Paris

Figure 3. Jules Dupré. *Pâturage dans une clairière*. Oil on canvas. Whereabouts unknown

Figure 4. Jules Dupré. *Pacages du Limousin*, 1835. Lithograph. Whereabouts unknown

completed this latest version of the composition in 1837, he truly can be said to have produced a masterpiece. He concentrated on the technique and on the chromatic structure of the picture, endowing the scene with an energy like that of Constable's late style—especially evident in the cloud-filled, windswept sky—which he combined with carefully observed details of trees and animals in imitation of paintings by his French colleagues. As many as thirty of Constable's works are known to have been in France in the 1830s—undoubtedly a result of the British painter's success at the Paris Salon of 1824. Yet, Dupré was the one member of the Barbizon School who did not need to experience Constable's paintings in France, as Dupré—early in his career—had had firsthand contact with the artist and his work on British soil.

RB

NOTES

1. Charles Bessonneau was a wealthy industrialist from Angers, who, between 1880 and 1920, assembled an important art collection. Lehman paintings by Ingres (cat. no. 1), Corot (cat. no. 4), and Harpignies (cat. no. 11) also belonged to Bessonneau d'Angers.
2. At the time of the Salon of 1835, Jules Dupré was living at 6 *bis*, rue de la Tour d'Auvergne, in Paris, but he traveled widely in France and abroad in search of landscape subjects. The four paintings he exhibited at the Salon that year included French scenes set in the Limousin, Abbeville (Somme), and Creuse, and one landscape of Southampton, England. Another English view by Dupré was included in the Salon of 1836.
3. After 1839, Dupré only participated in the Salons of 1852 and 1867.
4. *Vue prise dans les pacages du Limousin* was listed as no. 671 in the catalogue of the Salon of 1835.
5. See Aubrun 1974, p. 381.

Théodore Rousseau

(Paris 1812–Barbizon 1867)

For several months in 1830, Théodore Rousseau painted en plein air *in the Auvergne. After spending a succession of summers in Fontainebleau, he established his residence in the village of Barbizon in 1848. He may be the first artist to have painted outdoors in the Forest of Fontainebleau.*

Unlike his close friend Corot, Rousseau was not interested in figure painting or in complex allegorical subjects with literary and historical associations. His landscapes have an emotional intensity that was praised by such critics as Théophile Thoré and Charles Baudelaire and by the small group of artist-friends and collectors who supported him. Rousseau exhibited at the Salons of 1831, 1833, 1834, and 1835, but because his work was repeatedly rejected between 1836 and 1848, he became known as "Le Grand Refusé." Following the reorganization of the Salon in 1848, Rousseau began to receive official recognition, and he was honored at the Exposition Universelle of 1855 when an entire room was given over to thirteen of his paintings, including many that had been refused by the Salon in previous years. The friendship of his fellow painters Jean-François Millet and Jules Dupré provided solace during Rousseau's later years, which were troubled by the mental illness of his wife and by his own declining health. He was dismayed by the failure of his work to sell at auction in 1861, but the long-deserved acceptance he sought finally came in the last year of his life. Rousseau was elected president of the jury of the 1867 Exposition Universelle, and, only four months before his death, he became a chevalier of the Legion of Honor. RB

Théodore Rousseau

7. *The Pool (Memory of the Forest of Chambord)*, 1839

1971.1.204
Oil on wood, 12¾ × 16 in. (32.4 × 40.7 cm)
Signed (lower left): *Th. Rousseau*

PROVENANCE: Mlle de T.; sale, Hôtel Drouot, Paris, November 19, 1931, no. 35; Richard V. Nuttall, Pittsburgh, by 1939; Lock Galleries, New York; acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 1959.

EXHIBITED: Pittsburgh 1939, no. 15; New York 1992; Albany 2004.

LITERATURE: Goupil 1846–53, vol. 2 (1850), no. 96 (lithograph with reversed image); New York 1964a, p. 23 (as *Landscape*); Baetjer 1980, vol. 1, pp. 159–60, vol. 3, p. 563, ill.; Baetjer 1995, p. 417 (as *The Pool*), ill.; Schulman and Bataillès 1997, no. 177 (as *Souvenir de la forêt de Chambord*), p. 146, ill.

Until recently, nothing was known about this beautifully preserved, delicate landscape by Théodore Rousseau prior to its sale at auction in 1931 and its acquisition by Richard V. Nuttall, a resident of Pittsburgh, except that the collector seems to have lent the painting to an exhibition at the University of Pittsburgh in 1939.[1] However, in 1997, Michel Schulman, in collaboration with Marie Bataillès, published a detailed catalogue raisonné of Rousseau's oeuvre, in which they revealed that a lithographic record of the picture exists in Goupil's *Les Artistes Contemporains* (vol. 2, no. 96), published in Paris in 1850.[2] The painting generally has been known as *The Pool* (or *L'Étang*)[3] and has been dated to the 1840s or 1850s. Indeed, an unpublished essay, written in 1982 by Deborah Lyons and now in the Lehman Collection departmental files, makes a persuasive case for dating the panel to the 1850s. Schulman and Bataillès retitled the Lehman painting *Souvenir de la forêt de Chambord*, dating it to 1839.[4] Although the two scholars do not document the source of their information, it is likely that they had access to the archives of the Paris gallery Goupil & Cie. If the title and date are, in fact, accurate, this painting would belong to the most important, early phase of Rousseau's career, when he was developing his landscape style largely in conjunction with Jules Dupré. The latter's painting of 1837, also in the Lehman Collection (see cat. no. 6), thus acquires a more direct connection with the present work.

Nevertheless, the accounts of the painting's history supplied by the Lock Galleries when Robert Lehman acquired the work from them and by Schulman and Bataillès's catalogue remain completely different. The Lock records contain the reference to the Nuttall collection in Pittsburgh, whereas the provenance provided by Schulman and Bataillès only lists a sale in Paris of the collection of a Mlle de T. at the Hôtel Drouot in 1931. Perhaps both were owners of the work in the course of its history.

The picture's title in the catalogue raisonné suggests that the scene was painted not from life, but rather from memory, and that the setting is the forest of Chambord—one of the most picturesque sites in northern France—which incorporates the imposing sixteenth-century Château de Chambord built by François I, possibly after plans by Leonardo da Vinci. The castle, situated on the banks of the Loire River and surrounded by luxuriant gardens, abuts the adjacent forest and its royal hunting grounds. Rousseau approached his subject as the artists of the Barbizon School did theirs, recording the routines of daily life on the outskirts of a vast royal park. Here, the scene is actually set in a small clearing with a pond where cattle came to drink, in pastureland cultivated by peasants and devoid of royal associations. A rich, warm light falls from the sky and envelops the composition, illuminating the leaves of the old trees, which are reflected in the water. While the sky is still, the foreground vibrates with movement and life. Rousseau delights in such details as the forms of the oak trees; the sharp, craggy projections of the broken trunk at the left; and the patterns of the grasses and shrubbery ringing the pond. The cattle and the light are on the far side of the pond, thus distancing the spectator from directly experiencing the humble, evanescent beauty of nature.

The immediacy and the realism of the details of this pond on the edge of a forest make it less a *souvenir* than a close study of an actual landscape. One wonders whether the title of the painting was chosen by the artist or by his dealer, so evocatively does it recall the titles of many of the works by Rousseau's friend Camille Corot of the 1850s. Yet, there is a difference: Corot's *souvenirs* do in fact appear to have been filtered through his sensibilities, so generic are the trees and the various landscape elements that would otherwise make a scene "real." In short, the Lehman painting seems too small in scale, too specific in its details, and too directly observed to be merely a memory. RB

NOTES

1. See Pittsburgh 1939, no. 15.
2. See Schulman and Bataillès 1997, no. 177, p. 146.
3. See, for example, Baetjer 1995, p. 417.
4. See Schulman and Bataillès 1997, no. 177, p. 146.

Théodore Rousseau

8. *The Pond* (*La Mare*), about 1855

1971.1.205
Oil on wood, 13½ × 20⅜ in. (34.3 × 51.8 cm)
Signed (lower left): *TH Rousseau*

PROVENANCE: Mark Hopkins (1813–1878),[1] San Francisco; Mary Frances Sherwood Hopkins Searles (1819–1891);[2] Edward Francis Searles (1841–1920), Methuen, Massachusetts; M. Knoedler & Co., New York; Matthew Chaloner Durfee Borden (1842–1912), New York; Borden sale, *Notable Paintings by the Great Masters,* American Art Association, New York, February 14, 1913, no. 56 (as *The Pool—Clearing Off*); Elsie Lehman Weil, New York (until 1958); sale, *Dutch and Flemish XVII Century Works . . . XVIII–XIX Century Masters . . . Barbizon Landscapes,* Parke-Bernet Galleries, Inc., New York, February 13, 1958, no. 79 (as *Landscape*); Robert Lehman, New York, 1958.

EXHIBITED: Cincinnati 1959, no. 143 (as *Landscape*); New York 1962b (as *Autumn Landscape*); New York 1964a (as *Autumn Landscape*); New York 1992; Albany 2004.

LITERATURE: Valentiner and Jaccaci 1911, vol. 2, no. 44, p. 64 (as *The Pool*), ill.; Szabo 1975, p. 97, colorpl. 87 (as *L'Étang*); Baetjer 1980, vol. 1, p. 160, vol. 3, p. 563, ill.; Baetjer 1995, p. 417, ill. (as *Landscape*); Schulman and Bataillès 1997, no. 433, p. 246, ill.

By the mid-1850s, many French critics and collectors considered Théodore Rousseau to be the finest living French landscape painter—an opinion that prevailed well into the late nineteenth century and was shared by Édmond and Jules de Goncourt. Édmond, the elder brother, kept a journal throughout his life in which Théodore Rousseau is mentioned frequently and with great respect. For example, on Tuesday, July 10, 1883, Édmond wrote, "The first painter of these times is a landscape artist, Théodore Rousseau. [This specious but telling comment was written in the year of Manet's death.] I think it almost undeniable that Raphael is superior to M. Ingres and beyond doubt that Titian and Rubens are better than M. Delacroix. But it has certainly not been proven that Hobbema painted nature better than Rousseau."[3] Édmond de Goncourt was certainly correct about Rousseau's achievements—at least during the artist's lifetime. However, the fact that many years later Robert Lehman bought two pictures by Rousseau indicates that the reputations of the Barbizon landscape painters and the appeal of their works for American collectors especially, endured well beyond the late nineteenth century.

Although the present landscape has a nineteenth-century provenance, it is not known to have been exhibited then. By dating it to about 1855 in the catalogue raisonné of Rousseau's oeuvre, Michel Schulman and Marie Bataillès ascribe the Lehman panel, along with a large group of other, undated (and perhaps undatable) works from the 1850s, to Rousseau's most productive years.[4] Given this proposed date, one wonders whether the painting might have been included in any of the exhibitions of Rousseau's works during the middle and later part of his career.[5] Even if this were so, it would be impossible to identify the picture in a list of exhibited works, because landscapes usually are referred to by generic or descriptive titles; for example, a title such as *The Pool* (or one of its French variants, *L'Étang* or *La Mare*) appears repeatedly in the Rousseau literature. To demonstrate the perils of attempting a definitive identification, one need only compare the present picture with one by Rousseau, of the same date and title (and almost the same size), in London (see fig. 1). RB

Figure 1. Théodore Rousseau. *The Pond (La Mare)*, about 1855. Oil on wood. Victoria and Albert Museum, London. Bequeathed by the Reverend Chauncey Hare Townshend, 1868

NOTES

1. Mark Hopkins, who was born in Henderson, New York, set out for California via Cape Horn at the time of the Gold Rush in 1849. Hopkins married his first cousin Mary Frances Sherwood in New York in 1854. He returned to California, settling in Sacramento, where he operated a hardware and iron business with Collis Huntington. Along with Huntington, Leland Stanford, and Charles Crocker, he founded the Central Pacific Railroad in 1861. Hopkins died in 1878, before his house on Nob Hill in San Francisco was completed. When and where Hopkins acquired the present painting is not known, but Schulman and Bataillès (1997, no. 433, p. 246) identified him as its first owner and as residing in San Francisco.
2. Mary Frances Sherwood Hopkins became the richest widow in America upon her husband's death in 1878. It is presumed that she inherited the present painting at that time, although Mark Hopkins died intestate. In 1881, Mary Hopkins engaged the firm of Herter Brothers to decorate her Nob Hill home in San Francisco and, about 1883, to decorate a forty-room "castle" designed for her by Stanford White in Great Barrington, Massachusetts, on property she inherited from her maternal aunts. In this connection she met a young interior designer named Edward Francis Searles, who was in the employ of Herter Brothers. Although she was twenty-two years older than Searles, they married in 1887. Mary died in Searles's native town of Methuen, Massachusetts, in 1891. Edward Francis Searles seems to have sold the Rousseau painting to the Knoedler galleries in New York (according to Schulman and Bataillès 1997), which sold it sometime before 1912 to Matthew Chaloner Durfee Borden.
3. Goncourt 1971, p. 206.
4. See Schulman and Bataillès 1997, no. 433, p. 246.
5. It is unlikely that such a relatively small painting would have been exhibited in the room devoted to Rousseau's work at the 1855 Exposition Universelle in Paris. Of the thirteen pictures by Rousseau listed in the exhibition catalogue, only two have a title—*Un Marais* (*A Swamp*)—that is somewhat suggestive of this scene, and one of these was shown as well at the Salon of 1853.

Charles-François Daubigny

(Paris 1817–Paris 1878)

Daubigny was born into a family of painters in Paris and was trained by his father and his uncle—the latter, a well-known miniaturist. Early on, he worked as a restorer at the Louvre. He produced conventional landscapes and portraits until his move in 1843 to the already famous village of Barbizon, near the Forest of Fontainebleau. By the 1850s Daubigny had developed a personal style. Outfitting a small boat with painting equipment, he traveled along the rivers and canals of northern France observing the terrain from a fluid and variable point of view. The result was a distinct mode of landscape painting different from that of his most influential colleagues, Camille Corot and Gustave Courbet. Daubigny translated the French landscape into visual poetry. His 1862 suite of etchings, "Voyage en bâteau," *wittily charts one of his summer trips during which he drifted through the countryside, only to return to the capital on the train, his paintings already dry and ready for sale.*

While Daubigny's paintings are found in public and private collections throughout Europe and the United States, he was a transitional artist who neither enjoyed the reputation of the older Barbizon School painters nor the celebrity of the up-and-coming Impressionists—an experience that can be likened to that of his contemporary Johan Barthold Jongkind. However, in the picturesque town of Auvers-sur-Oise where he lived, Daubigny would befriend many younger artists, among them Camille Pissarro, Paul Cézanne, and other future Impressionists.

Daubigny's panoramic scenes were horizontal in format, regardless of their size or degree of finish, and were extremely popular with collectors. At his death in 1878, he was hailed by some as the greatest French landscape painter. RB

Charles-François Daubigny

9. *Landscape with Ducks*, 1872

1975.1.165
Oil on wood, 15 × 26½ in. (38.1 × 67.3 cm)
Signed and dated (bottom left): *Daubigny 1872*

PROVENANCE: Henry D. Knox,[1] East Aurora, New York; Lieutenant James H. Knox, by descent; *Paintings of Various Schools Including French & Other European XIX Century Works . . . From the Collection Formed by the Late Henry D. Knox, East Aurora, N.Y.,* sale, Parke-Bernet Galleries, Inc., New York, March 1, 1945, no. 135 (as *On the Oise: Twilight*); acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 16, 1962.

EXHIBITED: New York 1992; Albany 2004.

LITERATURE: Szabo 1975, pp. 97–98, colorpl. 86; R. and A. Hellebranth 1976, no. 849, p. 277 (as *Twilight* [*Bord de Rivière*]), ill.; Baetjer 1980, vol. 1, p. 41, vol. 3, p. 570, ill.; Baetjer 1995, p. 422, ill.; R. and A. Hellebranth 1996, no. 158, p. 61 (as *Canards et lavandières, au bord de la rivière*), ill.

This richly painted landscape, completed in 1872, depicts an unidentifiable area of rural France at sunset.[2] Its traditional composition is evenly divided between earth and sky, with a small triangle of land projecting into the scene in the foreground at the lower left, providing a vantage point for the artist and a resting place for several wild ducks. Just above, on the gently flowing river, a line of ducks is paddling out of the picture to the left. The river, which extends across the width of the canvas, is positioned on a slight diagonal; reflected in the left half are the dark, densely foliated trees on the far bank, and in the right part the pink-and-orange glow of the cloud-filled sky. In the center, on the opposite bank, three peasant women are washing clothes. Rising above them, and to their left, are the tallest trees in the scene; behind them the land opens out and then terminates on the right in a mist-covered hill in the background. The trees on the far

Figure 1. Charles-François Daubigny. *A River Landscape with Storks*, 1864. Oil on wood. The Metropolitan Museum of Art, New York. Bequest of Benjamin Altman, 1913 (14.40.818)

right balance those on the left, closing off the view; while their naturalism is convincing, and lends the picture a Claudian sense of calm, the scene nevertheless has a highly composed look.

The sky is the most dramatic part of the painting, spanning the width of the panel like the river. Broad gray and white clouds are suspended weightily over the trees at the left, but at midpoint in the composition, they suddenly change color and form. Rendered with bold touches of the brush, which Daubigny manipulates with particular aplomb, the clouds become dynamic forms, as if invigorated by the brilliance of the setting sun.

Each part of the painting received the artist's careful attention and is artfully differentiated by color and brushwork. The picture surface is noticeably varied, with smooth passages, such as the left side of the river, contrasting with the forceful, vertical strokes of stronger color at the right. Daubigny's sensitivity to nature's many moods is reflected in the range of greens he employs, just as his delight in conveying the effects of light is apparent not only in the way in which the setting sun is reflected throughout the landscape but also in the streaks of high-keyed tones that he discretely introduces in strategic locations—as, for instance, in the wedge of land in the foreground, and in the area behind the washerwomen in the middle ground.

Although generally considered a member of the Barbizon School, Daubigny only occasionally worked in the Fontainebleau region, but he shared the enthusiasm of that community of painters for subject matter that focused on the humble sites of rural France. Like them, Daubigny sought to render nature without embellishment, and devoid of specific references to history, religion, or mythology.

Daubigny took up landscape painting in the 1830s, when it was just emerging as an important genre for avant-garde art in France. He submitted his first canvas, *A View of the Church of Notre-Dame in Paris*, to the annual Salon in 1838. Over the next thirty years, he participated in every state-sponsored exhibition, earning three first-class medals by the late 1850s and a place on the Salon jury. He was named a chevalier of the Legion of Honor in 1857, and an officer in 1874. In addition to numerous sales of his work to private collectors, Daubigny enjoyed the patronage of the state, which purchased paintings from him in 1853, 1855, and 1857. His earnings from his tranquil views of the rivers outside of Paris—his favorite subjects—enabled him to acquire a *maison de campagne* in 1860 in Auvers-sur-Oise, where he customarily spent the summer, as well as to move his home and studio in 1868 to larger quarters, near the place de Clichy in Paris.

With the outbreak of the Franco-Prussian War in the summer of 1870, Daubigny left France for England, where he remained until May 1871. While in London, he met Claude Monet, his junior by twenty-three years, whom he greatly admired. He introduced the younger artist to the dealer Charles Durand-Ruel, the leading proponent of the Barbizon painters in France, who had helped Daubigny achieve critical and financial success. At the end of the war, Daubigny returned to Paris, via Étaples and Longpré, before embarking for the Netherlands, where Monet had painted from May until September. Back in France, he settled down to work, producing the Lehman canvas as well as a series of paintings based on his experiences in Holland.

The Lehman canvas has all of the qualities of a plein-air picture, but it is unlikely that Daubigny painted it out

of doors. Except for preliminary drawings and sketches, most of his landscapes were finished indoors in the studio, which allowed him greater control of the painting process.

While remarkably fresh, the Lehman painting is, in fact, related to many other works from Daubigny's hand. In no other known canvas did the artist depict the same site, but many also include gentle rivers flowing through rural terrain, wooded banks, setting suns, and rustic staffage. Daubigny's *A River Landscape with Storks* of 1864 (fig. 1), for example, projects a similar mood of serenity.

In their unrestrained naturalism, these works attest to Daubigny's sensitivity to the simple poetry in nature and his ability to evoke the specifics of a particular time and place. Such paintings proved popular with an increasingly urbanized generation of collectors, just as they would provide the younger Impressionists with important touchstones for their own contributions to French landscape art. PT

NOTES

1. Henry Danforth Knox (1876–1934) was the uncle of Seymour H. Knox II (benefactor of the Albright-Knox Art Gallery in Buffalo, New York).
2. The Parke-Bernet Galleries, Inc., New York, sale catalogue (March 1, 1945) cited the painting as *On the Oise: Twilight* (no. 135, p. 52), but Robert Hellebranth (1976, no. 849, p. 277) was reluctant to identify the river, referring to the painting as *Twilight* (*Bord de Rivière*). Curiously, Hellebranth (1996, no. 158, p. 61) also included the Lehman painting in the 1996 supplement to the catalogue raisonné, where it was identified as *Canards et lavandières, au bord de la rivière*.

Henri-Joseph Harpignies

(Valenciennes 1819–Saint-Privé [Yonne] 1916)

Henri-Joseph Harpignies is perhaps the most obvious heir to the artistic methods and philosophy of the painters of the Barbizon School. He was much influenced by the classical and poetic approach of his friend Camille Corot, and throughout his long career, which extended into the twentieth century, Harpignies perpetuated a sensitive, tonal style of landscape painting and drawing that dated back to 1850. A generation older than Harpignies, Corot had acted as a mentor to the younger painter, providing encouragement by buying his works. At the same time, Harpignies collected paintings by Corot (one, Honfleur: Calvary, *of about 1830, is in The Metropolitan Museum of Art, 1974.3).*

Of Belgian descent, Harpignies showed a talent for drawing at a very early age, but his bourgeois family was determined that he pursue a business career. He worked in the sugar refinery established by his father in the village of Farmars, as well as in his family's iron forge in Denain. At the age of twenty-seven, Harpignies moved to Paris, where he became the pupil of the landscape painter and engraver Jean-Alexis Achard (1807–1884), with whom he traveled to the Rhône-Alpes region of France and to Belgium. After the Revolution of 1848, Harpignies visited Italy for the first time; in 1863, he returned there and spent the next two years studying the works of the Italian masters and painting his own views of the Italian countryside. He debuted at the Paris Salon of 1853 with the View of Capri *and two landscapes of his native Valenciennes. Another of Harpignies's Italian scenes,* The Colosseum in Rome, *won a silver medal at the Exposition Universelle of 1878. His* Evening in the Roman Campagna *was acquired by the French state in 1886.*

Harpignies visited the Bourbonnais, Nivernais, and Auvergne regions of France, as well as Nice and Menton in the south, in search of subject matter for his paintings. Besides his achievements as a landscapist, watercolorist, and graphic artist, Harpignies was also an accomplished cellist and performed with various chamber-music groups. He became a chevalier of the Legion of Honor in 1875 and a grand officier *in 1911. His watercolors were widely appreciated during his lifetime, and he exhibited them at the New Water Color Society of London as well as at various venues in France.* RB

Henri-Joseph Harpignies

10. *Fir Trees in Les Trembleaux, near Marlotte (Sapins aux Trembleaux à Marlotte)*, 1854

1975.1.183
Oil on canvas, 16¼ × 12⅝ in. (41.3 × 32.1 cm)
Signed and dated (lower right): *h'harpignies.1854.*

EXHIBITED: Oklahoma City 1983; Albany 2004.

LITERATURE: Szabo 1975, p. 97, pl. 85; Baetjer 1980, vol. 1, p. 84 (erroneously, as "oil on wood"), vol. 3, p. 580, ill.;[1] Baetjer 1995, p. 429 (erroneously, as "oil on wood"), ill.

This small yet delightful landscape is among the earliest paintings by Henri Harpignies in an American public collection. Harpignies was only thirty-five years old when he produced this picture, and he lived for another sixty-two years, continuing to paint landscapes until his death in 1916. No documents exist in the Lehman Collection departmental files that would establish the provenance or the early exhibition history of the picture, but it seems likely that it was among several works by Harpignies that Lehman purchased from either the Lock Galleries or the Jacques Seligmann Galleries in New York—perhaps, as part of a group of other, inexpensive paintings and drawings.[2] A photograph of the present canvas from about 1910 in the Lehman Collection departmental files is inscribed on the reverse, apparently

in Harpignies's hand, certifying (in English and in French) that the scene was "faite d'après nature" (painted from life) in August 1854; the inscription includes the plausible French title by which the picture is known here. Unfortunately, nineteenth-century landscape paintings are routinely listed in sales and exhibition catalogues simply as "Landscape"; it is, therefore, significant that the picture is published here, for the first time in more than a century and a half, with its correct title.

Because the landscape was painted directly from life, it is remarkably fresh and well executed. According to the inscription, the site depicted is situated outside the hamlet of Les Trembleaux and near the village of Marlotte, southeast of Paris, at the edge of the Forest of Fontainebleau favored by artists. The fir trees of the title serve as a variegated *repoussoir* for the sunstruck hillside and deciduous trees of the middle ground. The scene is animated by the two figures advancing toward the viewer: a laborer holding his young son by the hand. Indeed, the weather and the light are ideal, and the landscape appears so accessible that we are almost tempted to call out a greeting to the two individuals.

Paintings such as this one were intended to appeal to the rapidly expanding population of Parisian amateurs, many with rural origins, who filled the walls of their small Parisian apartments with reminders of the French countryside in all its variety. Harpignies was sufficiently pleased with this plein air oil sketch to add some finishing touches in the studio, and then to sign and date it for sale. RB

NOTES

1. Baetjer 1980, vol. 3, mistakenly illustrates a painting by Rousseau (1975.1.204) in place of the present painting by Harpignies.
2. Robert Lehman was a particular admirer of Harpignies's work. In addition to the two oils included here, he owned two watercolors and two charcoal drawings by the artist (see Metropolitan Museum of Art 2002, nos. 63–67). One of the watercolors was acquired from the Lock Galleries, and both drawings from the Jacques Seligmann Galleries, but the provenance of the other watercolor (no. 65) is not known.

Henri-Joseph Harpignies

11. *The Rocky Path in the Morvan* (*Chemin des roches dans le Morvan*), 1869

1975.1.182
Oil on canvas, 37⅝ × 63¼ in. (95.6 × 160.7 cm)
Signed and dated (lower left): *h j harpignies 1869*

PROVENANCE: Bessonneau d'Angers Collection; sale, Bessonneau d'Angers Collection, Galerie Charpentier, Paris, June 15, 1954, no. 43 (as *Le Torrent dans la fôret*); acquired at the Bessonneau d'Angers sale by Robert Lehman, New York, 1954.

EXHIBITED: Paris 1869 (no. 1153 or 1154); Oklahoma City 1983; Albany 2004.

LITERATURE: Baetjer 1980, vol. 1, p. 84, vol. 3, p. 580, ill.; Baetjer 1995, p. 430, ill.

On June 15, 1954, at the sale of the Bessonneau d'Angers Collection[1] held at the Galerie Charpentier in Paris, Robert Lehman bought major works by Ingres and Corot (cat. nos. 1, 4), as well as two important Salon-scale landscape paintings. The earlier landscape, by Jules Dupré (cat. no. 6), is one of the finest Barbizon paintings to be found in an American museum, and the present, large canvas—undoubtedly a medal-winning submission to the Salon of 1869[2]—is probably the most important painting by Harpignies in an American public collection (In fact, he won medals at the Salons of 1867, 1868, and 1869). Each of these masterpieces of French Salon landscape painting dates from the high point in the career of its respective author; of the two, the Harpignies is the more surprising, as the artist seldom painted such commanding and impressive landscapes, favoring instead realistic scenes on a small scale. He produced these in such abundance as to give even the prolific Corot pause, and it seems clear that they were created to cement his reputation.

Of particular interest in the present picture is Harpignies's attempt to resolve the conflicting styles of Gustave Courbet and Camille Corot with that of the young Impressionist Camille Pissarro in a unified aesthetic. The rocky site, with its white-water rapids, recalls those landscapes by Courbet of his native Franche-Comté exhibited

at the Salon throughout the previous two decades. Yet, instead of adopting the straightforward, direct manner of the Master of Ornans, Harpignies favored the balanced compositions characteristic of French classical landscape painting, which he had observed at firsthand on his two lengthy trips to Italy—the most recent between 1863 and 1865. He had admired the subtlety of examples by the greatest living exponent of landscape, Camille Corot, both at the Salon and at the painter's Parisian studio—visited with some regularity by Harpignies, as the older master had become a collector of his work—as well as Pissarro's large-scale, sober renderings of nature on view at the Salons of 1865 through 1867. That he devised his own personal style without obviously imitating these sources is all the more impressive.

By the late 1860s Harpignies was a well-established artist and would continue to pursue a mid-nineteenth-century genre of landscape painting until his death in 1916. Thus, in a letter of 1892 in which Pissarro listed those artists he viewed as enemies of progress in the visual arts—a group that comprised Théodore Rousseau, Jules Bastien-Lepage (1848–1884), Alfred-Philippe Roll (1846–1919), Binet,[3] and Raphaël Collin (1850–1916)—he included Harpignies, whom he may have encountered in Corot's studio. In Pissarro's view, Delacroix, Turner, Corot, Courbet, Daumier, Jongkind, Manet, and most of the Impressionists, on the other hand, were the champions who would ensure that art continued to evolve and to flourish well into the future.[4] RB

NOTES

1. Charles Bessonneau was a wealthy industrialist from Angers, who, between 1880 and 1920, assembled an important art collection. At the sale of the Bessonneau d'Angers Collection at the Galerie Charpentier, Paris, in June 1954, Robert Lehman acquired the present work as well as a painting of the legendary confrontation of Aretino and Tintoretto by Ingres (cat. no. 1), a major painting by Corot depicting Diana at her bath (cat. no. 4), and a landscape by Dupré (cat. no. 6).
2. Harpignies exhibited two paintings at the Salon of 1869, *Le Chemin des roches dans le Morvan* (no. 1153) and *La Rivière* (no. 1154); it is highly likely that number 1153 was the present painting.
3. For the letter from Camille Pissarro, of February 19, 1892, to Clément-Janin, see Bailly-Herzberg 1980–91, vol. 5, "Supplément No. 1," pp. 416–17. Binet may be either Georges Binet (1865–1949), a student of Collins, or Adolphe-Gustave Binet (1854–1897).
4. Ibid.

Paul-Désiré Trouillebert

(Paris 1829–Paris 1900)

Paul-Désiré Trouillebert, who is known primarily as a skillful imitator of the works of Camille Corot, began his career as a painter of portraits, nudes, mythological subjects, and genre scenes. He studied with Antoine-Auguste-Ernest Hébert (1817–1908) from 1856 to about 1870 and later with Charles-François Jalabert (1819–1901), and participated in the Paris Salon between 1865 and 1884. Although Trouillebert first submitted a landscape to the Salon in 1868, he did not concentrate exclusively on landscape painting until much later on. At the Salon of 1882 he exhibited Les Baigneuses *(*The Bathers*), which won him considerable critical acclaim. In the late 1880s, he was commissioned by his friend Edme Plot, a public-works contractor, to create five paintings depicting the building of the Paris railway (one in the series,* Construction of the Elevated Railway, *was acquired in 1992 by the Musée d'Orsay, Paris; another,* Railway: Bridge over the Cours de Vincennes, *of 1888, is in The Cleveland Museum of Art). Between 1895 and 1899, Trouillebert showed his work at the Salon des Indépendants in Paris, and he occasionally exhibited at the Salon in Dijon.*

Trouillebert's preferred landscape subjects were river scenes, often with boats or fishermen, and these almost always were executed in the "feathery" style of Corot. When Alexandre Dumas fils (1821–1895) purchased a painting by Trouillebert wrongly attributed to Corot, Trouillebert's oeuvre gained a certain notoriety. Trouillebert successfully sued the Paris gallery Tedesco Frères, which had sold his painting as a work by Corot to the Galerie Georges Petit; Petit, in turn, had sold the picture to Dumas fils. Trouillebert's Banks of the Loire at Orléans *was the first of the artist's paintings to be sold at a public auction, in Paris in 1884. About 1890, Trouillebert bought a small house in Candes, a village situated at the confluence of the Vienne and Loire rivers.* RB

Paul-Désiré Trouillebert

12. *A Pond near Nangis*, 1880–95

1975.1.212
Oil on canvas, 21½ × 26 in. (54.6 × 66 cm)
Signed in gray (lower left): *Trouillebert* ·

PROVENANCE: Sale, Plaza Art Galleries, New York, March 13, 1958, no. 41; bought by Charles Lock, on behalf of Robert Lehman, New York.

EXHIBITED: Paris 1899, no. 15; Oklahoma City 1983.

LITERATURE: Baetjer 1980, vol. 1, pp. 187, 593, ill.; Baetjer 1995, p. 438, ill.; Marumo et al. 2004, no. 0669, p. 442, ill.

Although no connoisseur of art would be faulted for identifying the present painting, when viewed at a distance, as the work of Corot, its unmistakable signature—the name *Trouillebert* in the lower-left corner—definitively establishes its true authorship. Such is the joy—and the paradox—of the oeuvre of Paul-Désiré Trouillebert, who died in Paris one year after the Lehman picture was first exhibited.

Throughout the history of art there have been artists whose reverence for their masters and mentors led them to abandon their own artistic identities and to renounce their personal ambitions in a form of hero worship. This was the case with Trouillebert—as well as, later on, with Gustave Loiseau, among numerous others. Forgery was never the motivation, and, indeed, Trouillebert faithfully signed even his most Corot-like paintings. Trouillebert was more than thirty years younger than the Parisian master, and, although technically a student of Hébert and Jalabert, he was one of scores of artists who emulated Corot's practice of painting *en plein air,* while profiting from his advice.

The 2004 catalogue raisonné of Trouillebert's oeuvre by the scholars Claude Marumo, Thomas Maier, and Bernd Müllerschön included twelve hundred works by the artist, thus assuring his legacy.

The Lehman painting is one of those catalogued, its subject identified as a pond near the small town of Nangis, east of Paris and midway between Melun and Provins; its title was adopted from the one assigned to the picture in the catalogue of the so-called Salon du Figaro, held in Paris the year before the painter's death. There is no reason to assume that Trouillebert objected to the title, although absolutely nothing in the painting would suggest that its watery subject is a pond rather than a section of a river—nor is there any architectural element to provide a clue as to the site. Since Nangis has no river, the body of water surely must be a pond—if, indeed, Nangis is the setting for the painting. The scene is generic, an effect that the artist deliberately sought, employing landscape motifs devoid of any strong, specific associations or any telling architecture or topographical features. The pervasive influence of Corot led Trouillebert to suggest, rather than to directly imitate nature: depictions of trees are more evocative of the master's late style than of an actual landscape, and the long, pointed boats in some scenes resemble those found in Corot's Italian and French *souvenirs*—not the vessels or the boatmen of the Île-de-France. Trouillebert wished to awaken in the viewer a poetic reverie, not to lead us on a journey to a specific

place. Had the artist wanted us to recognize Nangis, he would have represented its clearly identifiable church or included a particular farmhouse in the painting.

Because the work is so generalized, the Lehman painting is not easy to relate to others by Trouillebert. One similar picture, although somewhat smaller, is the *Banks of the Loire at Chouzé* (The State Hermitage Museum, Saint Petersburg), which is dated to 1894 in the catalogue raisonné without explanation.[1] In the absence of primary evidence, scholars therefore often are faced with a dilemma when attempting to assign dates or titles to Trouillebert's work.

What is most remarkable about the Lehman picture is its perfect state of preservation. Never requiring the intervention of a conservator, it has come down to us as an authentic document of just how a nineteenth-century French landscape painting was meant to look. RB

NOTE

1. See Marumo et al. 2004, no. 0586, p. 414, ill.

Jean-Baptiste-Armand Guillaumin

(Paris 1841–Paris 1927)

Jean-Baptiste-Armand Guillaumin was born into a humble, working-class family. In his early teens, he was employed in a family-owned lingerie shop but, in his sixteenth year, was hired by the Paris–Orléans railway; a series of other positions as a manual laborer kept him from being completely impoverished in the 1860s and 1870s. In 1862, at the Académie Suisse, Guillaumin met some of the artists who would become known as the Impressionists and, with them, submitted paintings to the famous Salon des Refusés in 1863. He established particularly close friendships with Pissarro and Cézanne, who often stayed with him in Paris; in the early 1870s, all three painters experimented with printmaking in the etching studio of Dr. Paul Gachet in Auvers-sur-Oise.

Guillaumin was prolific, although the paintings from the first two decades of his career are now mostly lost or unidentified. While somewhat crudely executed, his late work, from the 1880s on, displays a chromatic intensity rarely found in Impressionist pictures. The young Bonnard and the Fauves especially admired Guillaumin's experiments with color. In 1891, he won the French state lottery and lived in relative comfort for the rest of his long life.

RB

Jean-Baptiste-Armand Guillaumin

13. *Railroad Bridge over the Marne at Joinville*, 1871–75

1975.1.180
Oil on canvas, 23 1/8 × 28 3/8 in. (58.7 × 72.1 cm)
Signed and dated (bottom left): *AGuillaumin* [initials in monogram] / '71

PROVENANCE: Dr. Paul Gachet, Auvers-sur-Oise; his son, Paul Gachet, by descent, 1909; Wildenstein & Co., New York, by 1954; acquired from Wildenstein & Co., New York, by Robert Lehman, New York, 1954.

EXHIBITED: Cincinnati 1959, no. 157 (as *The Marne at Joinville*); Cologne 1996, no. G 4; Lausanne 1996, no. 4 (as *Le pont de la Marne à Joinville*, 1871).

LITERATURE: Baetjer 1980, vol. 1, p. 82 (as *Bridge over the Marne at Joinville*), vol. 3, ill. p. 628; Gray 1991, no. 301, p. 146, pl. 1; Baetjer 1995, p. 485, ill.

Armand Guillaumin's contributions to Impressionist landscape painting in the 1870s and early 1880s have long been recognized by scholars but have never been celebrated in exhibitions or in books on the movement. "The New Painting, Impressionism, 1874–1886," a monumental centennial exhibition of works by the

Figure 1. X-radiograph mosaic of catalogue number 13 revealing a female portrait by Jean-Baptiste-Armand Guillaumin beneath the landscape. Image rotated 90° clockwise

Impressionists, paid scant attention to Guillaumin's achievements. Yet, he was, in fact, an artist of some importance and a colleague and friend of Pissarro, Cézanne, Gauguin, and later of Van Gogh, and his landscape paintings from the first half of the 1870s rank with those of Sisley and Pissarro in quality and ambition. The earlier of the two landscapes in the Lehman Collection is a masterpiece of Impressionist painting, predating the group's first exhibition in 1874, to which Guillaumin submitted three such views.

The specificity of the picture's title as well as the date inscribed at the lower left (June 1871?) raises some questions. There is little doubt that the Lehman canvas most likely was painted between 1871 and 1875. Guillaumin's left-wing politics are well known in the literature, which would explain his presence in Paris during the Commune of 1871, when he witnessed the atrocities associated with the federal takeover of the city. He had experienced the same humiliation as his countrymen when Prussian armies laid siege to Paris in 1870. Having worked for the Paris–Orléans railway before 1868, and subsequently for the Department of Roads and Bridges, he was quite familiar with the sophisticated French transportation network. He developed an interest in viaducts, bridges, newly constructed roads, and urban quays surpassing that of his colleagues Monet and Caillebotte, who also chronicled the advances in transportation in their art.

Based on the fact that the first owner of the present picture was Dr. Paul Gachet, whom Guillaumin had met through Cézanne and Pissarro, and with whom he stayed for much of 1874, it would seem to have been painted between 1872—when Guillaumin is known to have worked in Pontoise—and 1875. However, the bridge represented is not one near Pontoise nor Auvers, where he then spent most of his time. In those years, Guillaumin had a night job in Paris during the week, saving the days for painting. Not only was he well informed about the train system but also, as a government worker, he most likely had been issued a pass to travel by railroad. He could easily have left his Paris studio on the quai d'Anjou in the morning for an excursion to the suburbs, where he could paint a landscape and return in time for his night-time work repairing roads and bridges. The Lehman painting was very likely executed on one or more of these trips, perhaps in 1872.

When the painting was X-rayed by Charlotte Hale, conservator in the Metropolitan Museum's Sherman Fairchild Center for Paintings Conservation in August 1991, she discovered that the present scene was painted over a bust-length female portrait, the top of which is at the left in the present landscape (see fig. 1).[1] (Careful observation of the painting's surface reveals areas of textured brushwork especially in the more thinly painted passages, such as the sky, which do not relate to the image that we see.) The portrait had been painted on a pale-gray priming applied by the artist, and a second layer of priming was not added on top of it. Once Guillaumin decided to recycle the canvas, he placed it on its side on his easel and began the landscape; while there is no connection between the landscape and the portrait, if the latter is, in fact, by Guillaumin, it would be his earliest surviving work in this genre. The reuse of a canvas is rare among the mature Impressionists, but perhaps can be explained by Guillaumin's periods of extreme poverty.

The identity of the subject of the portrait remains a mystery. Guillaumin did not marry until 1887, and there is no documented relationship between the artist and any young women in the late 1860s or early 1870s. The sitter is too young to be Guillaumin's mother, but she does resemble Julie Vellay Pissarro, the mother of Camille Pissarro's two children, who married him in 1871 in England, where the couple lived in self-imposed exile during the Franco-Prussian War and the Paris Commune. Mme Pissarro provided sound advice, food, and solace to the group of needy painters who rallied around her husband. Perhaps Guillaumin attempted to paint her por-

trait on one of his weekends in Pontoise, where he often stayed with the Pissarros. He must have found the portrait wanting, for he did not hesitate to paint over it shortly thereafter.

There is no evidence that the present painting was exhibited during Guillaumin's lifetime. The first owner, the homeopathic physician Dr. Paul Gachet, did lend one picture by Guillaumin, *Soleil Couchant à Ivry* (*Setting Sun at Ivry*; now in the Musée d'Orsay, Paris), to the landmark Impressionist exhibition of 1874, where it joined two others by the artist—*Le Soir* (*The Evening*) and *Le Temps pluvieux* (*Rainy Weather*)—but these works cannot be associated with the Lehman painting. As it is difficult to imagine that this lyrically beautiful landscape would not have been made available by Dr. Gachet, there is the possibility that either he did not yet own the picture, or else that it had not yet been painted. RB

NOTE

1. Charlotte Hale's examination report of August 2, 1991, is in the Lehman Collection departmental files.

Jean-Baptiste-Armand Guillaumin

14. *The Bouchardon Mill, Crozant*,[1] about 1898

1975.1.181
Oil on canvas, 25 5/8 × 31 7/8 in. (65.1 × 81 cm)
Signed in orange (lower left): *Guillaumin* ~

PROVENANCE: Acquired from the Galerie Renou & Poyet, Paris, by Robert Lehman, New York, December 1964.

EXHIBITED: Oklahoma City 1983 (as *The Lock at Genetin*).

LITERATURE: Serret and Fabiani 1971, no. 420 (as *Le Moulin Bouchardon,* 1898); Baetjer 1980, vol. 1, p. 82 (as *The Lock at Genetin*), vol. 3, ill. p. 628; Baetjer 1995, p. 485 (as *The Lock at Genetin*), ill.

Robert Lehman acquired his first early landscape by Guillaumin (cat. no. 13) in 1954, but did not purchase the second, later one until December 1964, when he visited the Galerie Renou & Poyet during a trip to Paris. He had a penchant for Impressionist works by lesser-known artists and followers, and Guillaumin's paintings were readily available on the art market and inexpensive in the 1950s and 1960s, at the height of Lehman's activity as a collector.

What is fascinating about the artist's mature style is the proto-Fauve, vibrant color, and the tactility with which he endowed an ordinary landscape painting. Guillaumin had befriended Van Gogh in the late 1880s, and through him became aware of the chromatic experimentations of the Pont-Aven group. Yet, of the original Impressionists—and Guillaumin himself had participated in all of the group's exhibitions from the first in 1874—none applied comparably brilliant hues so freely, and with such large brushstrokes. There is little doubt that Matisse, Derain, and Bonnard were deeply affected by the late paintings of Guillaumin, not so much for their quality as for the boldness of their palette.

In 1891, Guillaumin won one hundred thousand gold francs from a certificate he bought through the Crédit Foncier. Before then, his energies had been spent supporting himself and his family, and he devoted relatively little time to painting. With his newfound prosperity, his production increased. Guillaumin traveled from one modest country home to another for a change of scenery. Between 1892 and 1924 he often visited the village of Crozant—afterward, he became too infirm to move about—where he painted the same landscape motifs over and over, with only slight compositional and chromatic adjustments; when he was satisfied with the result, he sent his work to Paris for sale. It appears that he spent the early summer in Crozant, and then relocated to Agay in Provence and to the Atlantic coastal village of Saint-Palais-sur-Mer, before returning to Crozant to paint the seasonal colors of the autumn foliage. The yellow-orange trees and the spots of brilliant orange in the middle ground of the Lehman painting suggest that it was executed in the fall.

Guillaumin always signed, but almost never dated, his works, creating problems for scholars. No clues as to the precise date of the present picture are provided by the photographs of four other Guillaumin paintings of the same view in the Lehman Collection department files (among them, one from 1913),[2] or in the 1971 catalogue raisonné of his oeuvre by the dealers Serret and Fabiani, who include ten paintings of the mill itself, dating from about 1895 to 1905.

Figure 1. Jean-Baptiste-Armand Guillaumin. *The Bouchardon Mill, Crozant*, 1894. Oil on canvas. Whereabouts unknown

Examples of Guillaumin's late work were widely accessible to the young French Nabi and Fauve painters at exhibitions at well-known galleries, such as Goupil (1892), Durand-Ruel (1894 and 1898), Bernheim-Jeune (1901), and Druet (1907 and 1909). Because the titles of his paintings are so generic and his compositions were repeated many times (compare, for example, fig. 1 and the Lehman painting), it is virtually impossible to determine that the present work was shown in any of these exhibitions, without confirmation by an identifying stamp or sticker. Serret and Fabiani's date of about 1898 for the picture remains undisputed. RB

NOTES

1. This painting was published in earlier volumes devoted to works in the Robert Lehman Collection with the incorrect title *The Lock at Genetin*. The Genetin lock in Crozant, which was represented in numerous paintings by Guillaumin, was located on the Creuse River, and the nearby Bouchardon mill (depicted in the Lehman painting) is on the Sedelle River (see, for example, Serret and Fabiani 1971, no. 418). Crozant is situated in the center of France, in the region of Berry-Limousin, at the confluence of the Creuse and Sedelle rivers.
2. See Gray 1972, pl. 43.

Raimundo de Madrazo y Garreta

(Rome 1841–Versailles 1920)

The Roman-born Raimundo de Madrazo y Garreta came from a Spanish family of painters, all of whom had received their training in Paris: his grandfather studied with Jacques-Louis David; his father, with Franz Xaver Winterhalter; and his son, with Léon Bonnat, Jean-Louis Gérôme, and Giovanni Boldini. Madrazo y Garreta's uncle and brother were painters as well. Raimundo, himself, studied in Madrid at the Real Academia de Bellas Artes de San Fernando, as well as in Paris, with his father and with Léon Cogniet. While in Paris, he established close ties with two fellow painters, the Italian Giuseppe de Nittis and the Belgian Alfred Stevens. The foremost nineteenth-century Spanish painter, Mariano José María Bernardo Fortuny y Marsal, was a kindred spirit who, like Madrazo y Garreta, had spent hardly any time in Spain; the two artists would eventually become brothers-in-law, after Raimundo married Fortuny's sister. The four young painters exhibited their work in Paris, London, Venice, and New York. Madrazo y Garreta was highly successful during his lifetime, when his paintings were sought after by collectors. His early works were skillfully rendered in an academic style, but his approach would be technically and aesthetically transformed following the influence of Stevens and of Fortuny. Although his finest pictures date to the 1870s, he continued to enjoy a long, fruitful career as a portraitist, with an international clientele that included the United States secretary of state Elihu Root and Samuel P. Avery, a trustee of The Metropolitan Museum of Art from 1872 to 1904. Most recently, Madrazo y Garreta's paintings have been studied by Mark Roglán in the context of his dissertation and a concurrent exhibition in Dallas and in Albuquerque. RB

Raimundo de Madrazo y Garreta

15. *Masqueraders*, 1875–78

1975.1.233
Oil on canvas, 40 × 25½ in. (101.6 × 64.8 cm)
Signed (lower right): *R. Madrazo*

PROVENANCE: French Gallery (Henry Wallis, proprietor), London; acquired from the French Gallery (Wallis & Co.), London, by William Henry Vanderbilt, New York, 1878; purchased at the William Henry Vanderbilt sale, Parke-Bernet Galleries, Inc., New York, by Robert Lehman, New York, April 18, 1945.

EXHIBITED: New York 1879–85; New York 1945a, no. 147; New York 1987.

LITERATURE: Vanderbilt 1879, no. 11; Vanderbilt 1882, no. 81; Shinn 1883–84, vol. 4, p. 47; Vanderbilt 1884, no. 59; Baetjer 1980, vol. 1, p. 111, vol. 2, p. 216; Stokstad et al. 1989, p. 27; Baetjer 1995, p. 168, ill.

The author of this painting was famous in his lifetime but was scarcely known when Robert Lehman purchased the picture. The recent scholarship of Mark Roglán, director of the Meadows Museum at Southern Methodist University in Dallas, has focused on a neglected area, nineteenth-century Spanish art, and especially on those cosmopolitan painters working outside of their native country who were its leading contributors to Modernism and the most important precursors of such later artists as Picasso, Dalí, and Gris.[1] Roglán cited Madrazo and his brother-in-law Mariano Fortuny as the foremost exemplars of this stylistic phenomenon. Although Madrazo earned much of his rather extravagant living by painting portraits of wealthy British, French, American, and Argentine families, he also created highly skillful and mildly erotic genre pictures like the *Masqueraders*. These were eagerly sought by collectors who admired their combination of adept paint handling, deft composition, and lightly suggestive content. The present painting was bought by William Henry Vanderbilt in London in 1878, the same year in which Madrazo won a first-class medal at the Exposition Universelle in Paris and was elected to the French Academy, thus beginning his ascent to a major position in the international art world. In 1880 another Vanderbilt cousin, Cornelius II, commissioned Madrazo to paint separate portraits of his wife and daughter (the latter would be the founder of the Whitney Museum of American Art in New York).

Interestingly, the present painting seems not to have passed through the painter's primary Paris dealer, Goupil & Cie (later known as Boussod, Valadon & Cie.). Yet, it may well be identified with the second of two versions of a composition called *Pierrette*, since the female, in her white costume and floppy conical hat, and the male are dressed as commedia dell'arte figures. The sale of the second version of *Pierrette* is not recorded, but seems the more likely work to be associated with the present picture, as the first was sold in 1880—two years after Vanderbilt bought his painting in London; however, the 1878 sale took place on December 26 in Paris, only five days before Vanderbilt allegedly made his purchase in London.

Madrazo exhibited no fewer than fourteen paintings at the Exposition Universelle of 1878.[2] In the critical reviews of the exhibition published in 1879, under the auspices of the *Gazette des Beaux-Arts* and its editorial director, Louis Gonse, special mention is made of Madrazo's "brilliant color" (*éclat de couleur*) and "triumph of light" (*triomphe de rayon*):[3] Madrazo's *Pierrette* (a single-figure composition) is illustrated, and *La Sortie d'un bal costumé* (a painting with multiple figures) is carefully described.[4] The Lehman picture is not mentioned, but every catalogue of W. H. Vanderbilt's collection lists the painting, together with the notation "First Class Medal & Legion of Honor, Exposition Universelle, Paris, 1878," which is certainly strong evidence that it was shown at the 1878 world's fair in Paris.

The painting must have been highly regarded by its first owner, since it was cited and illustrated in all the various publications devoted to his collection beginning in 1879, the year after its acquisition. Its attractively costumed pair of revelers, who have escaped from an elaborate ball, are sharing one last drink as daylight creeps into the well-appointed conservatory where they have taken refuge; nevertheless, the image is devoid of scandal. Its appeal lies in the painter's skill in rendering a plethora of difficult forms, surface textures, and painterly effects—fur, satin, metal, marble, flowers, porcelain, glass, and flesh, all bathed in reflected light. Despite the young man's ardent scrutiny of his blond muse, the viewer is captivated above all by the tour-de-force technique at work in the painting. RB

NOTES
1. See Albuquerque–Dallas 2005–6.
2. See Gonse 1879, pp. 209–10.
3. Ibid.
4. Ibid.

R. Madrazo

Jean Béraud

(Saint Petersburg, Russia, 1849–Paris 1935)

Jean Béraud and his twin sister, Mélanie, were born in Russia on January 12, 1849, to a French sculptor (also named Jean Béraud) and his wife, Geneviève Eugénie (née Jacquin), who were then living in Saint Petersburg. Young Jean was the only boy among the couple's four children. After the death of his father in 1853, the family moved back to France and settled in Paris. Jean attended the Lycée Bonaparte (now the Lycée Condorcet), preparing to study law. The Franco-Prussian War intervened, during which he participated in the defense of Paris, following the siege of the French capital. Afterward, he decided to forgo a legal career, studying instead for two years in the Montmartre studio of the painter Léon Bonnat (1833–1922). By 1872, Béraud was exhibiting portraits at the official Salon. In 1875, he turned to mythological themes, such as Leda and the Swan, rapidly gaining success; he won a third-class medal in 1882 and a second-class medal in 1883. Béraud was elected a chevalier of the Legion of Honor in 1887 and an officier *in 1894. In addition to the Salon, he exhibited at the Cercle de l'Union Artistique, the Société d'Aquarellistes Français, and the Exposition Universelle of 1889. Together with Puvis de Chavannes, Rodin, and Meissonier, Béraud founded the Société Nationale des Beaux-Arts in 1890. In the mature phase of his career, he turned to the fashionable boulevardiers of Belle Époque Paris for his subject matter, even having a carriage equipped as a studio so that he could paint from life. Béraud also explored religious themes, boldly combining biblical figures and contemporary personalities in his pictures, a conceit that his critics found scandalous.*

Among Béraud's friends were such prominent figures as Degas and Proust. Béraud never married and left no descendants. In the year following his death, the artist was honored with a retrospective at the Musée Carnavalet in Paris, and the Société Nationale des Beaux-Arts organized a memorial exhibition to celebrate the career of one of its founders. In 1999, a catalogue raisonné of Béraud's paintings by Patrick Offenstadt was issued on the one hundred and fiftieth anniversary of the artist's birth, and a show of fifty-seven of his works was held at the Musée Carnavalet to mark the publication. RB

Jean Béraud

16. ***Parisian Street Scene***, about 1885

1975.1.243
Oil on wood, 15¼ × 10½ in. (38.7 × 26.8 cm)
Signed (lower right): Jean Béraud

PROVENANCE: Acquired from Adolphe Stein, Zürich and Paris, by Robert Lehman, New York, 1966.

Under a gray winter sky, a stylish woman and an equally dapper man (with a cane and a top hat) stand on either side of a poster-covered kiosk on the corner of a busy Parisian boulevard. Occupying the center of the composition, the kiosk dominates the scene, its bold yellow, pink, green, and orange advertisements contrasting with the overall silvery tones of the painting. Seen in profile, the woman appears to have stopped suddenly to read one of the announcements. With her right hand she raises her brown dress above her ankles—a precaution she presumably took when crossing the street. In her left hand, she holds a rolled-up umbrella so that it extends outward, adding to the momentary quality of her pose. Initially, it would appear that the formidable, red-bearded gentleman to her right, who faces in her direction—gripping his cane securely behind his back, almost as if he has something to hide—is engaged in the same information gathering, but it is more likely that his attention is focused on the attractive woman. This is underscored by the presence of a second gentleman, partially obscured by the kiosk, who clearly is looking at her instead of at the posters. Other figures, farther away, act

Jean Béraud

as foils to the episode in the foreground; engaged in conversation or walking in various directions, they are oblivious to the unfolding events of this scene of urban intrigue. Although the actions taking place are at a discreet distance from the spectator, our attention is caught by the radically receding curb introduced in the foreground as it curves around the woman's form; by the street corner, positioned at the point where the folds of her dress create a horizontal V shape; and by the empty sidewalk, which enhances our view of the threesome and the kiosk. The spareness of the lower part of the composition is in marked contrast to the complexity of the upper zone, which is filled with trees, branches, the bulbous top of the kiosk, and the higher floors of the four-story buildings at the right.

Béraud renders the scene with a combination of casualness and precision. The immediate foreground of the painting is the sketchiest, where the white priming of the support and the pencil underdrawing are apparent, while in the upper half, the paint is more evenly applied, although the canvas shows through in places, as does some of the preparatory drawing. In contrast, all of the figures, the horse and carriage at the far left, the architectural details on the facade at the right, and the center kiosk are depicted with care, which suggests that the artist wanted to focus on these specific elements rather than on the overall atmospheric quality of the moment.

Béraud probably painted this picture about 1885, as it is closely related in style and subject matter to the *Boulevard Scene* (fig. 1), which can be dated to that year by the posters on the kiosk. Béraud was so attentive to detail that the street may be identified as the boulevard des Italiens, seen from the corner of the rue Laffitte at the right. The Maison Dorée, a popular restaurant, was situated at the intersection, its gold sign obscured in the Lehman painting but visible in the *Boulevard Scene* and in *The Grand Boulevards* (fig. 2). The posters in the Lehman painting are different from those in these two other pictures but the same as the ones in a third version of the subject, *The Morris Column* (fig. 3).[1] The last work must be slightly earlier in date than 1885, because the dress worn by the woman has no bustle; that style was only revived in 1885, after having been out of fashion for five years.[2] The woman in the Lehman painting has a prominent bustle—a sign that she is more fashion conscious or that the Carnavalet painting preceded it.

In 1885, Béraud produced fewer than his usual number of Parisian street scenes, believing that he had exhausted the subject: "Enough of women coming out of the Opéra, walking into a brasserie . . . raising their skirts to cross a street or begging for money beside a church door," he told an interviewer at the Salon. "I think I have depicted every aspect of women. There is nothing left for me to do in that respect."[3] This declaration would prove to be slightly hollow, as Béraud returned to his most popular subject off and on until World War I, when he virtually painted nothing but portraits.

It was on the basis of his Parisian paintings, like the Lehman canvas, that Béraud established his reputation as a popular chronicler of urban life in the French capital, following the initiative of his Impressionist contemporaries, particularly Manet and Degas. Yet, unlike the

Figure 1. Jean Béraud. *Boulevard Scene*, about 1885. Oil on wood. Private collection

Figure 2. Jean Béraud. *The Grand Boulevards.* Watercolor on paper. Private collection, Paris

Figure 3. Jean Béraud. *The Morris Column.* Oil on wood. Musée Carnavalet, Paris (P1663)

works by those artists, which he greatly admired, Béraud's are devoid of psychological complexity and, thus, are more like illustrations in their straightforwardness. Béraud restrained his use of color, tempering the Impressionists' penchant for strong contrasts of light and dark. As a result, his pictures are more readable, allowing him to gain greater immediate success than his avant-garde colleagues. Indeed, as Patrick Offenstadt has pointed out, "a typical scene of Parisian life during the Belle Époque rapidly came to be known as a 'Béraud.'"[4]

Curiously, Béraud's more accessible canvases, like the Lehman painting, offer fewer insights into the evolving world of nineteenth-century Paris than do those of the Impressionists, perhaps because his conventional pictorial strategies reflect his more limited powers of invention. In any case, Béraud's reputation remains rightfully shadowed by that of the Impressionists and their revolutionary achievements. PT

NOTES

1. Visible in both the Lehman panel and in the version in fig. 3, on a poster near the bottom of the kiosk are the capital letters MICHEL STRO, most probably part of an advertisement for a performance of Jules Verne's *Michel Strogoff,* written in 1876 and adapted for the stage in 1880 by the playwright Adolphe d'Ennery. The Lehman painting also contains the name SCHEFER at the top of the kiosk—perhaps a reference to Philippe-Gaston Schéfer (1850–1921), a writer for the literary magazine *Paris-Moderne.*

   The kiosks were known as *colonnes* Morris after the printer and typographer Gabriel Morris, who introduced them into Paris.
2. According to the expert François Boucher (1987, p. 389), the bustle dominated fashion between 1868 and 1887, but "Towards 1880 [it] had almost disappeared . . . then, about 1885 [it] reappeared, more accentuated than ever . . . until it finally disappeared towards 1892."
3. Offenstadt 1999, p. 59.
4. Ibid., p. 9.

Alfred Sisley

(Paris 1839–Moret-sur-Loing 1899)

Alfred Sisley was born to English parents in France, where he would spend his life. At a young age he showed artistic promise, and in the early 1860s he entered the Académie Suisse to study with Charles Gleyre. At the academy he met Pissarro, Bazille, Monet, and Renoir, with whom he joined forces to create a new aesthetic of painting out of doors, directly from nature. At the time of their first independent exhibition in 1874, their style was formally named "Impressionism." Sisley enjoyed considerable success as an artist in the early to mid-1870s, and his paintings were acquired by prominent private collectors. However, his career was affected by the economic downturn that began in 1878, and never quite recovered. He maintained a lifelong business relationship with the celebrated dealer Paul Durand-Ruel, who mounted the first retrospective of his work in 1883, but his pictures did not attract the same kind of attention as those by his Impressionist colleagues, and he died in complete poverty in the provincial town of Moret-sur-Loing just months after the death of his wife, Eugénie, in 1899.

Sisley's paintings are modest evocations of specific sites. Unlike Monet, Pissarro, and Renoir, all of whom worked increasingly in the studio as they grew older, Sisley remained a plein air landscape painter, who rapidly turned out pictures with simple, rural motifs. He often based his compositions on small croquis, *or pencil drawings, which enabled him to focus on color and gesture when he began a painting. Thus, many of the landscapes dating from the last two decades of his life have the immediacy of painted sketches.* RB

Alfred Sisley

17. *Allée of Chestnut Trees*, 1878

1975.1.211
Oil on canvas, 19¾ x 24 in. (50.2 x 61 cm)
Signed and dated (lower right): *Sisley.78.*

PROVENANCE: Alphonse Portier (died 1902), Paris; acquired from Alphonse Portier by Hayashi Tadamasa (died 1906), Paris and Tokyo, July 9, 1891 (as *Marronniers en fleurs*); Hayashi Tadamasa sale, American Art Association, New York, January 8–9, 1913a, no. 138 (as *Allée sur fleuve*); bought by the Durand-Ruel Gallery, New York, for Mrs. H. O. Havemeyer, New York (died 1929); her son, Horace Havemeyer (1929–1948); consigned by Horace Havemeyer to M. Knoedler & Co., New York, September 20, 1948; bought from Horace Havemeyer, through M. Knoedler & Co., New York, by Robert Lehman, Port Washington, New York, November 15, 1948.

EXHIBITED: Cincinnati 1959, no. 149 (as *Road by a River*); New York 1966c, no. 37; Oklahoma City 1983; New York 1993, no. 478; Paris 1997–98, no. 41.

LITERATURE: Havemeyer 1931, p. 427 (as *Allée près d'un fleuve*); Daulte 1959, no. 286, ill.; Szabo 1975, p. 98, colorpl. 90; Baetjer 1980, vol. 1, p. 173, vol. 3, p. 611, ill.; Weitzenhoffer 1982, p. 281 n. 31; Baetjer 1995, pp. 463–64, ill.; Koyama-Richard 2001, no. 737, p. 546.

The network of suburbs west of Paris, easily accessible from the capital by train, were a virtual gold mine of landscape motifs for the French-born English artist Alfred Sisley. Between 1871 and 1880, he lived in Louveciennes, Marly-le-Roi, and Sèvres, respectively; it was in Sèvres, where he resided with his wife and two children from 1877 until 1880, that he painted the Lehman landscape. The picture is both signed and, more unusually, dated, and we can easily identify the distant bridge as the Pont de Sèvres and the road as one paralleling the Seine. That the site depicted is at a distance of some two or more kilometers from the town of Sèvres—long celebrated for the fine porcelain manufactured there—demonstrates that Sisley, unlike his Impressionist colleagues, sought out his landscape motifs beyond his immediate surroundings. Armed with only a sketchbook and a pencil, he embarked on reconnaissance trips through the countryside making

compositional studies, which he sometimes annotated with place-names and, occasionally, with indications of eventual color choices.

The present painting dates to the late spring or early summer of 1878, when the chestnut trees, which are its principal motif, were in blossom, as indicated by the subtle touches of pink, lending a seasonal specificity to the landscape. The white clouds in the sky suggest that it is a clear, slightly windy day, the temperature pleasantly brisk. Sisley relished the pale, almost milky, blue of the Seine in this particular light and the reddish purple tinge in the shadows on the road, from which he distanced himself, setting up his easel and paint box in a grassy field, far from traffic and passersby. Here, the road curves as it does in a typical Sisley landscape, granting the spectator easy access to the pictorial space, in contrast to the tighter, more geometrically planned compositions of his fellow Impressionists Pissarro and Cézanne. In fact, the painting looks like a slightly later landscape by Renoir (fig. 1), who painted along the banks of the Seine in 1882 and 1883 and appears to have borrowed Sisley's informal approach to composition and his loosely organized facture.

Hayashi Tadamasa, an early owner of the present painting, was a leading figure in the art world both in France and his native Japan. From 1889 until 1900, he had been the single most important supplier of Japanese art to the French market, and his clients included not only the dealer Samuel Bing but also such artists as Van Gogh, Degas, and Monet. Indeed, while this element of his career has long been known, it was not until the research undertaken

Figure 1. Pierre-Auguste Renoir. *The Bridge at Argenteuil in Autumn*, 1882. Oil on canvas. Private collection

by Segi Shinichi that the extent of his activities as a collector and dealer of French art in Japan became clear.[1]

Yet, Shinichi's most significant discovery was that Hayashi had formed two separate collections of French painting, both of which he sent to Japan for exhibition and sale well before the formation of most of the great early twentieth-century collections of French art in Japan. Toru Arayashiki[2] pointed out that Hayashi was a friend of Degas's who owned 101 ukiyo-e prints, sixteen picture books (*manga*), and a Japanese painting, which he probably acquired from the Japanese dealer. Hayashi, in turn, owned at least eight works by Degas, mostly pastels of dancers, landscapes, and bathers, as well as the Lehman Sisley; Durand-Ruel bought the picture for Louisine Havemeyer[3] at the 1913 sale in New York of Hayashi's second collection.

Shinichi notes that Hayashi's first collection of French art, consisting largely of works by the Barbizon painters, was shown in 1890 in Japan. When Hayashi next returned to Japan, in 1893, he introduced the first important group of Impressionist paintings to Japan at an exhibition of oil paintings by Japanese artists. According to Shinichi, there was not much reaction to the work and only one or two pictures sold, but others were lent to the National Museum in Tokyo. At Hayashi's death in Japan in 1906, there was no market for his collection, and it was not until 1913 that the American Art Association in New York auctioned the collection. Durand-Ruel acquired the Lehman Sisley at that sale.

The publication in Tokyo in 2001 of *Correspondance adressée à Hayashi Tadamasa* provided new information on the early provenance of the present painting. Brigitte Koyama-Richard and Yasuko Kigi, along with other Japanese scholars, published letters that Hayashi had received between September 15, 1884, and March 1, 1906, as well as receipts for works of art bought by the Japanese dealer and connoisseur. A receipt dated July 9, 1891,[4] names Alphonse Portier,[5] the Parisian art dealer from whom Hayashi Tadamasa purchased the painting, for three hundred and fifty francs, and indicates that Hayashi acquired *two* works by Sisley from Portier on that occasion: the present painting, identified by Portier as *Marronniers en fleurs* (*Chestnuts in Bloom*) and the *Nature morte: Faisan* (*Still Life: Pheasant*), of 1867–78 (Daulte, no. 8; now in a New York private collection). Other correspondence in the same volume reveals that Hayashi was asked in the spring of 1899 to contribute to a fund for the purchase of a Sisley painting for the French state to benefit the newly orphaned children of the artist, and that he complied with a gift of one hundred francs.[6]

RB

NOTES

1. See Segi Shinichi, "Hayashi Tadamasa: Bridge between the Fine Arts of East and West," in Yamada 1980, pp. 167–72.
2. See Tokyo 1988, pp. 253–54.
3. Louisine Havemeyer (1855–1929), the wife of Henry O. Havemeyer (1855–1907), was widowed at the time that she acquired the present painting in 1913. It undoubtedly held special meaning for her, because in the 1890s, she and her husband had become friends and clients of Hayashi Tadamasa, from whom H. O. Havemeyer would purchase three Utamaro prints in September 1897 (see Koyama-Richard 2001, no. 261, p. 248).
4. Ibid., no. 737, p. 546.
5. Between 1891 and 1902, the art dealer Alphonse Portier, whose business was at 54, rue Lepic in Paris, sold Hayashi Tadamasa fifty-three paintings, including works by Degas, Manet, Pissarro, Morisot, Cassatt, and Lebourg; see ibid., p. 599.
6. The thirteen-member committee requesting subscriptions to the Sisley fund in a letter of March 25, 1899, included the artists Monet, Guillaumin, Pissarro, and Renoir, as well as the dealer Portier, who, like Hayashi, contributed one hundred francs; see ibid., pp. 280–83.

Claude Monet

(Paris 1840–Giverny 1926)

The youngest and today the most famous of the Impressionists, Claude Monet spent an idyllic childhood, after the age of five, in Le Havre and the surrounding seacoast towns. An indifferent student, while still in his teens he began to draw caricatures for money, attracting the attention of the plein air landscape painter Eugène Boudin. Following Monet's apprenticeship with Boudin, he moved to Paris to further his studies. Soon he was painting immense canvases in a Realist style, to submit to the official exhibitions at the Salon. After a lack of success at those official exhibitions, he sought out the avant-garde artists whom he had first met in 1862, and along with Pissarro, Renoir, Bazille, and Sisley, became a founding member of the group that came to be known as the Impressionists. During the Franco-Prussian War, Monet was in England and the Netherlands in self-imposed exile with Pissarro and Daubigny; when he returned to France after the Commune, he established his reputation as the foremost landscape painter in the group.

Monet's long life was anything but placid. While he achieved early recognition in the mid-1860s for his Salon submissions, his career languished following the financial panic of 1878 and the death of his first wife, Camille, in 1879. He spent the 1880s traveling throughout France searching for new subject matter, painting by himself, before renting and finally buying a large property in the Normandy village of Giverny. Here, he created his now-legendary gardens, gracefully grew old, married his longtime companion, Alice Hoschedé, and entertained artists, writers, intellectuals, and politicians from France, England, Japan, and the United States. Among the elderly painter's closest friends was the president of the French Republic, Georges Clemenceau, who saw to it that Monet's late masterpiece, the Grande Décorations, *was installed in rooms designed by the painter at the Musée de l'Orangerie in Paris; the galleries were opened to the public after the artist's death. A five-volume catalogue raisonné of Monet's paintings and correspondence compiled by the dealer Daniel Wildenstein was issued from 1974 to 1991, and a four-volume edition, with catalogue entries in English, French, and German, was published in 1996.*

RB

Claude Monet

18. *Houses on the Achterzaan*, 1871

1975.1.196
Oil on canvas, 18 × 26⅜ in. (45.7 × 67 cm)
Signed and dated (lower left): *Claude Monet.72*

PROVENANCE: Galerie Bernheim-Jeune, Paris, 1910; purchased by Paul von Mendelssohn-Bartholdy,[1] Berlin, before 1914; Mrs. Paul von Mendelssohn-Bartholdy (later Gräfin; Mrs. Elsa von Kesselstadt), by descent; Mrs. Walter (Marianne) Feilchenfeldt, Zürich, 1961; acquired from Mrs. Feilchenfeldt, Zürich, by Robert Lehman, New York, 1961.

EXHIBITED: New York 1962b; New York 1964a (as *Landscape*); Bordeaux 1981, no. 154; Oklahoma City 1983 (as *Landscape near Zaandam*); Copenhagen 1986, no. 25; Amsterdam 1986–87, no. 6.

LITERATURE: D. Wildenstein 1974–91, vol. 1, no. 186, pp. 200–201, ill., vol. 5, no. 186, p. 25 (as *Zaandam*); Szabo 1975, p. 98, colorpl. 88; Baetjer 1980, vol. 1, p. 128, vol. 3, p. 620, ill. (as *Landscape near Zaandam*); Tucker 1981, p. 92, fig. 63 (as *River Zaan with a Sailboat*), p. 96; Moffett 1985, pp. 114–15, color ill. (as *Landscape near Zaandam*); Stuckey 1985, pp. 274–75, ill. (as *Landscape near Zaandam*); Baetjer 1995, p. 473, ill. (as *Landscape at Zaandam*); D. Wildenstein 1996, vol. 2, no. 186, p. 86, color ill. (as *Zaandam*).

The Achterzaan River occupies the foreground of this light-filled, plein air scene, giving way at the horizon, just below the center of the composition, to a cluster of windmills and buildings on the distant shore. The river's limpid surface is enlivened by the multicolored reflections of the houses and trees along its banks, by the white sail of the single boat in the middle ground to the right, and by the broad expanse of azure sky. In its shape and proportions, the sky echoes the blunted, triangular body of water, just as the wedge-like form of the land at the left is mirrored by its counterpart at the right. Everything has its place, even the well-dressed woman standing under the boughs of the willow tree at the left, who appears to be waiting for the arrival of a boat while enjoying the beauty of the setting.

In this canvas, one of twenty-four that Monet painted during a four-month stay in the Netherlands between June and September 1871, the Achterzaan is seen from a landing dock near the Achterdam in the heart of the small village of Zaandam, about fifteen kilometers north and slightly west of Amsterdam. Ronald Pickvance has identified the exact locale as the Molenbuurt, one of the wealthiest sections of Zaandam, noting that from Monet's vantage point he was looking upriver in a northerly direction.[2] In fact, the dwellings at the left appear in a photograph of the area taken about 1870 (fig. 1), thus revealing how remarkably faithful the artist was to the site: he even included the rickety wooden fence at the far left as well as the distinctive window treatments and varied roof coverings of the houses.

Figure 1. Photograph of houses on the Achterzaan in Zaandam, about 1870. Municipal Archives, Zaanstad

Figure 2. Camille Corot. *Lake Geneva*, 1839. Oil on canvas. Philadelphia Museum of Art. John G. Johnson Collection, 1917 (J 925)

Monet's attention to such details parallels his interest in capturing the atmospheric conditions of the Northern setting. His enthusiasm for this location is underscored by his other paintings of the river and by the sentiments expressed in the letters he wrote to friends, at the time. "This is a superb place for painting," he informed Camille Pissarro shortly after his arrival. "There are the most amusing things everywhere: hundreds of windmills and enchanting boats, extremely friendly Dutchmen who almost all speak French. Moreover, the weather is very fine, so that I have already started on a number of canvases."[3]

The studied calm of the present painting is in marked contrast to the turmoil that had overtaken France and that directly affected Monet. In the summer of 1870, Napoléon III declared war on Prussia, but by September the emperor had to surrender after being defeated at the Battle of Sedan. Prussian troops soon surrounded Paris, and France was forced to agree to a humiliating peace treaty in 1871. The conflict caused Monet to seek self-imposed exile in England in July 1870. He remained in London during the siege of Paris and the rise of the Commune in 1871, but he departed for the Netherlands in late May 1871 after the Commune was brutally suppressed, to his considerable disgust.[4]

By traveling to Holland, Monet was following in the footsteps of artists he admired, including Charles-François Daubigny and Eugène Boudin, as well as the Dutch-born Johan Barthold Jongkind, all painters whose works contributed significantly to his early education as an artist in the late 1850s and early 1860s. Monet also was in the Netherlands to experience at firsthand the homeland of those painters then widely considered to be among the greatest landscapists of all time—the Dutch artists of the seventeenth century. There are elements in Monet's paintings that recall the work of Jan van Goyen, Aelbert Cuyp, and Salomon van Ruysdael, in addition to that of his closer contemporary and mentor Camille Corot (fig. 2). However, the high-keyed palette, strong chiaroscuro, and impastoed surface of the Lehman picture, together with its almost palpable light and atmosphere, are features that are Monet's alone.

Monet began the Lehman painting after a career of more than a dozen years as an artist; his first exhibited

picture is signed and dated 1858. The present work is the culmination of his groundbreaking efforts in the 1860s to render the visual world with unprecedented attention to natural phenomena in a style that emphasized individual brushstrokes and colors. His novel approach to depicting landscape, although controversial, was quickly recognized as distinctly modern by a cross section of liberal artists and critics, and led a group of like-minded painters to form the association that by 1874 would become known as the Impressionists, with Monet at the helm.

The aesthetic lessons he learned from his Dutch sojourn had a significant impact on the paintings he produced after he returned to France and settled in the suburban town of Argenteuil (fifteen kilometers northwest of Paris). They are most apparent in the blond palette of *Sailboats on the Seine*[5] and in the compositions and broad brushwork of *Argenteuil, Seen from the Petit Bras of the Seine*,[6] and *Petit Bras with Unmanned Boats*.[7] In its emphasis on leisurely pursuits, the Lehman picture celebrates a popular subject that would become a staple of high Impressionism in the 1870s. The balance Monet strikes in the painting between man and his environment—the harmonious integration of modern, industrial developments into the natural world—would become central to the artist's concerns in the years just ahead.

Monet appears to have kept the present painting until late in his life. No mention of it occurs until 1910, when it is listed in the stock books of the Parisian dealers Bernheim-Jeune. It is likely that Monet dated the picture when he parted with it, which was standard practice for canvases that he retained, and would explain his error in inscribing the painting "72" instead of "71." No other paintings from his Dutch campaign are similarly misdated, and the numbers do not conform to the style Monet used in the early 1870s, nor do they reflect his general practice of recording the millennium, century, decade, and year—thus lending further credence to the work's having been postdated. Lastly, the digits are rendered in black, while the signature is in dark brown and painted with a finer brush. This painting was never exhibited in Monet's lifetime. Its limited provenance and relative obscurity prior to its acquisition by Robert Lehman undoubtedly contributed to its superb condition. It is unlined and unvarnished—a rarity for Impressionist pictures of such high quality. PT

NOTES

1. Paul von Mendelssohn-Bartholdy, a descendant of the composer Felix Mendelssohn-Bartholdy, was a Berlin banker and art collector who owned nine paintings by Vincent van Gogh (including the one in the Robert Lehman Collection, cat. no. 29), among other works.
2. See Amsterdam 1986–87, no. 6, p. 114, for the entry by Ronald Pickvance on the Lehman painting.
3. Quoted in Amsterdam 1986–87, in French, p. 181: "Je suis ici à merveille pour peindre, c'est tout ce que l'on peut trouver de plus amusant. Des maisons de toutes les couleurs, des moulins par centaines et des bateaux ravissants, les Hollandais assez aimables et parlant presque tout le français. Avec tout cela un très beau temps, aussi ai-je déjà mis pas mal de toiles en train."
4. Mistakenly believing that his friend Gustave Courbet had been executed by French forces during the suppression of the Commune, Monet wrote to Pissarro from London on May 27, 1871, to express his dismay: "You have undoubtedly heard of the death of poor Courbet, shot without trial. The vile conduct of Versailles is all too atrocious and sickening. I cannot put my heart into anything. It is utterly distressing." ("Vous avez appris sans doute la mort de ce pauvre Courbet fusillé sans jugement. Quelle ignoble conduite que celle de Versailles, tout cela est affreux et rend malade. Je n'ai de coeur à rien. Tout cela est navrant."); quoted in Amsterdam 1986–87: English translation, p. 37, French, p. 180.
5. Fine Arts Museums of San Francisco, Legion of Honor (W. 227).
6. Private collection, Switzerland (W. 197).
7. Private collection, United Kingdom (W. 231).

Camille Pissarro

(Charlotte Amalie, Saint Thomas, 1830–Paris 1903)

Born on the Danish colonial Caribbean island of Saint Thomas, Camille Pissarro was the oldest of the Impressionists as well as the only one among them born in the Americas and of Jewish heritage. Pissarro lived with his grandparents in Paris, where he was educated and learned to draw. Although he later returned to the Caribbean to work in his father's prosperous import-export business, he maintained his interest in drawing—so much so that an itinerant Danish painter, Fritz Melbye, who had arrived on Saint Thomas about 1850, easily persuaded him to set out for Caracas, Venezuela, with him, where they started a commercial artistic venture. Their success influenced the decision of Pissarro's father to allow his son to return to Paris for proper instruction as a painter. In Paris, Pissarro quickly renounced the teachings of the academic artists with whom he had first studied, allying himself instead with Camille Corot.

By 1861, Pissarro was established as a painter of landscapes in Paris and its suburbs. In 1873, he organized a group of fellow artists in an association, based on a bakers' union; its members became known as Impressionists, and exhibited their work together for the first time in 1874. Pissarro would be the only artist among them to participate in all eight of the group's exhibitions between 1874 and 1886.

The most open-minded of the Impressionists, Pissarro was sympathetic to the ideas and influences of the younger artists, shifting styles several times during his career; for example, he adopted the Neo-Impressionist technique of Georges Seurat, nineteen years his junior. After Seurat's death in 1891, Pissarro again altered his style to suit the urban and rural landscapes he then favored as subject matter.

In addition to his talents as an artist, Pissarro was admired as a teacher by the leading Post-Impressionists—Cézanne, Gauguin, Seurat, and Van Gogh—all of whom studied with him. In his last years, Pissarro was often seen lunching with the young Henri Matisse, engaged in lively discussions about painting. RB

Camille Pissarro

19. *The Harvest, Pontoise* (*La Récolte, Pontoise*), 1881

1975.1.197
Oil on canvas, 18⅛ x 21¾ in. (46 x 55.2 cm)
Signed and dated (lower left): *Pissarro.*81

PROVENANCE: Acquired from the artist by the Galerie Durand-Ruel, Paris, before 1886; sold by the Durand-Ruel Gallery, New York, to Erwin Davis, New York; bought back from Erwin Davis by the Durand-Ruel Gallery, New York, May 15, 1901 (as *Récolte des pommes de terre*); bought from the Durand-Ruel Gallery, New York, by Mrs. H. O. Havemeyer (died 1929), New York, January 10, 1913; by descent to her son, Horace Havemeyer, New York, 1929 until 1948; consigned by Horace Havemeyer to M. Knoedler & Co., New York, September 20, 1948; acquired from Horace Havemeyer, through M. Knoedler & Co., New York, by Robert Lehman, Port Washington, New York, November 15, 1948.

EXHIBITED: New York 1903, no. 8; Portland, Oregon 1905, no. 11; Toledo 1905, no. 78; New York 1908, no. 49; Washington, D.C. 1911, no. 32; New York 1950a, no. 8; Cincinnati 1959; Oklahoma City 1983; Copenhagen 1986, no. 18; Amsterdam 1987, no. 16.

LITERATURE: Havemeyer 1931, p. 425; Szabo 1975, p. 98, colorpl. 90; Baetjer 1980, vol. 1, p. 143, vol. 3, p. 595, ill.; Schirrmeister 1982, p. 12, colorpl. 10; L. Pissarro and Venturi 1989 [1939], vol. 1, no. 516, p. 153 (as *Récolte des pommes, Pontoise*), vol. 2, no. 516, pl. 106; Brettell 1990, p. 197, colorpl. 170; New York 1993, no. 428, p. 369, ill.; Baetjer 1995, p. 440, ill.; J. Pissarro and Snollaerts 2005, vol. 2, no. 648, p. 432, color ill. (as *La Récolte, Pontoise/The Harvest, Pontoise*).

This simple, pastoral landscape is teeming with life, energized by an intense, pervasive light and by Pissarro's keen eye for detail and dexterous hand. Three peasants occupy the center of the scene, and a fourth is visible in the distance at the left; all are toiling on a hill that slopes down to the right, filling three-quarters of the canvas.

Densely foliated trees rise to irregular heights along the edge of the incline, above which is a cloud-scudded sky of deep-blue and white.

The three figures in the foreground are harvesting vegetables—apparently potatoes—although the 2005 catalogue raisonné of the artist's work compiled by Pissarro's great-grandson Joachim with Claire Durand-Ruel Snollaerts does not identify the vegetables being gathered, referring to the painting simply as *La Récolte, Pontoise* (*The Harvest, Pontoise*), rather than by its traditional title, *Potato Harvest, Pontoise* (*Récolte des pommes, Pontoise*), as listed in the 1939 catalogue raisonné by the artist's son Ludovic-Rodo Pissarro and Lionello Venturi.

One of the three figures in the foreground of the painting is an older woman, seen in three-quarter profile at the left, who bends over as she fills the large canvas sack in front of her with potatoes. To her right is a man with his back to the viewer and a hoe in his right hand; another partially filled sack is on the ground to his right. His pose and position in the scene, and the tool that he holds, lend him an air of respected authority. He looks toward the right at the younger woman crouching amid a profusion of green vines, gathering potatoes and loading them into a basket at her right. The vines begin midpoint in the composition, along the left edge, cover the hill in a radical diagonal, and terminate in the lower-right corner of the canvas, dividing the hill into a triangle of closely cut crops in the foreground and a similarly harvested rectangular field beyond. The tangle of vegetation also serves to link the foreground figures to the man in the distance, whose actions are difficult to determine; with his bent back and broad stride, he may be sowing new seeds—perhaps winter rye, which is planted in October when potatoes are harvested. This cycle of sowing and reaping, traditional activities, imparts a timeless quality to the narrative.

The three foreground figures are united by their common task, as well as by the expanse of green foliage: a small tree emerges from the potato vines to the left of the erect and dignified standing man, its lowest branches arching over him and the woman to his left in a stupa-like configuration, while two of the branches at the right extend like arms to embrace the younger woman. The tree itself bends toward her as she looks up from her work to engage the attention of the couple while the trees in the background directly above her part to reveal a sun-bleached house in the distance, next to which is a soaring poplar.

The picture's meaning is unclear. Are the three figures part of a family or are they merely engaged in a cooperative venture? Is the distant house of particular significance, and is that single poplar or the crow over the head of the other man, inexplicably far away, a metaphorical detail? Despite these ambiguities, in its style and subject the painting embodies Pissarro's deeply held belief in the value of rural life and man's individual and collective importance. The setting could not be more appealing. Each area of the landscape glistens with light, the vegetation rustling in the consistent but gentle wind. The air is seemingly crisp and clear, the temperature perfect. Although the peasants are laboring, they are not straining. Their forms are self-contained, their poses unburdened if not exactly relaxed. No perspiration drips from their brows. Even their clothes seem remarkably clean. There is, in short, an idealized quality to this landscape and its humble occupants, which Pissarro's harmonious touch helps to underscore. Every form, whether close-up or far-off, solid or ethereal, is described with highly distinct flecks of paint, which suggest the specifics of the landscape but also retain their identity as brushstrokes, creating a tapestry-like effect that enlivens the surface of the picture.

The unity of the painting's surface is reinforced by Pissarro's highly calculated tonal scheme. In the fore-

Figure 1. Jean-François Millet. *Potato Planters*, about 1861. Oil on canvas. Museum of Fine Arts, Boston. Gift of Quincy Adams Shaw through Quincy Adams Shaw, Jr., and Mrs. Marian Shaw Haughton, 1917 (17.1505)

ground, he applied a concentrated mixture of various yellows and golden browns, with small patches of different greens to provide contrast and depth. In the area with the potato vines, the relationship is reversed, with rich greens predominating and speckled shades of yellow highlighting the expanse, emphasizing its height instead of its density; the trees are rendered in the same palette, although higher-keyed yellows describe the motion of the leaves and the flickering of the sunlight. The scheme is reversed yet again in the adjoining field, although here the yellows are slightly more consistent and the greens are less idiosyncratic and thus appropriate for these passages at a distance from the viewer. The hues of the clothing of the three foreground figures are echoed in the blue sky and white clouds, but in a more saturated manner.

While each part of the picture is related by the artist's touch and his use of color, the forms are carefully individualized: the three principal figures, for instance, share many features, yet they differ in age and gesture as well as in size, dress, and demeanor. Nowhere are these distinctions more apparent than in the trees—especially those in the background—which alternate in height and profusion of foliage and display differences in their responsiveness to weather conditions, perhaps reflecting Pissarro's admiration for the multiple species in nature and their infinite variations.

Although the Impressionists had officially incorporated as a *société anonyme* in 1873 to stage their first independent exhibition the following year, by the early 1880s they had become increasingly fractionalized, and their differences soon led to defections: in 1880, Monet and Renoir had returned to the state-sponsored Salon to exhibit their work. In addition to their conflicting opinions about marketing strategies and shifting personal

Figure 2. Camille Pissarro. *The Harvest, Pontoise*, 1880. Oil on canvas. Private collection

allegiances, the Impressionists questioned the efficacy of their shared aesthetic—particularly, their supposedly spontaneous style. They had, in fact, been a cantankerous group from the beginning, and while the immediacy of their painting style had always been calculated, some of the artists, including Pissarro, began to doubt the validity of their broken brushstrokes and the group's bias toward rendering episodes from contemporary life. Pissarro had consistently favored rural themes but his subjects also included scenes of everyday events. However, he had become convinced that France had fallen victim to the "great god of progress," as he termed the technological and industrial advancements taking place. He also felt the need to reconsider his approach to art: "I think continually of some way of painting without the dot," he wrote to his son Lucien, on September 6, 1888. "How can one combine the purity and simplicity of the dot with the fullness . . . and freshness of sensation postulated by our impressionist art? . . . I'm constantly pondering this question. I shall go to the Louvre to look."[1]

The present painting is the result of this rethinking, which helps to explain its carefully rendered surface effects, tightly orchestrated composition, and emphasis on rural life. Pissarro had a keen affection for the Barbizon artists, such as Jean-François Millet, who shared his artistic vision. Not surprisingly, therefore, *The Harvest, Pontoise,* echoes a related work by Millet, *Potato Planters* (fig. 1), in which a man and a woman, like the two figures in Pissarro's painting, are performing a time-honored task. In addition to the similarity of their simplified forms and the Poussinesque poses of the man and woman, the tree in the middle ground of Millet's painting unites the figures, as does the sapling in Pissarro's scene, which forms an arch above them.

Combining references to Millet with a stippled application of paint that anticipates the Divisionist style of Georges Seurat, Pissarro's painting represented a new direction for modern French art at the same time that it reaffirmed traditional values: it is a homage to the grandeur of nature and our place in a drastically changing world.

An identically sized earlier version of the Lehman canvas, *The Harvest, Pontoise* (fig. 2), signed by the artist and dated "80," was formerly in the collection of Pissarro's son Lucien in London; it shares the same theme and size, but its composition is somewhat simpler, the forms are more diffused, and the figures are slightly smaller in scale. The kneeling woman is positioned farther to the right and therefore interacts less closely with her two companions. The first cataloguers of Pissarro's oeuvre, his son Ludovic-Rodo Pissarro and Lionello Venturi, were apparently unaware that the artist had dated the Lehman canvas "81" at the lower left; the picture was in the Havemeyer Collection in New York at the time that they published the two-volume catalogue raisonné in 1939. They numbered the present painting 516, and dated it *vers 1880* [about 1880], and described their number 517—our fig. 2—as *Signé en bas à droite, daté 80* [Signed at the lower right, and dated 80], suggesting that the Lehman picture was painted first.[2] However, even without evidence of its later date, the Lehman painting's more thoughtfully organized figural grouping is clearly the result of Pissarro's careful reworking of the pictorial structure of the earlier version.

Figure 3. Camille Pissarro. *Récolte de pommes de terre*, 1882. Etching. Bibliothèque Nationale, Paris. Cabinet des Estampes

The theme of gathering potatoes recurs in Pissarro's oeuvre over a thirty-year period, the first time in the painting *Récolte de pommes de terre* of 1872,[3] but examples exist in pencil and in gouache and oil, as well as in prints. An 1882 etching (fig. 3) explores the same subject but is very different in composition from the present painting. Vertical in format, the scene shows three female peasants in close-up, one standing and adjusting her head covering and two kneeling and gathering potatoes in baskets instead of bags. The houses of Pontoise can be seen in the distance beyond the fields.

PT

NOTES

1. J. Rewald 1981, p. 151.
2. See L. Pissarro and Venturi 1989 [1939], vol. 1, no. 517, p. 153, vol. 2, no. 517, pl. 106. In the recent catalogue raisonné by J. Pissarro and Snollaerts (2005), the work appears as number 636 and is titled *La Récolte, Pontoise* (*The Harvest, Pontoise*).
3. L. Pissarro and Venturi 1989, no. 166; J. Pissarro and Snollaerts 2005, no. 267.

Hilaire-Germain-Edgar Degas

(Paris 1834–Paris 1917)

At his death in 1917, the curmudgeonly Edgar Degas had virtually stopped making art, retreating into his own world and losing touch with the pulse of the French avant-garde. Yet, at the posthumous sales of the contents of the master's studio in 1919, the scale, depth, and sheer experimentation of his achievement astonished the Paris art world. From early drawings that could have been by the hand of Ingres, to wildly innovative, colorful paintings that rivaled those by Matisse, the work of Degas alone most dramatically and effectively reflected the developments in art in the period from the mid-nineteenth century up to World War I.

Raised in Paris in a highly accomplished and intellectual banking family, Degas spent a good deal of his youth and early adulthood traveling back and forth between France and Italy, where his family had extensive business interests and where the painter had close relatives in Florence, Naples, and Rome. By the 1870s, he had succeeded in breaking free of the state-sponsored Salon and the Academy and had become a charter member of the Impressionists. Degas acted very much as a patron to the younger artists and was almost solely responsible for recruiting Gustave Caillebotte, Mary Cassatt, and Paul Gauguin, as well as many lesser artists such as Jean-François Raffaëlli and Jean-Louis Forain, to join the group. Degas assiduously fought Claude Monet's and Auguste Renoir's attempts to participate in both the Impressionist exhibitions and the official Salon. However, despite Degas's determination not to show his work with the Impressionists if anyone in the group sent their paintings to the Salon, he missed only one Impressionist exhibition, in 1882.

Degas excelled in all of the fine arts. One of the most accomplished draftsmen of his time, he was also a skilled printmaker and tried his hand at monoprints on glass and metal, as well as at photography. His pastel studies on tracing paper are among the most technically complex in the history of that medium, and he was the first Impressionist to take up sculpture, which in one case— The Little Fourteen-Year-Old Dancer *of 1879–81 (National Gallery of Art, Washington, D.C.)—combined wood, metal, wax, fabric, human hair, silk ribbons, and actual shoes.*

The first catalogue raisonné of Degas's paintings and pastels was compiled by his friend Paul-André Lemoisne (it was later revised by Theodore Reff and Philippe Brame). With the exception of Denis Rouart, scholars have not examined Degas's painting technique in depth, focusing instead on his imagery and his style.

RB

Hilaire-Germain-Edgar Degas

20. *View of Saint-Valéry-sur-Somme*, 1896–98

1975.1.167
Oil on canvas, 20 x 24 in. (50.8 x 61 cm)

PROVENANCE: Jeanne Fèvre (the artist's niece), Nice; (*Collection de Mlle J. Fèvre*) sale, Galerie Charpentier, Paris, June 12, 1934, no. 135; acquired from the Galerie de L'Élysée (Paul Ebstein), Paris, by Robert Lehman, New York, May 1950.

EXHIBITED: New York 1954–61; Paris 1957, no. 65 (dated about 1898); New York 1958b, no. 52; Cincinnati 1959, no. 147; New York 1960, no. 67; New York 1977a, no. 19 (as *Landscape*); New York 1978, no. 53 (as *Petite Ville*); Oklahoma City 1983; Copenhagen 1986, no. 23; Amsterdam 1987, no. 27; Paris–Ottawa–New York 1988–89, no. 354; New York–Houston 1994, no. 74; London–Chicago 1996–97, no. 99; London–New York 2000, no. 208; Copenhagen–Columbus, Ohio 2006–7.

LITERATURE: New York 1964a, p. 20; Szabo 1975, p. 100, colorpl. 100 (as *Landscape*); Baetjer 1980, vol. 1, p. 45, vol. 3, p. 608, ill.; Brame and Reff 1984, no. 150, p. 162, ill.; Sutton 1986, pp. 301–2, fig. 286; Keller 1988, no. 130, pp. 172, 175, color ill. p. 172; Loyrette 1991, p. 582; Baetjer 1995, p. 460, ill. (as *Landscape*); New York 1997–98a, p. 216, fig. 294 (color); Roquebert 2000, p. 17.

This airy, panoramic landscape is part of a group of fifteen scenes depicting Saint-Valéry-sur-Somme, completed by Edgar Degas between 1896 and 1898, some fifty years after he first visited the historic seaside resort with his father. The Degas family spent holidays there when Edgar was growing up.[1] Located at the mouth of the Somme River on the Picardy coast, about one hundred miles northwest of Paris, the town was a picturesque remnant of the past, with ancient battlements, medieval buildings, and outlying agricultural areas that had not changed in centuries. William the Conqueror is known to have been in Saint-Valéry prior to invading England in 1066. Approximately four hundred years later, Joan of Arc was imprisoned there, awaiting her death in Rouen. In the nineteenth century, the town was particularly popular for its spectacular coastline, which attracted urban vacationers as well as artists—English and French—including Paul Huet, Camille Corot, Thomas Shotter Boys, and Richard Parkes Bonington, long before Degas's arrival. Eugène Boudin worked in Saint-Valéry throughout the 1890s. Yet, nearly alone among these artists, Degas concentrated on the town itself rather than on its beaches or surrounding landscape, underscoring his urban roots. Twelve of Degas's views of Saint-Valéry-sur-Somme are paintings, and three are monotypes. The paintings occupy a unique place in Degas's oeuvre as the only multiple depictions of a single site, limited to town views without any figures.

Figure 1. Hilaire-Germain-Edgar Degas. *Houses at the Foot of a Cliff (Saint-Valéry-sur-Somme)*, about 1895–98. Oil on canvas. Columbus Museum of Art, Ohio. Gift of Howard D. and Babette L. Sirak, the Donors to the Campaign for Enduring Excellence, and the Derby Fund (1991.001.007)

It is unclear why Degas returned to Saint-Valéry after such a long absence. In 1861, during a visit to his boyhood friend Paul Valpinçon in Ménil-Hubert, farther south in Normandy, someone wrote the name of the town in one of Degas's notebooks, which he kept with him until his death. Although not known to be nostalgic, Degas may have wished to recapture his youth, after turning sixty in 1894.[2] In her 1931 article, "Degas: Souvenirs anecdotiques," in *La Revue de France*, the French mezzo-soprano Jeanne Raunay (1869–1942) emphasized Degas's attraction to Saint-Valéry-sur-Somme, claiming—without supporting documentation—that "he found in these surroundings the first memories of his childhood and

could recall in them all those whom he had loved."[3] Degas had befriended the painter Louis Braquaval, who owned a summer home in Saint-Valéry, in 1895; his return to the town may have been prompted by this association or perhaps by Degas's brother René, who rented a house there sometime after leaving the United States for France. Also difficult to determine is when Degas actually began the Lehman picture. In a letter to his friend Henriette Jeanniot, dated September 4, 1895,[4] Degas makes it clear that he spent five days in Saint-Valéry on his way back to Paris from Carpentras and Le Mont-Dore.[5] It is unlikely that the Lehman picture was executed during that brief visit, rather than on one of his return trips over the next three years.[6]

Most of the paintings he completed in the course of those stays, which were generally in the late summer and early fall, focus on the town's quaint streets and humble houses, often—as in the case of the Lehman picture—including the church of Saint-Martin, distinguished by its blunt, square tower, silhouetted against the sky (see fig. 1). The present painting is one of the most expansive of the group, capturing the town's charming tapestry of backyards and gardens, as well as its proximity to the sea, evident at the upper right, although typically not all of the details provided by the artist are easily read, especially those in the immediate foreground. Degas's elevated vantage point appears to have been situated in what is now the rue aux Loups, overlooking the southern side of the town near the church and the Channel waters. The imposing walled-in green gardens of this neighborhood occupy the center of the scene, surrounded on two sides by an assortment of structures boldly outlined against a

broad band of pale lavender sky. Capping the scene with an understated authority, the empty sky lends the painting a tranquillity by virtue of its blended brushstrokes, monochromatic tonalities, strict horizontal orientation, and evenly distributed light, which are in marked contrast to the bold, chiaroscuro effects that enliven the town below. Everything appears convincing, despite these contrasts, the multiple angles of the structures, and the uncertainty of their appearance at ground level. However, upon close examination, especially in the lower quadrant, the plausibility of the composition is called into question. The parallel diagonal bands that traverse the picture are extremely cryptic: it is unclear whether the top one is meant to be a wall and the other two a section of sidewalk and a sliver of the rue aux Loups, or if the top two bands are joined at an angle, with the third one, at the right, either part of the street or a section of the roof of the building from which Degas is observing the scene.

The green spotted band above the triangular wedge of street or roof might be a footpath or the masonry wall of the large garden in the middle ground, so that the band above this one would then represent either the cap or the wall itself, its roof-like top suggested only by the vertical red striations. In the first reading, the fact that the wall appears much thinner would be explained by its location farther away, while the second reading implies that the wall was very large and thus closer to Degas. Degas confirms that these elements represent some kind of wall and cap by allowing the top band to meet a smaller version of itself at the lower left; there, the triangular configuration of the masonry is evidenced by the receding central black line that defines the apex of the angular coping. Degas artfully shows this second, smaller cap turned at a right angle into the corner at the left, more or less parallel to its larger counterpart. Just below that turn, he slyly includes a very small triangular section of the wall itself, which he undoubtedly wanted viewers to mistake for part of the larger mass of masonry at the right.

Even more complicated is the rectangular area at the left, enclosed by this smaller wall, which actually is composed of several rectangles—the two on the far left suggesting a horizontal lintel parallel to the receding wall at the right, and to the right of this lintel, a flatter rectangle that could be a stoop or ledge, although it lacks a protective grillwork, at least on the garden side. Halfway up on the ledge, and perpendicular to it, on the side closest to the town, Degas includes what appears to be a railing, which terminates where the smaller wall ends. The function of this railing is unclear, as it seems to be situated over a predominantly green rectangle—undoubtedly part of the larger garden to the right and, therefore, a floor below the railing and the ledge. A further complication is the vertical gate, rendered just like the railing above it, positioned near the end of this lower garden space. If the ledge were the roof of the slightly extended ground floor of the building at the left, the access to the garden could be gained from that lower floor, although the space suggested by the green rectangle would be relatively narrow, the wall with the smaller cap excessively tall, and the function of the upper-story railing unaccounted for.

Equally problematic are the flowers and greenery beyond the railing, which appear to be a continuation of the larger garden at the right but might also be a trellis extending out from one of the buildings at the left, almost parallel to that railing. In the garden are various plants, but they are only cursorily described despite Degas's long-demonstrated ability to render flowers with the accuracy of a botanist. Most peculiar are the scumbled greens and yellows near the foreground wall of the first garden, which have only the faintest relationship to identifiable trees or plants. What the "dragged" white paint in the adjoining garden is supposed to describe remains a mystery.

While Degas always reveled in creating these kinds of ambiguities, they became more frequent from the 1890s onward as his eyesight deteriorated. In this painting, the ambiguities coexist with his penchant for topographical accuracy and evident sensitivity to the traditional Impressionist concerns for the effects of fluctuating light—which is ironic, as Degas most likely executed this picture in his Paris studio, not on the site in Saint-Valéry. Except for the portraits and still lifes, he never painted *devant le motif,* relying instead on drawings, sketches, and snapshots, as well as on his photographic memory.

The landscape paintings of Saint-Valéry-sur-Somme are no exception, as Richard Kendall has observed. For at least half of these views, Degas made "elaborate preliminary drawings, either in the form of separate studies in charcoal and pastel, or as linear underpaintings on his canvas."[7] The Lehman picture falls into the latter category; the careful outlines of the houses, walls, and open spaces serve to delineate the forms, although all the elements of the composition do not cohere in a readable set of relationships. Kendall explained the anomalies in the picture as largely owing to the fact that the panorama is actually a marriage of two distinct views, divided by the black line that extends upward, through the composition, from the edge of the coping on the wall at the left. All the backs of the houses, the railings, and the small, complicated garden space to the left of that line are part

of one view, and everything to its right belongs to another. Degas united the two scenes as if he were splicing separate frames of a film. The painting is therefore a novel *paysage composé*, in which the artist consciously subverts the traditional process of composing a believable landscape from disparate elements in favor of creating a fractured, reconstructed image of reality.

That Degas would have employed such an ingenious strategy in this and other paintings of Saint-Valéry, while making all of them appear to have been done on-site, reflects his philosophy that "a painting is something that requires as much trickery, malice, and vice as the perpetration of a crime, so create falsely and add a touch from nature."[8] Furthermore, even as he reputedly disdained artists who were devoted to truthfully rendering the natural world—"What impudent humbugs! The landscapists," he snarled to his friend André Gide. "When I meet one of them in the countryside, I want to fire away at him. . . . There ought to be a police force for that purpose"[9]—he persisted in painting landscapes himself. Kendall has affirmed as much: "From the first months of his artistic apprenticeship to the last decades of his working life, Degas produced landscapes in every medium at his disposal and on almost every scale."[10] His aim—as in the Lehman picture—was to undermine accepted practices in landscape painting by forging a new approach to the genre, which rivaled that of his contemporary Claude Monet. Monet had painted specific locales along the Normandy coast since his youth and had exhibited multiple views of Varengeville, Pourville, and Dieppe throughout the 1880s; this practice culminated in the 1890s in his series paintings, earning him unprecedented accolades when he showed them in groups throughout the decade. Having earlier dismissed Monet as a mere "decorator,"[11] Degas may have felt compelled to demonstrate his own originality and inventiveness as a painter of landscapes. However, Degas never exhibited any of the views of Saint-Valéry, and while he sold some of them privately to friends and close associates, these works, including the Lehman painting, remained largely unknown until long after his death—their fate sealed by the artist, himself, a willing but cryptic accomplice.

PT

NOTES

1. See New York–Houston 1994, p. 249.
2. For the notebook reference to Saint-Valéry-sur-Somme, of 1861, see Boggs, in Paris–Ottawa–New York 1988–89, p. 566 and n. 2, p. 567, citing Reff 1985. There is a labeled schematic view of the town in one of Degas's notebooks of the period, but, according to Reff, it is not in Degas's hand; see Notebook 14A (BN *Carnet* 29, pp. 40–41).
3. Raunay 1931, p. 274; cited and translated by Boggs, in Paris–Ottawa–New York 1988–89, p. 566.
4. Letter in the Institut Néerlandais, Fondation Custodia, Paris, 1993—A.896.
5. New York–Los Angeles–Paris 1998–99, p. 24 and n. 52, p. 81.
6. Ibid., p. 23; Paris–Ottawa–New York 1988–89, p. 566 n. 3.
7. New York–Houston 1994, p. 253.
8. Ibid., p. 318.
9. Reff 1976, p. 41.
10. New York–Houston 1994, p. vii.
11. Camille Pissarro attributed this remark about Monet to Degas in a letter to his son Lucien of July 8, 1888; see Bailly-Herzberg 1980–91, vol. 2 (1986), no. 492, p. 239: "J'ai vu les Monets; ils sont beaux, mais . . . selon moi, et comme je l'ai souvent entendu dire à Degas, c'est un art de décorateur très habile mais éphémère."

Hilaire-Germain-Edgar Degas

21. *Russian Dancers*, 1899

1975.1.166
Charcoal and pastel, on tracing paper, mounted on cardboard, 24¾ × 25½ in. (62.9 × 64.8 cm)
Stamped in red ink (lower left): *Degas* [Lugt 658]

PROVENANCE: 1st Degas studio sale, Galerie Georges Petit, Paris, May 6–8, 1918, no. 266 (as *Ballet russe* [*trois danseuses*]); bought by Danthon, Paris; M. and Mme Riché [?], Richer [?], or Richez [?], Paris; *Monsieur R* [Riché, Richer, or Richez]. sale, Hôtel Drouot, Paris, March 17, 1938, no. 120 (as *Ballet russe* [*trois danseuses*]); Van Houten; *Succession de Monsieur Van Houten* sale, Hôtel Drouot, Paris, June 12, 1953c, no. 8 (as *Ballets russes, trois danseuses*); Untitled sale, Galerie Charpentier, Paris, June 15, 1954, no. 80 (as *Trois Ballerines en costume russe*, 1895); acquired by Robert Lehman, New York, 1954.

EXHIBITED: Paris 1932b, no. 10; London 1937b, no. 10; Cincinnati 1959, no. 146 (as *Dancing Peasant Girls*); New York 1977a, no. 51; New York 1978, no. 50; Paris–Ottawa–New York 1988–89, no. 367 (as *Russian Dancers*), exhibited only in New York; New York 1997–98b.

LITERATURE: Cooper 1928, p. 25, under no. 28; Lemoisne 1946–49, vol. 3, no. 1182 (as *Danseuses russes*, 1895; *Réplique ou esquisse du N° 1181*), pp. 686–87, ill.; Minervino 1970, no. 1074, p. 134, ill.; Bixenstine 1987, pp. 42–44, 47, 49, 52, 58–64, 79–83, 90–92, 237, pl. 2; Baetjer 1995, p. 460, ill.; London–Chicago 1996–97, pp. 277–78; Copenhagen–Columbus, Ohio 2006–7, pp. 34–35, fig. 35 (color).

Figure 1. Hilaire-Germain-Edgar Degas. *Russian Dancers*, about 1899. Pastel on tracing paper, mounted on cardboard. The Museum of Fine Arts, Houston. Gift of Audrey Jones Beck (98.278)

Three young women, dressed in long full skirts, billowy white blouses, and high calfskin boots, dance in what appears to be a recently cut field in an undefined, rural location. Aligned on a diagonal that slants from left to right, the women are at once highly individualized yet part of a group, their movements creating intricate patterns and their clothing lyrical rhythms. Each wears a differently colored skirt, turns in a particular direction, and seems indifferent to, or disconnected from, her partners. Degas arranges the group so tightly that only a small triangular space separates the two dancers on the right—a break that he artfully begins at the women's waists and ends where their skirts converge. United by a kind of synchronous energy that ripples through the scene, and by their evident role as picturesque entertainers, the women are as detached as they are engaging, as distant from the viewer as they are wedded to the humble landscape in which they perform their choreographed steps. Frozen in time like Nereids on ancient sculpture, they also have an immediate presence, filling the foreground with consummate authority, their colorful garments and complicated gestures contrasting with the

Figure 2. Hilaire-Germain-Edgar Degas. *Three Russian Dancers*, about 1899. Charcoal and pastel on tracing paper. Whereabouts unknown

more monochromatic, simply rendered background. Degas even relies on the virtually square format of the paper support, the most controlling of shapes, to enhance the dichotomies of the image. To avoid stasis, the artist stretches the three figures across the composition, cropping the two at the left and right; they all reach almost to the top of the sheet, where they appear to overlap the narrow band of sky that extends the full width of the scene, its horizontal layers of pale orange brushstrokes providing yet another contrast to the variegated hues of the dancers' decorative costumes.

That the women are performing a folk dance is evident from their skipping steps and their slightly awkward arm and hand movements. Each figure stands on her left leg, while raising her right foot. The dancer on the far left has her back to the viewer; her left foot is cut off by the left edge of the sheet and her right foot is so sketchily indicated that it is difficult to distinguish it from her skirt. She tilts her head back toward her companions, affording us only a partial glimpse of her facial features. Her left arm, bent against her torso, rests on her raised left leg. The woman at the center looks to the left and kicks

Figure 3. Russian *lubok. Ukranian Dancers*, 1857. Lithograph. Lenin Library, Moscow

Figure 4. Jules Huyot. *The Khorvovod and the Trepak: Russian Dances.* Wood engraving. Illustration from Henri de Soria, *Histoire pittoresque de la danse*, 1897. Whereabouts unknown

in that direction, but she is turned more toward the right than the first dancer, permitting the viewer a clearer sense of her rounded face and youthful form. She raises her right arm above her shoulder, bending it at the elbow and resting her hand behind her head; her left arm is at her side, aligned with her waist, and her left hand, bent downward at an angle, disappears in the folds at her midriff. Her body is erect, her large right foot extended outward, parallel to her shoulders like a ballet dancer in a classical position. The angle of her left leg, which is bent at the knee, mimics that of her left arm. She arches her foot quite gracefully, so that it is isolated against the field, the tips of her toes cropped by the edge of the support. The woman at the right turns away from her companions, her torso parallel to the picture plane, and, like the dancer in the center, she raises her right arm above her shoulder, placing her hand behind her head. She extends her left arm farther out from her body than her partners do theirs, but, like them, she rests her wrist on her thigh and holds the edge of her apron as it flies off to the left. She raises her left leg, revealing the russet lining of her skirt, her booted calf emerging from beneath her skirt's embroidered hem and her foot pointing toward the right, her toes cut off at the edge of the image. Her weight is on her right foot, which is turned at a forty-five-degree angle and almost touches the bottom of the sheet.

Like a master choreographer, Degas orchestrates these complicated rhythms and movements, which are typical of his finest work. He employs a host of details to enliven the composition: for example, the necklace, garlands, and hair bands the women wear appear to be the same but are idiosyncratic upon closer examination. The dancers' waists form a continuous wavy line, even though they are at different heights—an effect that is echoed in the repetition of shapes throughout the scene. The oval shape of the sleeve of the middle dancer, for instance, is mirrored, on a larger scale, by the right-hand dancer's sleeve, jewelry, and raised skirt. Lastly, the women's heads are positioned from just above the horizon at the left to just below it at the right, subtly underscoring the dynamics of the figure group while reinforcing its ties to the landscape, whose serenity provides a perfect foil for their lively, athletic forms.

Nevertheless, there are several confusing passages in the Lehman picture. Nowhere is this more apparent than in the depictions of the dancers' feet, which all point in believable directions but in positions so varied as to make one wonder how the women maintain their balance. The most curious of these discrepancies occurs in the middle of the composition, in the area of the central dancer's right foot: this foot almost can be mistakenly associated with the woman closest to the foreground, from under whose skirt it emerges, as it points in the same direction as her left foot. These awkwardnesses in placement underscore the earthiness of the women's dance—an effect that is further suggested by the foreground figure, who has spread her legs in an ungainly fashion and is in the process of lowering her left leg forcefully on the ground with a stomping, almost animalistic, motion.

Figure 5. Hilaire-Germain-Edgar Degas. *Three Russian Dancers*, about 1899. Pastel and charcoal, on tracing paper. Nationalmuseum, Stockholm

The aggressiveness of the dancers, the primitiveness and sense of abandonment of their poses and rhythmic movements, as well as their distinctive costumes, are all qualities that separate them from the classically trained ballerinas who had been Degas's most important subject since the 1860s, when he turned from academic themes (the prerequisite for an emerging artist, eager for success at the state-sponsored Salon) to those that centered on urban life in modern Paris (a requirement of the new avant-garde, led by Édouard Manet). No other pastel of dancers by Degas is as closely related to so many other depictions of the same motif—eighteen, to be precise, in this distinctive group: six finished pastel-over-charcoal studies, four unfinished panels, and eight pastel-and-charcoal, or purely charcoal, sketches.[1] The landscape setting is unique to this series. There are no ballet props here—none of the stages, floorboards, musicians, or observers that Degas included in the numerous paintings, prints, and drawings of dancers that he produced before 1910 or 1911, when his eyesight failed. Not surprisingly, therefore, scholars have attempted to determine when the drawings were begun and finished, in what sequence, and for what purpose; whether those less finished were preparatory studies for the pastels, sketches done at the same time, or works perhaps completed afterward; which sketches refer to which pastels; why the pastels are different sizes; and why some are more finished than others.

The problems in dating the series first surfaced in the catalogue accompanying the sale of the contents of Degas's studio by the Galerie Georges Petit, Paris, in May 1918, which also included *Ballet russe* in the title of the Lehman work and others related to it (for example, the present sheet, no. 266, was listed as *Ballet russe* [*trois danseuses*]). This would suggest that the drawings were created in 1909, when the great Russian choreographer Sergei Diaghilev staged several operas and ballets in Paris—a theory espoused by Degas's friend and biographer Paul Lafond.[2] However, Paul-André Lemoisne, who compiled the catalogue raisonné of Degas's oeuvre in the 1940s, flatly refuted this assumption, stating that this series represented a group of Russian dancers in native costume who appeared at the Folies Bergère in 1895: "Non pas Ballet russe, comme on l'écrit parfois, mais Danseuses russes, de la troupe qui exécutait en costumes nationaux un numéro aux Folies-Bergères [*sic*] en 1895."[3] Upholding the initial claim made in the 1918 sale catalogue, as well as Lafond's view, Lillian Browse specifically identified the dance as "Le Hopak," from the Ballets russes production of *Le Festin*, which Diaghilev's company performed in the French capital during the 1909 season.[4] In its sale catalogue of June 15, 1954 (under no. 80), the Galerie Charpentier, Paris, provided this description of the Lehman sheet: "Cette scène aurait été peinte par Degas au moment d'une représentation de *Boris Goudounow*, à l'Opéra de Paris." In 1967, Jean Sutherland Boggs supported this view that Degas's source for the Russian Dancers series was, indeed, Mussorgsky's opera *Boris Godunov*, staged in Paris in 1909, further arguing that a late date for the drawings is reinforced by their similarity to Degas's study of Mme Rouart, which is incontrovertibly from 1905.[5] Charles Stuckey and Roy McMullen disagreed, asserting that the drawings were executed in the late 1890s, basing their opinions primarily on a description—unavailable to earlier scholars—provided by Julie Manet of three works, which Degas called "orgies of color," corresponding to sheets in the series.[6] In her diary entry for July 1, 1899, written after visiting Degas at his home at 37, rue Victor-Massé, in the 9th arrondissement in Paris, she notes:

> He talked about painting then suddenly said to us: "I'm going to show you some orgies of color that I am making at the moment," and he took us upstairs to his studio. We were very moved because he never shows works in progress. He pulled out three pastels representing women in Russian costumes with flowers in their hair, pearl necklaces, white blouses, skirts in lively hues and red boots who dance in an imaginary landscape that is

> realistic. Their movements are wonderfully drawn and the costumes beautifully colored. In one the figures are illuminated by a pink sun, in another the dresses are less precisely rendered, and in the third the sky is clear, the sun has just vanished behind a hill and the dancers stand out in the half-light. The quality of the whites against the sky is marvelous; the effect so true; this last picture is perhaps the most beautiful of the three, the most engaging, it is extraordinary, quite thrilling.[7]

There can be no doubt, therefore, that at least three of the six pastels were nearing completion, if not actually finished, by 1899. The first one mentioned by Julie Manet is probably the Lehman drawing, given the rose-colored light that fills the scene; the second is the version now in Houston (fig. 1),[8] in which the costumes are rendered more crudely than in the Lehman sheet; and the third, "most beautiful" pastel is probably the one formerly in the Lewyt Collection (fig. 2).[9] While Julie Manet's description provided a tentative terminus post quem for these three works, it did not clarify when Degas began them or the others in the group. Lisa Bixenstine[10] proposed that the women were not generic Russians but Ukrainians, identifying their costumes as typical of the style worn at summertime wedding dances.[11] A Russian folk print, or *lubok,* published in Moscow in 1857 (fig. 3), shows a male and a female Ukrainian dancer in more wintry costumes but in an outdoor setting much like that depicted by Degas in the Lewyt pastel (see fig. 2). Bixenstine discounted the theatrical performances suggested by Browse and by Boggs as the source for the series, arguing instead that the figures were inspired by the troupes that danced at the Folies Bergère in the winter of 1896–97. She points out, however, that Degas could have seen peasant performers like them at other venues in France, given the country's keen interest in Russian culture after the establishment of the Dual Alliance between France and Russia in 1894. For example, folk dancers were featured in the vast Exposition Russe Hippique et Ethnographique, held in 1895 on the Champs de Mars. The following year, several plays and an opera with Russian themes were staged in the capital, while more than a dozen groups of folk dancers appeared in *cafés-concerts*, bistros, and small theaters throughout the city. Images of folk dancers served as illustrations in numerous publications, just as aspects of Russian life figured in novels and historical accounts issued in the 1880s and 1890s. Parisian publishers even produced photograph albums with images of the diverse folk costumes of

Figure 6. Hilaire-Germain-Edgar Degas. *Russian Dancer*, 1899. Pastel over charcoal, on tracing paper. The Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.556)

Figure 7. Hilaire-Germain-Edgar Degas. *Russian Dancer*, 1898–99. Pastel, black chalk, and charcoal on tracing paper, mounted on cardboard. The Museum of Fine Arts, Houston. Gift of the Sara Lee Corporation (2000.115)

Russia, showing Ukrainian women in the same kinds of outfits as those drawn by Degas. Richard Kendall has called attention to the similarity of Degas's imagery to that in a wood engraving depicting Russian folk dancers (fig. 4) from Henri de Soria's *Histoire pittoresque de la danse,* published in 1897 (the year following the tsar's state visit to Paris).[12] In short, Parisians had become infatuated with their new ally to the east: the foundation of the new Pont Alexandre III had been laid in 1896 by Tsar Nicholas II; named after his father, the bridge was dedicated in 1900, the same year in which the Russian pavilion occupied a place of honor at the Exposition Universelle.

Bixenstine asserts that the Troupe Pierre Newsky, which was booked at the Folies Bergère in the winter of 1896–97, was Degas's primary source of inspiration,[13] and that Lemoisne had simply cited the wrong year for the troupe's performances. There is no evidence that Degas attended the Folies, although, despite his aristocratic pretensions, he was keenly interested in popular culture. His infatuation with dance alone would have led him to the Folies, as it did to other venues in Paris, but the opportunity to observe foreigners performing unfamiliar, indigenous dance steps would have had enormous appeal. The dance historian and writer Joan Lawson pointed out that these Ukrainian dances were based on animal motions, on the "jumping, trotting, rearing, and 'reined-in movements' of horses," thus combining two of Degas's passions: his fascination with human movement and his admiration for equine power and beauty.[14] Moreover, to Degas's discriminating contemporaries, such as the art critic Armand Silvestre, Ukrainian women in traditional costume represented the descendants of ancient races, evocative of antique sculpture.[15] Finally, many French citizens respected the Ukrainians for retaining their culture and traditions despite centuries of repression, including persecution by the Russians in the late nineteenth century when Tsar Alexander II proudly declared the Ukrainian language obsolete.[16] Such tenacity in the face of inordinate odds would have impressed Degas, as it suggested the strength and endurance of an ancient civilization.

Degas was not overly interested in politics, but it is hard to believe that he would not have appreciated the fortitude of the Ukrainian people, especially after the warming of diplomatic relations between France and Russia in the last two decades of the century. Russia's demonstrations of military and naval strength in the 1890s had captured the imagination of Degas's friend and fellow Impressionist Claude Monet, who made a point of witnessing the Russian flotilla off the coast of Dieppe in 1893.

The fascination in France with Russia and its folk culture was part of a wider interest, in the 1890s, in foreign lands and their often exotic or sometimes primitive inhabitants. Writers such as Pierre Loti, whose romantic novels are set in such far-flung locales as remote Brittany or the South Pacific islands, were immensely popular. Likewise, Van Gogh was not alone among artists in depicting humble motifs in rural settings to counter the effects of the Industrial Revolution, which many believed had compromised humankind's relation to the earth. Paul Gauguin took this skepticism to the extreme, abandoning France for Tahiti and the Marquesas Islands in order to be more in touch with nature and the primal origins of the human race.

Degas's Russian dancers, too, were the product of the French nation's engagement with folklore and legend. However, despite the immediacy of the imagery, the series—like Degas's Parisian ballet dancers—was not executed from life, but was an amalgam of the artist's observations, memory, and artistry, produced in his studio. This would explain how Degas would have been at work on the series in 1899, several years after the Folies performance, and would also account for the license he took with the dancers' appearance—specifically, with their hair, which Ukrainian women generally wore in a single, long braid,[17] but which the artist loosens here, as he did in the contemporaneous images of Parisian ballerinas and of nudes at their toilette, to reflect his personal fascination with women's hair and its expressive possibilities. In addition, Bixenstine suggests that Degas did not accurately portray the dances he observed. Most traditional Ukrainian folk choreography required performers to move in unison and repeat the same steps and gestures,[18] but in the Lehman drawing, as in the five other finished pastels, Degas diversified the movements of the three women, perhaps to lend greater tension to the composition. Degas limited the poses to four variations, which he arranged in different groupings: one figure facing forward, one facing left, one right, and one turned to the rear—each used in multiple combinations and sometimes in mirror images. Degas would trace or copy the "original" drawing, or make a counterproof of it by placing a dampened sheet on top of the image and passing the two through a printing press.

The Lehman pastel displays the inventiveness typical of Degas's late work.[19] In his catalogue entry to the Lehman sheet (L. 1182), Lemoisne indicated that the image was a replica or a sketch of L. 1181 (*Réplique ou*

esquisse du N° 1181), a pastel-and-charcoal study on tracing paper, now in Stockholm (fig. 5). Since the dancers in the Stockholm sheet wear less elaborate skirts, all of the same rose color, and fewer beads around their necks, Lemoisne believed that it was probably the template for the more complicated Lehman pastel.

While there are a number of additional sketches that may be associated with the Lehman sheet—for example, L. 1184 (fig. 6),[20] 2nd Degas studio sale, no. 278, L. 1185, L. 1186, L. 1192, and L. 1193 (fig. 7)[21]—these and the other unfinished drawings also relate to the two other groups of finished pastels. None of the six finished pastels is exactly the same size, although the dimensions of the Lehman sheet are very close to those of the pastel in Houston (62.9 × 64.8 as opposed to 62.2 × 62.9 centimeters), nor do the unfinished pastels or other sketches match the size of the finished works. Several of the drawings are composites; especially in the case of the ballet drawings, Degas often added strips of paper to expand the compositions as he worked. Most, including the Lehman pastel, are on tracing paper, enabling the artist to transfer a figure from one support to another. The Lehman sheet most likely was sketched in a light charcoal, after which the thin, faint lines were reinforced with a thicker, darker charcoal to enhance the plasticity of the image, and then pastel was applied to the underdrawing. As with other finished pastels in the group, the Lehman sheet contains multiple layers of chalk in a startling number of colors (Bixenstine counted twenty-four).[22] Close examination confirms her further claim that Degas followed a traditional approach to drawing, beginning with the sky and proceeding to the landscape, on top of which he laid in the figures. Each area is rendered quite differently, however, attesting to Degas's dexterity and aesthetic daring. In defining the figures, for example, the chalk seems to have a life of its own, the multiple touches of various colors retaining their individuality even when they occasionally appear to merge. Degas interrupts the bold, dark outlines of the dancers with independent strokes, introduced in order to integrate the figures and their sober setting. While Degas wished to maintain his distance from his mentor, Ingres, these linear marks nevertheless recall the style of the older master, whose reverence for line Degas so admired. Furthermore, Degas adds a myriad of individual flecks of high-keyed color to the figures and the landscape, as if appropriating the Pointillist style of Georges Seurat, who had revolutionized Impressionism in the 1880s with his Divisionist technique and remarkable color harmonies.

The fecundity of Degas's imagination and his deftness as a draftsman were perfect prerequisites to tackle the subject of Russian dancers. For, while the drawings celebrate the rediscovery of a folk tradition, they reflect Degas's personal interest in human movement and, ultimately, not only display his sophisticated artistry but also the labor that goes into making art. With their built-in tensions and evident contradictions, the drawings are also metaphors for the demands and delights, and the surprises and inevitabilities, of modern life. It is significant as well that Degas focused on a particular dance performed by women in summer and generally at weddings—a fact, Bixenstine asserts, which would have been widely known at the time—for the dance was meant to ensure fertility (both of the soil and of the womb), a condition that all artists sought, in parallel ways, in their lives and in their art.[23]

Although in his late sixties at the time that he made these drawings, Degas was unwavering in his attempt to find meaning in what seemed to be an increasingly meaningless age, just as he was intent on injecting vitality into a potentially timeworn subject. *Russian Dancers* is eloquent testimony to the way in which an older artist could provide inspiration to a younger generation—in this case, to Henri Matisse, who, like Degas, pursued his preoccupation with dance and human movement throughout his career. PT

NOTES

1. Bixenstine 1987, p. 59, lists the six finished pastels as Lemoisne numbers 1182, 1183, 1187, 1188, 1190, and 1191 (although on p. 43 Bixenstine also designates L. 1181 and L. 1189 as finished pastels), and the unfinished pastels as L. 1181 and L. 1189. See Adriani 1985, pl. 222; and Paris 1918b, no. 271. Bixenstine cites L. 1184, L. 1185, L. 1186, L. 1192, L. 1193, and L. 1194 as sketches. For the Browse & Darby gallery's pastel, see *Apollo* 109 (April 1979), p. 323; Paris 1918b, no. 278. See also Pickvance, in Edinburgh 1979, p. 86, who claimed there were fourteen pastels and five charcoal drawings in the group.
2. Lafond, cited by Pickvance, in Edinburgh 1979, p. 86.
3. Lemoisne 1946–49, vol. 1, p. 164, vol. 3, pp. 686–93.
4. Browse 1949, pp. 412–13.
5. Boggs, in Saint Louis–Philadelphia–Minneapolis 1967, p. 226.
6. Stuckey, in Guillaud 1984, p. 56; McMullen 1984, pp. 432–33.
7. Manet 1979, p. 238: "Il parle peinture puis tout à coup nous dit: 'Je vais vous montrer des orgies de couleurs que je fais en ce moment,' et il nous fait monter dans son atelier. Nous sommes très touchées car il ne montre jamais ce qu'il fait. Il sort trois pastels représentants des femmes en costumes russe avec fleurs dans les cheveux, colliers de perles, chemises blanches, jupes aux tons vifs et bottes rouges qui

dansent dans un paysage imaginaire qui est des plus réel. Les mouvements sont étonnants de dessins et les costumes de très belles couleurs. Sur l'un elles sont éclairées par un soleil rose, sur l'autre on distingue leurs robes plus crûment et sur le troisième le ciel est clair, le soleil vient de disparaître derrière le côteau et elles se détachent dans une demi teinte. La valeur des blancs sur le ciel est merveilleuse; l'effet si vrai; ce dernier est peut-être le plus beau des trois, le plus prenant, c'est inouï, tout à fait emballant."

8. Lemoisne 1946–49, vol. 3, no. 1183.
9. Ibid., no. 1187.
10. See Bixenstine 1987.
11. Ibid., p. 255, pl. xx.
12. See London–Chicago 1996–97, pp. 277–78.
13. Bixenstine 1987, p. 116.
14. Lawson 1953, pp. 7, 23; cited in Bixenstine 1987, p. 125.
15. A. Silvestre 1892, p. 324; cited in Bixenstine 1987, p. 109.
16. Bixenstine 1987, p. 113.
17. Ibid., p. 122.
18. Ibid., pp. 126–30.
19. In the most closely related group of drawings are the pastel-and-charcoal study in the Nationalmuseum, Stockholm (L. 1181), the Lehman pastel (L. 1182), and the counterpart in Houston (L. 1183); a second group would include L. 1187, L. 1188, L. 1189, and Paris 1918b, no. 271; and a third group would consist of L. 1190 and L. 1191; see Adriani 1985, no. 222.
20. The position of the single figure depicted in this pastel-and-charcoal study recalls that of the central figure in the Lehman composition.
21. The single dancer in L. 1193 and in the even more sketchy L. 1192 are flopped versions of the figure at the far right in the Lehman composition.
22. Bixenstine 1987, p. 79.
23. Ibid., p. 129.

Paul Cézanne

(Aix-en-Provence 1839–Aix-en-Provence 1906)

Paul Cézanne's father, a prosperous Provençal manufacturer-turned-banker, was determined that his son become a lawyer. Cézanne excelled at the lycée, where he befriended the future novelist Émile Zola. When Zola left Aix for Paris, he cajoled Cézanne into joining him there, which Cézanne did—initially studying law but later abandoning it for painting. Although the elder Cézanne only grudgingly accepted his son's new profession, he did provide financial support for his aesthetic education. In Paris, Cézanne met the budding Impressionists, and following a turbulent period in the 1860s during which he developed his highly personal style, he opted to emulate the example of Camille Pissarro by the middle of the following decade. Throughout the 1870s, Cézanne executed landscapes, still lifes, and figure studies directly from nature, in addition to a series of allegorical paintings and nudes. He exhibited with the Impressionists in 1874 and 1877, before essentially breaking with the group, returning to Aix, and devoting much of the remainder of his life to painting the landscape and the inhabitants of his birthplace.

Cézanne's work was not publicly exhibited again until 1895, when the dealer Ambroise Vollard mounted a large retrospective of his paintings in Paris; from that date, Vollard served as his representative and eventually was responsible for helping to form the important early private collections of the artist's oeuvre. The year after Cézanne's death in 1906, another retrospective exhibition was held, this time at the Salon d'Automne.

However, the first comprehensive catalogues of Cézanne's work did not appear until much later; the earliest catalogue raisonné of the paintings by Lionello Venturi was published in 1936; in 1951, John Rewald produced a volume devoted to the artist's sketchbooks; Adrien Chappuis compiled a catalogue of the drawings in 1973; Rewald published the watercolors in 1983; and the catalogue raisonné of Cézanne's paintings, which Rewald left unfinished when he died in 1994, was completed by Walter Feilchenfeldt in 1996.

RB

Paul Cézanne

22. *Trees and Houses near the Jas de Bouffan*, 1885–86

1975.1.160
Oil on canvas, 26¾ × 36¼ in. (67.9 × 92.1 cm)

PROVENANCE: Ambroise Vollard,[1] Paris; The Paul Guillaume Gallery,[2] London, by 1929; Brandon Davis,[3] London; Galerie Paul Rosenberg (?); Gabriel Cognacq,[4] Paris, by 1936; Cognacq sale, Galerie Charpentier, Paris, May 14, 1952 [see Paris 1952b], no. 27, pl. 25 (as *Paysage—Arbres et maisons*); purchased at the 1952 Cognacq sale by Sam Salz, New York; acquired from Sam Salz, New York, by Robert Lehman, New York, 1952.

EXHIBITED: New York 1929, no. 17 (as *Le Tholonet*); Paris 1936b, no. 3 (as *Paysage de Provence*); Amsterdam 1938, no. 29; London 1939, no. 33; Paris 1939a, no. 19; Lyon 1939–40, no. 30; Paris 1945, no. 5; Paris 1947a, no. 22 (as *Environs du Jas de Bouffan*); Lyon 1949, no. 21 (as *Sous-bois*); Amsterdam 1951, no. 12; Paris 1952b, no. 27 (as *Paysage—Arbres et maisons*); New York 1953a, no. 17; New York 1954–61; Paris 1957, no. 63 (as *Arbres et maisons*); Cincinnati 1959, no. 148 (as *House Behind Trees*); New York 1964a (as *Trees*); Tokyo–Kyoto–Fukuoka 1974, no. 35 (as *Arbres et maisons sur la route du Tholonet*); Oklahoma City 1983 (as *House behind Trees on the Road to Tholonet*); Copenhagen 1986, no. 24; Naples–Milan 1986–87.

LITERATURE: Paris 1929, n.p. [24], ill. (as "Le Tholonet," The Paul Guillaume Gallery, Londres); Laurent 1930, ill. p. 622; Venturi 1936, no. 479 (dated 1885–87); Bagarry 1939, p. 6, ill.; Grappe 1939, p. 402, color ill. (as *Arbres et maisons*; Collection Gabriel Cognacq); Cheney 1941, p. 223, ill.; Auzas 1946, pl. 13; Arts 1947, ill.; Dorival 1948, pp. 71, 158, colorpl. 83; Auzas 1950, pl. 13; Jourdain 1950, n.p., color ill.; Unsigned 1952a, p. 33 (as *Countryside, Trees and Houses*); Unsigned 1952b, p. 891, ill.; Heinrich 1954, pp. 224, 232, ill.; J. Rewald 1958, n.p., pl. 8 (as *La Maison derrière les arbres* [*Environs du Jas de Bouffan*], 1890–95), cited in text; Sindona 1961, p. 230, color ill.; Paris 1966, under no. 10, p. 31; Orienti 1972, no. 400 (as *Houses*), ill. p. 104; Schapiro 1973, pl. 18; Szabo 1975, pp. 92–93, colorpl. 95; Baetjer 1980, vol. 1, p. 26, vol. 3, p. 616, ill.; Hoog 1984, p. 30, under no. 9, ill.; Cézanne 1988, p. 143, color ill.; Baetjer 1995, p. 467, ill. (as *House behind Trees on the Road to Tholonet*); J. Rewald 1996, vol. 1, no. 548 (as *Arbres et maisons*, 1885–86), p. 370, vol. 2, p. 180, ill.; Rosé 2004, vol. 1, pp. 104–5.

A screen of mature, irregularly spaced trees rises along the ridge of a narrow band of land that fills the immediate foreground of this airy Provençal view. The terrain is flat and virtually devoid of visual incident, stretching from one side of the canvas to the other, before receding into space at the right, following a series of crudely articulated undulations. The trees are securely rooted in a variety of energized poses, the patchy trunks, with their broken outlines, bending to and fro like the torsos of ungainly dancers, startled spectators engaged in some impassioned event, or ancient shamans animated by wonder, admiration, or fear. The source of their energy remains a mystery, but it is particularly evident in their branches, which create a tangle of highly charged lines over the upper half of the canvas. The complexity of this area of the picture contrasts sharply with the simplicity of the foreground, the frenetic movement of the branches radically transforming what otherwise would be a tranquil rural scene.

Beyond the ridge, the land drops off precipitously to meet a dirt road emerging from behind the stand of trees on the left. The road parallels the bottom edge of the canvas, disappearing behind the ridge that closes off the scene on the right. On the opposite side of the road is a modest-sized hill composed of the same tans and greens that make up the foreground; however, here they form denser, more geometric shapes, dispersed laterally across the picture plane, which, like the road, create lively rhythms faintly echoing those of the sky. On the crest of the hill is a multistoried beige house with a smaller addition at the left. The taller part of the house is punctuated by three rectangular windows, all on the upper floor, two of them ocher, and the third, inexplicably, blue. The lower wing has two such openings, each blue and slightly different in size and shape and situated just under the eave of the roof, which is capped with reddish brown tiles, unlike the primarily ocher roof of the main house. The two-part structure is silhouetted against a wind-blown sky of various shades of blue.

Despite Cézanne's meticulous attention to detail, it is unclear whether he depicted the house from the front or the rear. The blank, lower sections would suggest the latter, but the eye-like character of the windows and the brilliance of the sun on the two facades create the opposite impression. In any case, this centrally located, strongly geometric house physically anchors the composition, providing a focus and the intimation of a human presence in the scene.

Cézanne purposely selected the sites for his landscape paintings to convey what he described as his "enormous affection for the contours of my countryside."[5] With the

Figure 1. Paul Cézanne. *Trees and Houses*, 1885–86. Oil on canvas. Musée de l'Orangerie, Paris (R.F. 1963-8)

Figure 2. Paul Cézanne. *Trees and Houses*, about 1885. Oil on canvas. Nasjonalgalleriet, Oslo

exception of his early works, his paintings rarely depicted a place, no matter how remote, without some reference to its inhabitants—mill wheels in the middle of a forest, overgrown paths leading nowhere, abandoned toolsheds, or dilapidated farmhouses. As in his carefully arranged still lifes—almost always composed of fruit (which he described as more dependable than flowers or other objects because it changed less over the weeks required for him to complete a canvas)—Cézanne endowed his landscapes with an intensity of feeling, laboring over every element to ensure its visual interest while endowing each brushstroke with the full weight of his personal vision. As in the Lehman picture, those sensations are often cryptic and contradictory—the manifestation of Cézanne's desire to provoke a response without providing specific answers.

This phenomenon can be sensed in the Lehman picture not only in the dynamically rendered trees employed as surrogates for the artist or the viewer but also in the subtle connections Cézanne establishes between them and the house. The building with its five windows is visible through the rectangular opening in the trees, which, although not symmetrical, serves as a frame around it. The tree at the left side of the opening arcs backward as if in awe of—or in deference to—the house, while the other trees on that side seem to be reaching toward it, culminating in the sapling along the road that lifts its branches to the sky as it cranes to greet the house, perhaps in a gesture of benediction. The tree that forms the right side of the rectangle is more sinuous and erect and almost appears to be supporting the house with its left branch, which is neatly aligned with the edge of the facade—a typical pictorial device of the artist. In addition, what might be construed as an expansive extension on the right of the structure is artfully contained within the narrow cleft in the tree's branches.

The fluttering branches in the upper region of the picture unite the two stands of trees: even as they enclose the house many point toward it, and several touch it almost with a caress. For example, the top branch of the two longest branches of the tallest tree at the left arcs across the sky, dividing in two as it descends toward the lower wing of the house; one of its boughs curves gently upward, overlapping the house exactly where the eave begins, merging along the way with a branch from one of the trees at the right; both branches then follow the edge of the eave, continuing their upward path and bisecting the roof, before terminating in a triangular configuration reminiscent of the gable of a house. The other long branch disappears behind the roof of the lower part of the structure only to magically reemerge at the front, passing diagonally across the larger window at the right before being swallowed up by the strokes of beige pigment on the facade. Thus, a physical object is transformed into an abbreviated cipher, and eventually becomes a mere pentimento—as if Cézanne wished to remind us that painting is unpredictable, mixing fact and fiction, direct observation and reflection, and that nature, ultimately, is impossible to fully comprehend.

This is best illustrated by the second of the long branches of the left-hand tree, which, as it approaches

the wing of the house, unnaturally thickens precisely where the branch above it arcs; as it passes over the wing, it echoes that arc and then bisects the facade of the house, separating, like the upper branch, into two thin boughs, one of them gracefully sweeping under the three windows before abutting the two intersecting branches of the trees at the right. One of these branches, in turn, cuts back across the facade in the opposite direction, cradling the windows of the house and terminating just before it meets the eave at the left. Such manipulations and overlaps—both credible and artful—abound in this subtly constructed picture. Some branches imitate the swells of the hill; others float independently, like the thin diagonal branch underneath the wing of the house; still others intertwine, such as the vine-like branches near the top of the tall trees at the far left, or the two knotted at midpoint before the facade of the house.

The surface of the Lehman picture is composed primarily of competing patches of diluted oil pigments that resemble watercolor, applied so that each brushstroke is at once easily distinguishable yet ingeniously related; the finished work is part drawing and part painting. Cézanne varied the breadth and direction of his brushwork throughout the composition, although the strokes tend to be horizontal in the foreground and the middle ground, increasingly vertical and opaque in the hill rising behind the trees, and virtually uniformly vertical around the base of the house, contributing to the effect of a colorful haze enveloping the scene even as they appear to function as a support for the structure. In the sky, the artist vigorously applied a range of rich blue pigments, suggesting meteorological activity and capturing a sense of the moment that reaffirms his roots as an Impressionist.

The innocuous setting, the predominant blond and green palette, the thinness of the paint medium, the scintillating light, and the brilliant use of bare canvas to suggest the flickering Provençal sun are typical characteristics of Cézanne's work of the mid-1880s. Most critics have dated the painting to 1885–86, when Cézanne was living at the Jas de Bouffan, his family's house on the outskirts of his native Aix-en-Provence; the exceptions are Lionello Venturi, whose revised catalogue raisonné assigned the work to 1890, and John Rewald, who at one time dated the picture between 1890 and 1895, but later supported the more likely date of 1885–86. All Cézanne scholars have noted the painting's similarities to two others by the artist (see figs. 1, 2), both undated but undoubtedly from about the same year: one even depicts the same site. A comparison of the Lehman picture with fig. 1 reveals how Cézanne could be simultaneously faithful and arbitrary when dealing with the same motif. Many of the trees are remarkably similar, although in the present work he opened up the view on the right and cropped it at the left, thus extending the scope and porosity of the screen of trees—an effect increased by the slightly greater distance he established between himself and the ridge. That distance led Rewald to posit that the Lehman painting came first, as it appeared that Cézanne generally moved in closer on a motif when he painted it a second time.[6] The trees at the center of the Orangerie version (fig. 1) do form an irregular rectangular opening, but

Figure 3. Paul Cézanne. *Landscape*. Pencil on grayish-yellow paper. The British Museum, London

Figure 4. Paul Cézanne. *Study of Trees*. Pencil on laid paper. Whereabouts unknown

now there appears to be a wall separating *two* houses from the hill. The surprising evidence of a second structure might be explained by Cézanne's different vantage point: that he positioned himself slightly to the left is evident from the alignment of the wing of the first house with the tree that bends back on that side. In the Lehman painting, Cézanne vaguely hints at the existence of the second structure by inserting a vertical line between the trees to the right of the rectangular opening that might be the corner of a building, the trunk of a distant tree, or merely a formal element added purely for pictorial reasons, but there is no suggestion of a wall. Perhaps he wanted the scene to appear more rural, or else he did not finish this part of the picture. Whatever the reason, he took obvious liberties with the actual subject, for according to Rewald, the two houses stood side by side just south of the Jas de Bouffan.

While no photographs exist to support an identification of the site, Rewald's interpretation resolves the long-standing confusion surrounding the exact location Cézanne depicted in the Lehman picture as well as the painting's title. Rewald notes that Cézanne's dealer, Ambroise Vollard, had listed the canvas, no. 3599 [A] in his stock books, as "Effet d'hiver; arbres dépouillés, maisons [jaunes ?] à toitures rouges" (Effect of winter; bare trees, houses [yellow ?] with red roofs)—despite the fact that, at first glance, there seems to be only one house with two differently colored roofs; when Cézanne's son, Paul, sold the painting to Vollard, he annotated an accompanying photograph for the dealer's archives *Aixois*.[7] When the painting was first published, in *Les Arts à Paris* in January 1929, it was called *Le Tholonet*—the name of a village between Aix-en-Provence and the foot of Mont Sainte-Victoire. Cézanne painted a number of scenes set in its environs, although none of the village itself nor of the site represented in the Lehman picture. The title must have been chosen by the French art dealer Paul Guillaume,[8] who acquired the picture from Vollard, for when he lent it to the inaugural exhibition of the Museum of Modern Art in New York, it was listed in the catalogue that way. Less than ten years later, in 1936, in a show at Paul Rosenberg's gallery in Paris, the painting was called simply *Paysage de Provence*, but in another exhibition at the gallery three years later, it was titled *Arbres et maisons*; it became *House in the Trees* in the summer of 1939, when it was shown in London at Wildenstein & Co., and *Environs du Jas de Bouffan* or *Sous-bois* at exhibitions in the 1940s. Entitled *Paysage—Arbres et maisons*, it was bought at auction in Paris in 1952 by New York art dealer Sam Salz and then sold to Robert Lehman. While the painting's continuously changing title reflects the inability of scholars to identify the actual site depicted by Cézanne, it actually provides a fitting parallel to the artist's technique: the painting's surfaces and light effects, and the forms and their contours, are in constant flux and thus are difficult to read. For example, the central house, which initially appears substantial and convincingly realistic, upon

Figure 5. Camille Pissarro. *The Red Roofs*, 1877. Oil on canvas. Musée d'Orsay, Paris. Gustave Caillebotte Bequest, 1894 (R.F. 2735)

Figure 6. Paul Cézanne. *The Côte des Boeufs, L'Hermitage, Pointoise*, 1877. Oil on canvas. Museum of Fine Arts, Saint Petersburg, Florida. Extended anonymous loan

Figure 7. Camille Pissarro. *The Côte des Boeufs, L'Hermitage, Pointoise*, 1877. Oil on canvas. The National Gallery, London. Presented by C. S. Carstairs to the Tate Gallery through The Art Fund, 1926; transferred, 1950 (NG 4197)

closer scrutiny resembles a studio prop, its illusionary quality a product of its unarticulated surfaces and the ambiguity of its relationship to the ground. Even the physical dimensions of the house are unclear, especially on the left, where the edge of the facade is first defined by beige strokes and then by a completely separate, vertical, dark blue line that seems to lie outside its boundaries, like the lines hovering over the roof of the wing. It is difficult to determine where one form ends and another begins, leading us to question whether what we are seeing is what Cézanne saw, merely thought he saw, or his way of processing the sensory overload he often experienced when confronted by his subject. Nonetheless, the composition is organized with considerable aplomb. The large, empty foreground, the successive horizontals of the ridge and the road, and the dark greens at the foot of the hill force the viewer to enter the scene slowly, deflecting the inclination to focus on the rectangular opening and the house in the distance. Instead, one is drawn to the contorted bodies of the trees, the syncopated spaces between them, and the wavy outline of the swell in the hill about two-thirds of the way up the slope. The web of frenetic branches, which carve out highly calibrated, light- and air-filled spaces in the sky, further distract our gaze from lingering on the middle ground.

In the Orangerie version, Cézanne diminishes the effect of a fragmented view by positioning himself closer to the screen of trees; replacing the sloping line in the hill with the strict horizontal of the wall; including a second building; and firmly aligning both buildings with the foreground trees. The forms are less fluid and ethereal, particularly the trees, which have become denser and more massive as a group. The rigid striations in the hill in the Orangerie view create a hieratic progression of the forms, unlike in the Lehman picture, where all the elements are of equal weight and significance. Even the surface of the Lehman canvas is nearly uniform. Cézanne's goal was to provide an aesthetic equivalent for his actual experience of the visual world, and to give form to the elusive unity in nature.

Cézanne's approach was governed by direct observation and a profound respect for nature's infinite capacity

Figure 8. Camille Corot. *The Pond and Cabassud Houses, Ville-d'Avray*, about 1835. Oil on paper on canvas. Musée du Louvre, Paris. Étienne Moreau-Nélaton Bequest, 1927 (R.F. 2640)

Figure 9. Nicolas Poussin. *Landscape with Saint John on Patmos*, 1640. Oil on canvas. The Art Institute of Chicago. A. A. Munger Collection (1930.500)

to regenerate itself. "Real study," he frequently claimed, did not take place in the Louvre or even in the studio, but was provided by "the endless variety of the natural scene."[9] As he declared late in his life, "In any future progress to be made, nothing counts but nature and an eye educated through contact with it."[10] His convictions are borne out by his passion for landscape, as expressed in the paintings and the many drawings in pen, pencil, and watercolor that he produced throughout his career, especially those that focus on individual forms such as trees and branches; virtually all of these works appear to have been executed "en plein air, devant le motif."

Several drawings merit comparison with the Lehman picture, including a study, now in London (fig. 3), with a similar line of twisted trees in the foreground, distant houses, and an imposing hill looming in the background. Whether the site is the same as in the Lehman painting is not certain, but Cézanne's keen interest in the intricate relationships among the trees, and in rendering their varied forms in groups or in isolation—with single or multiple lines, broken or reinforced contours, and occasional shading—is readily apparent. In another drawing (fig. 4), formerly in Berlin, as in the Lehman picture, individual branches at either side of the sheet meet at the center. One of the most poignant sensations conveyed by these drawings, as well as by the Lehman painting, is Cézanne's humility before nature, which he often suggested in his letters. "I am proceeding very slowly," he told Émile Bernard in 1904. "Nature appears to me very complex, and the road is never ending."[11] Two years later, just weeks prior to his death, he was even more candid: "I must tell you, as a painter," he wrote to his son, Paul, "I am becoming more lucid with regard to nature, but in my own mind the realization of my feelings is still very difficult. I can't manage to achieve the intensity my senses feel, I don't have the magnificent richness of color that livens nature."[12]

This humility was hard won. In the 1860s, when he took up painting full time after abandoning law school, which his father had insisted he attend, his work vacillated between the raw and the cryptic, the lurid and the romantic: scenes of murder, rape, and incest, and lascivious nudes alternated with stately portraits and haunting still lifes. Not surprisingly, however, views of rural sites predominated, at least in the first half of the decade, but these several dozen canvases are a long way from the Lehman painting. While displaying a Barbizon-like interest in ordinary subjects, they are unprecedented in the use of layers of impasto and are charged with dramatic contrasts of light and dark, making them unique for their day. Cézanne was so immensely pleased with these early landscape paintings that, in 1866, he told his boyhood friend Émile Zola that he would only work *en plein air*: "You know, any picture done indoors, in the studio, never equals things done outdoors," he asserted with typical youthful confidence. "In pictures of outdoor scenes, the contrast of figures to scenery is astonishing, and the landscape magnificent. I see superb things and I must resolve to paint only out of doors."[13] Not until two years

later, in 1868, did a friend claim that the then twenty-nine-year-old artist was "working hard and taking great pains to tame his temperament and subjugate it to the rules of sober observation." Cézanne felt confident enough to submit a landscape to the Salon of 1869, but the jury summarily rejected it.

Cézanne's transformation from an impetuous painter to a humbler, more introspective one grew out of his apprenticeship, between 1872 and 1874, to "the gentle and colossal Pissarro," as he would refer to the paternal Impressionist master.[14] Working mostly in Auvers and in Pissarro's adopted village of Pontoise, Cézanne soon abandoned his somewhat awkward, impulsive style of the 1860s in favor of a more tempered, Impressionist-based concern for heightened color and broken brushstrokes that more faithfully imitated the fleeting qualities of nature. Return visits to these and other towns along the Seine and the Oise rivers north of Paris between 1877 and 1882 only reinforced his new approach. He developed a more regulated method of applying paint, combined with increased attention to the subtleties of color and the synchronization of surface effects. By the time he began the Lehman picture the student-mentor relationship with Pissarro had actually reversed itself, with the only slightly older Impressionist painter now learning from the example of his former pupil.

Cézanne always maintained the highest respect for Pissarro, and although he rarely saw his teacher after leaving Paris in the early 1880s, the Lehman painting bears witness to that esteem. The present canvas strongly recalls several works by Pissarro, including one of his most celebrated pictures, *The Red Roofs* of 1877 (fig. 5). However, Cézanne had already dispensed with an allegiance to clearly readable spatial relationships, naturalistic detail, an almost fastidious handling of paint, a concern for consistent light and shadow, and a careful building up of a sensuous, tactile surface—all of which characterized his paintings while he was a student of Pissarro. In comparison to the Lehman canvas, Pissarro's picture looks surprisingly finished, even though it was sorely criticized for its lack of refinement when it was first seen by the public at the third Impressionist exhibition in 1877 in which Cézanne also participated. There, the two artists exhibited paintings of the same site that anticipate the Lehman picture in their focus on a stand of trees framing a distant view (see figs. 6, 7).

While the present picture is more nostalgic than these comparative works, like them, its precedents include the art of Camille Corot, the father of modern French landscape painting (fig. 8), who had died only ten years before Cézanne began the Lehman canvas. Corot's lifelong affinity for trees as subject matter is manifest in the wide range of prints, *clichés-verre*, and photographs he produced, in addition to paintings and drawings; his innovative compositions were adopted by his many admirers, Pissarro and the Impressionists among them. Even such details as the device of the rectangular opening, which Cézanne employs so deftly in the Lehman painting, can be found in Corot's early work, and the tightly controlled tonal range of Cézanne's picture is counterpart to the pervasive, silvery haze Corot rendered so effectively in his late, nostalgic landscapes.

Although other late eighteenth- and early nineteenth-century painters might have affected the evolution of Cézanne's style—among them, Pierre-Henri de Valenciennes (1750–1819) and his pupil Achille-Etna Michallon (1796–1822), who argued through word and image for landscape to assume its rightful place in the hierarchy of acceptable subject matter, and successfully challenged the Salon's restrictions on that genre in the second decade of the 1800s—the ultimate inspiration for the Lehman painting is to be found in the more distant past: specifically, in the classically composed landscapes of Claude Lorrain and Nicolas Poussin (see fig. 9). Regardless of Cézanne's dismissal of visits to the Louvre as opportunities for learning, the stately, ordered works of these seventeenth-century artists exerted a strong influence on the nineteenth-century master; this is evident in the unity of Cézanne's composition as well as in his highly controlled brushwork. More than four decades ago, Théodore Reff first noted the importance of Poussin's example in Cézanne's formulation of such stylistic qualities as "the dominance of horizontal and vertical axes, the organization of space in parallel layers [and] the construction of solid, well-defined forms."[15]

Cézanne was often referred to as the "father of Cubism," not least because of the style he adopted in his countless views of his beloved Provence. The countryside proved to be a source of endless fascination throughout his career, and allowed him to indulge his affection for nature. Whether or not the Lehman picture—or another, related scene—was the one entitled *Maisons dans les arbres*, which Ambroise Vollard lent to the Salon d'Automne in 1905, the impact of Cézanne's achievement was cemented by that huge retrospective of his work.[16] Not only was the exhibition the talk of Paris—but also it marked the first time since 1895 that the public had seen such a large body of his paintings.

Nevertheless, despite the Lehman painting's acknowledged ties to seventeenth-century art, it also anticipates

the artistic developments initiated by the Fauves and the Cubists, for Cézanne exerted an undeniable influence on younger, emerging painters in the early twentieth century. Ultimately, however, the roots of the master of Aix lie deep in the soil of the nineteenth century, when aspirations toward transcendence were still valid and an artist could bear ecstatic witness to the unfolding mysteries of the immediate and the mundane. PT

NOTES

1. Ambroise Vollard (1867–1939), the visionary French art dealer and publisher, gave Paul Cézanne his first solo exhibition in 1895.
2. Paul Guillaume (1891–1934) was an important French art dealer and collector whose Modernist holdings, now housed in the Musée de l'Orangerie, Paris, include a 1915 portrait of him by Amedeo Modigliani inscribed "Nuovo Pilota," or "new guide" to modern art. Guillaume, a close friend and supporter of such avant-garde artists as Matisse, Derain, Soutine, Utrillo, and de Chirico, opened his first gallery in Paris in 1914, and in 1918 began publication of the periodical *Les Arts à Paris.* The present painting is illustrated in the January 1929 issue, no. 16, p. 24, with the credit line: "The Paul Guillaume Gallery, Londres" (see note 3, below).
3. Brandon Davis was a British art collector and dealer in limited partnership with Paul Guillaume in London at 73 Grosvenor Street. Their gallery showed works by painters of the French avant-garde and by members of the British Bloomsbury group.
4. Gabriel Cognacq (1928–1951) came from a family of important art collectors; the works owned by his great-uncle Ernst Cognacq (1839–1928), founder of La Samaritaine department store in Paris, are housed in the Musée Cognacq-Jay, Paris.
5. Letter from Paul Cézanne to Joachim Gasquet, April 30, 1896; quoted in Cézanne 1984, p. 250.
6. J. Rewald 1996, p. 370.
7. Ibid.
8. See notes 2 and 3, above.
9. Letter from Paul Cézanne to Émile Bernard, May 12, 1904; quoted in Cézanne 1984, p. 297.
10. Letter from Paul Cézanne to Émile Bernard, July 25, 1904; quoted in Cézanne 1984, p. 299.
11. Ibid.
12. Letter from Paul Cézanne to his son, Paul, September 8, 1906; quoted in Cézanne 1984, p. 322.
13. Letter from Paul Cézanne to Émile Zola, October 19, 1866; quoted in Cézanne 1984, p. 116. By the time that he painted the Lehman picture, Cézanne had completed almost five hundred and fifty paintings, nearly half of which were landscapes (about 220 out of 548), thereby largely fulfilling the commitment he had made nearly two decades earlier to work *en plein air.*
14. Letter from Paul Cézanne to Émile Bernard, 1905; quoted in Cézanne 1984, p. 311.
15. Reff (1960, p. 173 and n. 162) observed that these stylistic qualities were "equally characteristic of many other artists of a broadly classical tendency," but identified them as the particular features that scholars generally stressed in connecting the art of Cézanne with that of Poussin. Affinities between works by Poussin and those by Cézanne were explored in a 1990 exhibition, "Cézanne and Poussin: The Classical Vision of Landscape," organized by Michael Clarke at the National Gallery of Scotland, Edinburgh, and in the accompanying catalogue by Richard Verdi (see Edinburgh 1990). A related two-day symposium in Edinburgh in October 1990 addressed the same subject and resulted in the book *Cézanne & Poussin: A Symposium,* edited by Richard Kendall (Sheffield, England, 1993).
16. It is tempting to imagine that the Lehman Cézanne (while on display at the 1905 Salon d'Automne or at Vollard's gallery) might have played a direct role in inspiring Braque to employ similar motifs in his 1906–7 picture *House behind Trees* (Robert Lehman Collection; see cat. no. 74). Yet, for all of the striking parallels—the Provençal setting, overlapping trees against houses, and arbitrary patterns of branches against the sky—this comparison affirms the differences between the work of the older artist and that of the younger one: everything in Cézanne's painting speaks of his deep affection for the natural world and his desire to capture as many of nature's subtleties as possible, while Braque's canvas attests to an interest in the decorative aspects of his subject.

Pierre-Auguste Renoir

(Limoges 1841–Cagnes-sur-Mer 1919)

Pierre-Auguste Renoir was born into a resolutely working-class family in the porcelain-manufacturing city of Limoges in 1841. As a boy, he apprenticed in a porcelain factory, and he later claimed that the experience of painting flowers, pretty women, and pastoral scenes on china laid the foundation for his career as an artist. The Renoirs moved to Paris, where they lived within the confines of the present-day Louvre museum—a neighborhood that was later destroyed during the reign of Napoléon III. By 1862, Renoir was studying with the painter Charles Gleyre at the Académie Suisse, where he met Monet, Bazille, and Sisley—all of whom were to become lifelong friends. Renoir's paintings were favorably received at the official Salon exhibitions in the 1860s, but he chose to ally himself with the future Impressionists; a founding member of the Société Anonyme des Artistes, Peintres et Graveurs, he participated in their inaugural exhibition in 1874. Yet, his concern for his social position, his desire for affluent bourgeois patrons, and his interest in exhibiting at the official Salon caused a rift with the purists in the group. By the late 1870s, he was well on the way to becoming one of the most financially successful painters among the Impressionists—surpassed only by Monet.

A brilliant technician, Renoir possessed the ability to adapt the medium of oil paint to a wide variety of styles several times throughout his long career. During the early 1880s, he adopted what he called a "dry" style; seen as a repudiation of the Impressionist technique, it is characteristic of such paintings as The Large Bathers *(Philadelphia Museum of Art). Following this period, he painted in a smooth, gestural manner, utilizing long, curvilinear brushstrokes that tend to hug the contours of the figures and forms that they describe.*

By 1900, Renoir was widely considered to be the foremost living painter in France, and in spite of his severe arthritis and other physical ailments, he continued painting and sculpting, with the aid of assistants, until a few years before his death in 1919. In that year, he visited the Louvre, where he was able to view his own works in the company of the canonical paintings of the Old Masters. After World War I, with the increasing popularity of the paintings of Cézanne, Van Gogh, and Gauguin, Renoir's reputation has suffered, and since the mid-twentieth century, his oeuvre frequently has been dismissed as that of a merely sentimental Impressionist. Perhaps for this reason, there was no complete catalogue of his painted work until 2007, when Guy-Patrice Dauberville and Michel Dauberville published the first volume of a catalogue raisonné, covering Renoir's paintings, pastels, drawings, and watercolors from 1858 to 1881. The five canvases by Renoir in the Robert Lehman Collection range in date from 1885 to 1900 and presumably will be catalogued in the eagerly anticipated second volume.

RB

Pierre-Auguste Renoir

23. *Sea and Cliffs*, about 1885

1975.1.200
Oil on canvas, 20¼ × 25 in. (51.4 × 63.5 cm)
Signed (bottom right): *Renoir*

PROVENANCE: Probably acquired from the Galerie O. Pétridès, Paris, by Robert Lehman, New York, June 1948 (documented in the Lehman Collection by 1950).

EXHIBITED: New York 1950b, no. 60; Los Angeles–San Francisco 1955, no. 29; Paris 1957, no. 73; New York 1958b, no. 118; Cincinnati 1959, no. 152; New York 1959, no. 2; New York 1962b; Saint Petersburg, Florida 1985, no. 20; Copenhagen 1986, no. 28; London–Washington, D.C.–Hartford 2007–8 (not shown in London), no. 67.

LITERATURE: Szabo 1975, pp. 98–99, colorpl. 91; Baetjer 1980, vol. 1, p. 152, vol. 3, p. 633, ill.; Oakley 1980, p. 14; Vollard 1989, p. 277, fig. 1311; Baetjer 1995, p. 484, ill.

In late January 1882, Renoir traveled to the South of France to visit Cézanne in the coastal village of L'Estaque, where the Provençal painter's mother kept a small house. Despite contracting pneumonia—and being nursed back to health by Cézanne—Renoir was able to experience directly the so-called constructive brushstroke developed by his friend in the late 1870s. Cézanne literally built up his paintings, with each diagonal stroke of paint functioning like a brick, its color and location carefully determined before it was applied by the artist. This technique was profoundly antithetical to Renoir's own practice of relying on a kind of instinctive and informal spontaneity.

After his first trip to Italy in 1881, Renoir had expressed the desire to create works of art that defied rather than represented an actual event in time. His fascination with Giotto and Raphael led to his gradual adoption of a range of stylistic devices in imitation of the Old Masters, and in 1882, Cézanne (whose own artistic education was shaped by a profound appreciation of the Old Master paintings in the Louvre) was able to help Renoir in his quest. Another event in 1882, the retrospective of the work of the radical and political Realist painter Gustave Courbet—organized by the École des Beaux-Arts in Paris—allowed Renoir to study at firsthand the oeuvre of an artist whose approach represented a modernization of the way in which the human figure and landscape were depicted in French painting. The exhibition had a profound effect on Renoir: his remarkable study of a wave, which dates from that year (fig. 1), was painted in homage to the large series of seascapes by Courbet of the cliffs along the north coast of France in the 1860s. Thus, both Cézanne and Courbet were very much on Renoir's mind as he worked on *Sea and Cliffs*, particularly such works as Courbet's *Cliffs at Étretat* of 1866 (fig. 2), or Cézanne's *L'Estaque* (fig. 3), of the late 1870s. In effect, Renoir's painting represents a synthesis of the styles of

Figure 1. Pierre-Auguste Renoir. *The Wave*, 1882. Oil on canvas. The Dixon Gallery and Gardens, Memphis. Gift of Cornelia Ritchie Bivins and Museum Purchase (1996.2.12)

Figure 2. Gustave Courbet. *The Cliffs at Étretat*, 1866. Oil on canvas. The National Gallery of Canada, Ottawa. Gift of H. S. Southam, Ottawa, 1947 (Inv. 4838)

the two older masters, and in fact, Cézanne himself had been deeply affected by the example of Courbet in the early and mid-1870s.

Without a comprehensive catalogue raisonné of Renoir's paintings (François Daulte's single volume, of 1971, is just devoted to the figural examples dating before 1890, and Elda Frezzi's *L'opera completa di Renoir nel periodo impressionista, 1869–1883,* is only slightly more complete, as it includes landscapes and still lifes), it is very difficult to place the present picture chronologically, although it has generally been assigned to 1883, and the setting identified as Guernsey, where Renoir is known to have painted that year. However, the canvas is unrelated stylistically or in subject matter to Renoir's other Guernsey landscapes (see fig. 4). In Guernsey there are limestone cliffs similar in color to those in northern France, but there is no site on the island that corresponds to the present landscape. Indeed, the view looks as if it were painted on the promontory in Étretat, near the Manneporte, the famous pierced rock by the Falaise d'Amont, as seen from Fécamp. Yet, no other works painted by Renoir on a putative trip to Étretat have been catalogued, nor is he documented as having been there in either 1882 or 1883. It is, perhaps, more likely that the series of paintings was made while Renoir was staying with his friends the Bérards at Wargemont, their country château near Dieppe,

Figure 3. Paul Cézanne. *L'Estaque*, late 1870s. Oil on canvas. The Museum of Modern Art, New York. The William S. Paley Collection (716.1959)

Figure 5. Pierre-Auguste Renoir. *La Roche-Guyon*, 1885. Oil on canvas. Aberdeen Art Gallery and Museums, Scotland. Presented in 1974 by the Museums and Art Galleries Commission (ABDAG003043)

Figure 4. Pierre-Auguste Renoir. *View at Guernsey*, 1883. Oil on canvas. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (1955.601)

as all along the coast of northern France—whether in Pourville, Varengeville, or Dieppe itself—there were steep cliffs overlooking La Manche, the English Channel.

Scholars have not attempted to pinpoint exactly when Renoir first adopted Cézanne's technique of the "constructive" brushstroke; in fact, the three surviving landscapes from February 1882 (two of which are in the Museum of Fine Arts, Boston) have often been discussed as contrasting dramatically with Cézanne's style. If we accept as plausible the chronology established by Daulte and by Frezzi—Renoir rarely dated his paintings himself—it would seem that the artist first appropriated Cézanne's characteristic brushwork in his paintings of 1884–85. Thus, from the scarce evidence at hand, Renoir very likely painted the Lehman picture in 1885,[1] perhaps after having spent most of June in the company of Cézanne in a rented house in La Roche-Guyon; many of Renoir's paintings datable to that year—for example, *La Roche-Guyon* (fig. 5), or the landscape portion of *Bather Arranging Her Hair* (Sterling and Francine Clark Art Institute, Williamstown, Massachusetts)—display a systematic use of Cézanne's technique.

While the Lehman seascape has suffered numerous losses in areas of the sky and the cliffs, which have been inpainted, the fact that the canvas has not been relined has allowed the surface, despite the damage, to retain its original tactile quality. This gives the picture an intensity and a freshness that are rare in Impressionist landscapes, most of which were subjected to lining and varnishing in the twentieth century. RB

NOTE

1. John House (in London–Washington, D.C.–Hartford 2007–8, no. 67, p. 141) suggests a date of autumn 1885.

Pierre-Auguste Renoir

24. *Figures on the Beach*, 1890

1975.1.198
Oil on canvas, 20¾ × 25¼ in. (52.7 × 64.1 cm)
Signed (lower right): *Renoir* .

PROVENANCE: Ambroise Vollard, Paris; acquired from an undocumented source by Robert Lehman, New York, by 1950.[1]

EXHIBITED: New York 1950b, no. 62; New York 1954–61; Cincinnati 1959, no. 150; New Haven 1960, no. 59; New York 1962b; New York 1964a; Bordeaux 1981, no. 155; Oklahoma City 1983; Saint Petersburg, Florida 1985, no. 19; Copenhagen 1986, no. 31.

LITERATURE: Vollard 1919, p. 62; Szabo 1975, p. 99, colorpl. 94; Baetjer 1980, vol. 1, p. 153, vol. 3, p. 633, ill.; Oakley 1980, pl. 18; Vollard 1989, p. 121, fig. 483; Baetjer 1995, p. 484, ill.

Two elegantly dressed young women occupy the foreground of this sun-filled scene. The one on the left is seated in profile, her head raised slightly as she looks to the right; she rests her left hand in her lap and with her right hand grips the parasol lying beside her on the beach. The other woman stands with her back to the viewer as she looks down at her companion, her left arm akimbo and her right hand clutching a modest wicker basket. A small, white spaniel stretches out alongside the seated woman, but turns, like the standing figure, as if

Figure 1. Adolf Sandoz. *By the Sea*, 1890. Fashion plate published in *The Queen* (London)

Figure 3. Pierre-Auguste Renoir. *Mussel Fishers at Berneval*, 1879. Oil on canvas. The Barnes Foundation, Merion, Pennsylvania (Inv. 989)

Figure 2. *Allegorical Figure of Moesia(?)*, A.D. 2nd century. Marble relief from the Hadrianeum, Rome. Museo Capitolini, Palazzo dei Conservatori, Rome (Inv. 761)

attracted by something outside the scene on the left. The only other figure on this narrow stretch of shore is a boy in the middle ground, who stands near the water's edge with his arched back to the spectator, his right arm cocked as if he is about to throw something toward the left. The expanse of blue-green water in front of him extends far into the distance, where gentle rolling hills are outlined against the sky, creating an undulating horizon. Half a dozen sailboats, some quite sizable, are skimming across the water on either side of the standing girl, animating this pleasant, airy scene.

Renoir underscores the picture's reserve by applying his paint with marked restraint, avoiding impasto, and tightly controlling but not obscuring evidence of his brushwork. The same discipline is apparent in Renoir's color choices and in the limitation of his palette to evenly saturated hues, which effectively capture the consistent light of the summer's day. Even the composition is uncomplicated, made up of three equal but separate rectangles—beach, water, and sky—linked by the standing woman, whose form extends from the sand in the foreground to the sky above, her elaborate straw hat focusing attention on her head and lending it special prominence. Independent and in control, this woman and her seated counterpart are

Figure 4. Pierre-Auguste Renoir. *Girls Picking Flowers in a Meadow*, about 1890. Oil on canvas. Museum of Fine Arts, Boston. Julia Cheney Edwards Collection, 1939 (39.675)

endowed with considerable dignity. The pose of the standing woman is derived from contemporary fashion plates (see, for example, fig. 1), although she has none of the airs associated with the figures in these prints, and her clothes are much more modest than the lavish costumes they are often shown wearing. Her statuesque form likewise evokes classical prototypes, such as the personifications of the Provinces, from the Hadrianeum in Rome (fig. 2), while she equally recalls determined working-class females like the fisherwomen Renoir depicted in 1879 (see fig. 3); clearly, Renoir relished endowing his figures with multiple associations.

The origins of the seated woman are less eclectic but no less formidable. While her strict profile and stiff back have the iconic quality of figures in Egyptian art, she also resembles various seated females in Georges Seurat's *A Sunday on La Grande Jatte* (The Art Institute of Chicago), although her body is fuller, rounder, and more at ease than that of any of these precedents, calling to mind Renoir's earlier depictions of healthy young girls enjoying their leisure outdoors (see fig. 4). Together, the two women vaguely echo those paired on ancient stelae, such as the figures of Demetria and Pamphile on a funerary relief in the Dipylon cemetery in Athens (fig. 5), who appear to pose even as they seem to be caught instantaneously in a particular moment.

The Lehman painting probably dates from 1890, when Renoir spent time on the Côte d'Azur at Cagnes- and Tamaris-sur-Mer. While the sense of leisure and well-being projected by the image is indisputable, it is a long way from a bacchanal by Titian or a bathing scene by Boucher, despite the fact that the women are reminiscent of figures by both of these artists. As nineteenth-century emblems of respectable bourgeois behavior, they epitomize the celebration of a singular moment in fine weather, taking delight in their everyday existence.

By employing such opposing references and tactics, Renoir emphasizes the contradictory nature of painting. It relies on life as much as on past art; derives from personal biography, but is often linked to history; and is both decorative and illustrative, intended to delight the eye and stimulate the senses, while not losing sight of its inherent ties to the visible world. For Renoir, who preferred the mundane and accessible to the sophisticated and pretentious, art had to embrace the simple life and celebrate traditional values. An ardent opponent of progress and machines, which he felt demeaned human beings and overran nature, Renoir believed in the supremacy of the handcrafted and the homespun, just as he sought out the beautiful in the ordinary and the poetic in the prosaic. This sensibility informs not only the young women and their pared-down setting but also the idiosyncratic mixture of art-historical associations that the figures evoke.

Most importantly, perhaps—as is often the case in Renoir's late work—these females come across as wholesome, liberated individuals, who are not being doted on by men, the focus of prurient desire, nor are they placed in subservient positions, engaged in menial tasks. They are not burdened with physical or emotional difficulties;

Figure 5. *Stele of Demetria and Pamphile*, about 320 B.C. Marble. Dipylon cemetery, Athens

on the contrary, they appear to have no pressing concerns at all. Although they are well groomed, there are no indications of specific benefactors or of defined obligations. The two women are not necessarily related, and the boy may be someone else's charge entirely. In any case, the women are presented as completely comfortable with themselves. For them, worldly affairs are distant or nonexistent and life is as straightforward as the clear divisions of the composition and as refreshing as the beautiful day that Renoir has captured. PT

NOTE

1. In Robert Lehman's personal catalogue of paintings, the present work was listed as P198 and Renoir's *Two Young Girls at the Piano* was listed as P281. Since we know that the latter was purchased in June 1948, *Figures on the Beach* must have been acquired earlier.

Pierre-Auguste Renoir

25. *Two Young Girls at the Piano*, 1892

1975.1.201
Oil on canvas, 44 × 34 in. (111.8 × 86.4 cm)
Signed and dated (bottom left): *Renoir · 92*

PROVENANCE: Acquired from Renoir by the Galerie Durand-Ruel, Paris, April 2, 1892; Paul Cassirer, Berlin; Hugo Cassirer-Fürstenberg, Berlin; Mme Charlotte Fürstenberg, Johannesburg, by descent; J. K. Thannhauser, New York; acquired from J. K. Thannhauser by Robert Lehman, Port Washington, New York, June 1948.

EXHIBITED: Dresden 1914, no. 96; Buenos Aires 1939, no. 116; New Haven 1950, no. 16; New York 1950a, no. 17; New York 1954–61; Paris 1957, no. 74; Cincinnati 1959, no. 154; New York 1962b; New York 1974, no. 14; Tokyo–Kyoto 1979, no. 44; Oklahoma City 1983; Copenhagen 1986, no. 30.

LITERATURE: Pica 1908, p. 83, ill.; Barcelona 1923, p. 868; Vollard 1924, p. 150; Meier-Graefe 1929, p. 252 n. 1; Vollard 1934, p. 243; Huyghe 1939, pl. 42; Zahar 1948, pl. 62 (ownership attributed to the Louvre); Leymarie 1953, colorpl. 51; Heinrich 1954, p. 224; Brookner 1957, p. 248; Cogniat 1958a, p. 12, color ill.; Wilenski 1960, pp. 218–19, 344–45; Sindona 1961, p. 208, color ill.; Nebbia 1962, colorpl. 11; Hayes and Guérard 1963, pl. 23; Hayes 1967, p. 37, colorpl. 23; Szabo 1975, p. 92, colorpl. 93; Leymarie 1979c, colorpl. 51; Baetjer 1980, vol. 1, p. 153, vol. 3, p. 633, ill.; Oakley 1980, p. 14, fig. 20 (color); Moffett 1985, pp. 174–75, color ill., color detail; Robida 1985, p. 35, color ill.; London–Paris–Boston 1985–86, pp. 260–62, fig. a (pp. 278–80, fig. a, in French ed.); Baetjer 1995, p. 484, ill.; San Diego–El Paso 2002–3, ill. p. 484; Castellani 2004, p. 198, color ill.

The setting is a well-appointed bourgeois salon. The younger of two pretty teenage girls is seated on an open-backed, gilded chair, playing an upright piano. Her right hand rests gently on the keys of the upper register, and with her left hand she holds open the pages of the score, which is set in a music rack between two vine-like gold sconces, each designed to accommodate two candles. The softly modeled round face of the seated girl, seen in profile, is aglow, as if flushed with excitement by the music. Her lips are slightly parted, and her gaze is focused intently on the sheet music in front of her. Her abundant blond hair is tied back loosely with a blue silk bow, the long, tousled locks reaching down her arched back as far as the blue sash, which is wrapped around her waist and complements her white gown with its gold polka dots. The second girl wears a pink dress similar in style—floor length, with three-quarter sleeves gathered at the ends

Figure 1. Jean-Honoré Fragonard. *The Music Lesson*, 1769. Oil on canvas. Musée du Louvre, Paris. Gift of Hippolyte Walferdin, 1849 (Inv. 4543)

Figure 2. Jean-Baptiste-Siméon Chardin. *La Serinette*, 1751. Oil on canvas. Musée du Louvre, Paris (R.F. 1985-10)

Figure 3. Pierre-Auguste Renoir. *The Daughters of Catulle Mendès, Huguette (1871–1964), Claudine (1876–1937), and Helyonne (1879–1955)*, 1888. Oil on canvas. The Metropolitan Museum of Art, New York. The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1998, Bequest of Walter H. Annenberg, 2002 (1998.325.3)

into flat, narrow frills. Her hair is arranged like that of her companion, although it is light brown and secured with a pink ribbon tied in a bow. She stands behind the seated girl and extends her right arm around her friend, gripping the chair back with her right hand. Her left arm, which projects outward across the upper-middle section of the composition, is bent at the elbow, so that the forearm, resting on top of the piano, appears radically foreshortened; the curled fingers and thumb of the pudgy left hand echo comma-like designs on the bulbous porcelain vase to the right—an association repeated by the piano's turned leg. The vase contains a modest bouquet of mixed summer flowers, their jostling petals contrasting with the abstract and more ordered patterns on the body of the vessel. The roses project outward toward the girls, imitating the sconces below, the sconce on the right anchored on the piano by an oval-shaped element that is echoed in the decoration on the front of the vase. The vase abuts a closed book, its cover parallel to the edge of the top of the piano, its scalloped pages repeating the comma-shaped motifs directly above on the vase.

The heavy green curtain behind the young woman is drawn back by an unseen tie that creates a series of deep, irregular folds in the material: the curves of the fabric on the left are a mirror image of the rounded outlines of the standing figure, while the more vertical folds on the right emphasize the erect posture of her seated companion. An upholstered settee and a section of Oriental rug in the second room beyond the drapery are partly visible. A framed mirror, or work of art, appears above the settee on a red wall.

The Lehman painting owes its air of genteel charm to the beauty of the figures and the evident comfort of their environment, rendered by Renoir's delicate brushwork, which caresses the pictorial surface even as it clearly articulates each element. His palette of soft reds, greens, blues, browns, and golds, applied in discrete areas and yet subtly integrated throughout the painting, contributes significantly to the scene's undisturbed harmony, as does the gauzy light that bathes the rooms and the young girls absorbed in their music making.

Figure 4. Pierre-Auguste Renoir. *Young Girls at the Piano*, about 1889. Oil on canvas. Joslyn Art Museum, Omaha. Museum Purchase (1944.20)

Figure 5. Pierre-Auguste Renoir. *Young Girls at the Piano*, 1892. Oil sketch on canvas. Musée de l'Orangerie, Paris. Collection Walter–Guillaume (R.F. 1960-16)

Depictions of female musicians in art date back to antiquity, and often carried suggestive overtones. Renoir was familiar with that tradition, having visited Italy in the 1880s expressly to study ancient and Renaissance art. He clearly was less interested in the sexual dimension of the art of the past, desiring instead to capture the ease and abandonment of his sitters in a more respectable manner. Renoir's most important references in this regard are the fêtes galantes painted by Antoine Watteau and by his eighteenth-century followers in France, as well as the interior scenes by Jean-Honoré Fragonard, such as *The Music Lesson* of 1769 (fig. 1), which Renoir might well have seen in the Louvre. Championed in the 1870s by such writers as the Goncourt brothers, Watteau had been widely regarded later in the eighteenth century as an artist who almost single-handedly had devised an entirely new form of painting inspired by contemporary life, filtered through the intelligence, poetry, and charm of his personal vision; thus he served as a fitting example for Renoir and his Impressionist colleagues. Fragonard, likewise, was hailed for his painterly virtuosity and control and for his intellect—precisely the combination of qualities that Renoir sought.

In the Lehman picture, Renoir dispenses with the sexual connotations of these Rococo precedents in favor of a scene in which everything is proper and orderly—perhaps reflecting the influence of Jean-Baptiste-Siméon Chardin, whose *Serinette* of 1751 (fig. 2), he might also have studied in the Louvre.

Renoir had treated the subject of young women at the piano several times before he began the present painting in late 1891 or early 1892. In the earliest example (fig. 3), which dates to 1888, Renoir depicts the three young daughters of his friend Catulle Mendès in individualized portraits that distinguish the features, dress, and pose of each one: the eldest is seated at a piano and, like the sister standing on the left, looks out at the viewer, while the youngest girl stands at the right, facing the other two. In 1889, Renoir also portrayed two women at a piano (fig. 4) in a picture closest to the Lehman canvas, although lacking the latter's mood of intimacy, which is underscored by the proximity of all the elements in the

Figure 6. Pierre-Auguste Renoir. *Young Girls at the Piano*, 1892. Oil on canvas. Musée d'Orsay, Paris (R.F. 755)

Figure 7. Pierre-Auguste Renoir. *Young Girls at the Piano*, 1892. Oil on canvas. Private collection

composition, the tighter cropping of the room, and the way that the scene is framed by the chair in the lower-right corner and the drapery at the upper left. All of these compositional decisions were highly calculated, as Renoir devoted more time and energy to this project than to any other in his career, producing no fewer than six versions on the theme—a red-chalk drawing[1] and five paintings, one of which is a sketch (fig. 5) and the other four finished works with slight variations (figs. 6, 7, 8)—all virtually the same size and dated 1892. The differing details include the location of the standing figure and the position of her left arm and hand, the vase on the piano and the bouquet of flowers it contains, the folds of the curtain, and the objects in the adjoining room; alterations of the colors and the brushwork are also apparent.

The composition of the Lehman picture is closest overall to the version that Renoir gave to his friend and fellow artist Gustave Caillebotte (fig. 7). The standing girl occupies approximately the same position in both works: her arm is bent and her left hand is near the sheet music, but in the Lehman picture she holds her head slightly higher so that her face is more visible, just as the posture of the seated girl is more erect and her demeanor more spirited, her mouth and eyes communicating greater engagement in her activity. The seated girl's dress is draped more gracefully in the Lehman canvas, and her

Figure 8. Pierre-Auguste Renoir. *Young Girls at the Piano*, 1892. Oil on canvas. Private collection

hair falls gently over her shoulders (in the Caillebotte picture it is thicker and restrained by a bulkier band). Renoir rendered the folds in the curtain more subtly in the present work while simplifying the settee in the background and substituting the music scores for the shawl in the immediate foreground; he depicted the same vase, however (he had featured it in an earlier still life [fig. 9]), although it appears slightly farther to the right, to increase the prominence of the pair of columns behind it, also adding the book.

The project had begun late in 1891, when the French minister of fine arts, Henry Roujon, prompted by the poet Stéphane Mallarmé and the critic Roger Marx, informally asked Renoir to contribute a painting to the Musée du Luxembourg, the national museum established to house the work of living artists.[2] Although not an official commission, Roujon's request implied as much: in April 1892, the invitation was put in writing and the purchase was officially authorized; on May 2, the acquisition was announced to the public.

The event was significant since the independent group of Impressionists had been challenging the state's control of the arts for more than twenty years, and Renoir's acceptance as a government-sanctioned artist was proof that the group had succeeded in toppling the sanctity of the official Salon and the Académie's restrictive policies regarding the production of works of art. Renoir labored over fulfilling the request, as he saw it as an unprecedented validation and an extraordinary boost to his career. This would explain the number of works he produced and also his condition at the time. The critic Arsène Alexandre, who was among Renoir's strongest supporters, recalled in his memoirs of 1920 the artist's anxieties: "I remember the infinite pains [Renoir] took in executing the official commission," Alexandre wrote, "which a well-meaning friend had taken the trouble to gain for him. This was the *Young Girls at the Piano,* a painting delicate and supple in its execution, though its colour has yellowed somewhat. Renoir began this painting five or six times, each time almost identically. The idea of a *commission* was enough to paralyze him and to undermine his self-confidence."[3]

The yellowed canvas to which Alexandre referred is the version Roujon selected for the state museum (fig. 6)—a choice that immediately provoked considerable debate. Many contemporaries (including the writers Camille Mauclair and Julius Meier-Graefe) believed it was not the best of the four finished examples, and Renoir, himself, admitted that that canvas had been overworked.[4] His claim is based, perhaps, on the weightier tonalities of the Orsay picture and their denser, more consistent,

Figure 9. Pierre-Auguste Renoir. *Flowers and Fruit*, 1889. Private collection

golden cast (see fig. 6), in contrast to the sharper, cooler color combinations of the Lehman and the Caillebotte paintings. On the basis of these differences, John House has suggested that the Orsay version was the last Renoir painted,[5] which contradicts earlier opinions[6] but is most likely the case. The first version must have been the one now in a private collection (fig. 8), as it is the closest of the four to the initial oil sketch, particularly in the handling of the bent arm of the standing girl; the Lehman and the Caillebotte paintings were probably completed next, followed by the Orsay picture.

In their combination of sweetness and assurance, sophistication and confidence, the four paintings were calculated to appeal not only to much of the public but to the conservative French government as well. Renoir's willingness to cater to a more centrist audience in this series was due to the importance of his client, but it also was the result of his own reorientation as an artist. During the previous decade, after nearly twenty years of challenging the status quo, Renoir renounced the basic principles of Impressionism as no longer valid, deciding that his art needed greater discipline and order, and that the only way he could effect this change was to return to a study of classical examples of Western art. He therefore made two trips to Italy, from October to November 1881 and again in January 1882, in order to reexamine the work of Raphael and the antique. The paintings that

resulted were radically different: allegorical and neoclassical subjects with artificial settings inhabited by weighty, seated female figures.

Renoir's personal move toward the political center, if not the right, reflected a shift in French culture in the early 1890s, which became known as the *ralliement*. A series of increasingly conservative governments came to power, and a broad-based revival of eighteenth-century-style art and architecture emerged in an effort to reassert the hegemony of France in the European community, particularly in the decorative arts; the country's artistic supremacy had seemed in peril when compared with the advances of other nations on display at the Exposition Universelle of 1889.

Renoir's sensitivity to these crosscurrents and his personal endorsement of them in his work generated overwhelming praise from his dealer, Paul Durand-Ruel, who staged a major retrospective of the oeuvre of the fifty-one-year-old artist in April 1892 that included the *Young Girls at the Piano* newly acquired by the state. The preface to the accompanying catalogue by Arsène Alexandre singled out the painting for particular commendation as a mature and fully resolved work—which also could have been said of the Lehman version. Durand-Ruel recognized the virtues of the present painting and purchased it directly from the artist after Roujon made his selection, but refrained from exhibiting it in the 1892 retrospective, perhaps in deference to the government. It was eventually purchased by the celebrated German art dealer and publisher Paul Cassirer,[7] who handled many paintings by Renoir and exhibited them in Berlin before World War I; *Two Young Girls at the Piano* was inherited by Cassirer's descendants, from whom Robert Lehman acquired it in 1948. The picture was the sixth Renoir that Lehman purchased, and would be joined by two others, in 1948 and in 1952, respectively. In all, he owned six drawings and eight paintings by Renoir, making that artist the most well represented French painter in his collection.[8] PT

NOTES

1. The red-chalk outline drawing apparently was used to transfer the image to the canvas for each painting, following the completion of the painted sketch; see London–Paris–Boston 1985–86, p. 261; see also Daulte 1973, p. 56.
2. In 1888, the French state, which had been buying contemporary art for more than two centuries, purchased Alfred Sisley's 1887 painting *September Morning*; the work entered the Musée des Beaux-Arts, Agen, in 1890.
3. Alexandre 1920, p. 6; quoted by John House, in London–Paris–Boston 1985–86, p. 261.
4. See Gimpel 1963.
5. See London–Paris–Boston 1985–86, no. 91, pp. 260–62.
6. Paris 1957, p. 56; Szabo 1975, p. 92.
7. Paul Cassirer (1871–1926) moved to Berlin in 1898 from Munich, where he had studied art history and worked for the satirical journal *Simplissimus*. He became involved with the newly formed Berlin Secession, and was closely associated with the artists Max Liebermann, Lovis Corinth, and Ernst Barlach. He founded a publishing house in Berlin and, in 1908, established an art gallery that was designed by Henri van de Velde. In 1910, he launched the magazine *Pan* and the same year he married the actress Tilla Durieux, whose portrait (now in The Metropolitan Museum of Art) was painted by Renoir in 1914.
8. An informal, typed catalogue of Robert Lehman's paintings, compiled in 1945 and now in the Lehman Collection archives, includes five works by Renoir: "P198, *Figures on a Beach*; P200, *Nude Sitting in a Chair*; P201 *Scene at Versailles*; P203, *Head of Girl Combing Hair*; and P204, *Head of Girl in Yellow Hat*." Of these, only *Figures on the Beach* and *Versailles* were bequeathed to the Metropolitan Museum (see cat. nos. 23, 25). A handwritten, undated addendum lists the present painting as P281 and *Sea and Cliffs* as P287 (see cat. no. 22). Lehman acquired his eighth Renoir in 1952: *Young Girl Bathing* (cat. no. 26). For drawings by Renoir in the Robert Lehman Collection, see Metropolitan Museum of Art 2002, no. 87–92.

Pierre-Auguste Renoir

26. *Versailles*, 1900–1905

1975.1.202
Oil on canvas, 20½ × 24⅞ in. (52.1 × 63.2 cm)
Signed (bottom right): *Renoir*

PROVENANCE: Ambroise Vollard, Paris; acquired from an undocumented source by Robert Lehman, New York, by 1950.

EXHIBITED: New York 1950b, no. 71 (as *View of Versailles Gardens*); New York 1954–61; Paris 1957, no. 77; New York 1958b, no. 61; Cincinnati 1959, no. 155; New York 1962b; New York 1974, no. 11; Copenhagen 1986, no. 32.

LITERATURE: Vollard 1919, ill. opp. p. 86; Brookner 1957, p. 248; Baetjer 1980, vol. 1, p. 153, vol. 3, p. 634, ill.; Vollard 1989, p. 65, fig. 259; Baetjer 1995, pp. 484–85, ill.

Traditionally dated to 1904, relatively late in Renoir's career, this elegiac autumn scene represents the artist's return to the timeless, classically inspired style for which he had received praise from French and German critics alike by 1900. In the 1880s, Renoir had renounced the

Figure 1. Antoine Coysevox. *The Knife Grinder*, 1688. Bronze replica of a bronze statue of 1684 by Giovanni Battista Foggini. Château de Versailles et de Trianon

Figure 2. Pierre-Auguste Renoir. *The Blacksmith*, 1916. Bronze. Whereabouts unknown

tenets of the informal approach to painting that Impressionism had come to represent, and he sought inspiration at the Louvre in the art of the Italian Renaissance and in works by the Old Masters, somewhat as his friend Cézanne had done earlier. Scholars have pointed out that Renoir's *Large Bathers*, of 1884–87 (Philadelphia Museum of Art; often called *The Tyson Bathers* after its donor), is based at least in part on François Girardon's late seventeenth-century iron bas-relief, *Bathing Nymphs*, on the *Bassin* in the Allée des Marmousets at Versailles. Although photographs of the famous sculpture were available to him in the 1880s, Renoir, of course, did visit Versailles to paint the present scene. In this view, his back was to the north flank of the château, as he focused on the immense, leafy chestnut trees on either side of the allée. He faced the north parterre, reached by descending a broad flight of stairs flanked by two bronze classical statues, one of which appears at the right in the painting. In fact, the sculpture (see fig. 1) is a replica of a replica of a classical original—a cast made in 1688 of a 1684 bronze (now in the Louvre) by Giovanni Battista Foggini (1652–1725), after an antique statue now in the Galleria Nazionale degli Uffizi, Florence. Renoir undoubtedly included the sculpture as a device to establish a sense of scale and to animate the right side of the composition. By choosing to position himself far back from the steps, Renoir eliminated from his view the two large circular pools, each with an elaborate fountain at its center. Other marble sculptures in the distance appear as gray spots in the garden. Perhaps the presence in the landscape of these sculptural surrogates for human figures suggests that Renoir had begun to contemplate trying his hand at creating sculpture. His interest in the medium usually is associated with his experience in 1906 of sitting for a portrait bust by Maillol—who, in turn, had been deeply influenced by Renoir's paintings of nudes—and Maillol very likely deserves credit for encouraging Renoir to make terracotta busts of his children. Later on, Maillol introduced Renoir to his young Spanish-born studio assistant, Richard Guino, who would work with Renoir in Cagnes in 1916–17 on a pair of bronze crouching figures; the male figure, known as *The Blacksmith* (fig. 2), seems to have been inspired by the statue at Versailles depicted in the present painting.

When, precisely, Renoir visited Versailles in order to paint the Lehman canvas has yet to be determined; the traditional date of 1904 remains undocumented. Indeed, it was in that very year that Renoir virtually stopped painting because of severe rheumatoid arthritis. A tantalizing fact—that the painter rented a house in nearby Saint-Cloud one summer—is hinted at in Jeanne Baudot's *Renoir, ses amis, ses modèles*;[1] Baudot does not mention *which* summer it was, but only that Renoir surrounded himself with young women like Paule and Jeannie Gobillard, Julie Manet, Yvonne and Christine Lerolle, and herself, and in their company, he painted small pictures like this one.

RB

NOTE

1. See Baudot 1949, p. 48.

Pierre-Auguste Renoir

27. *Young Girl Bathing*, 1892

1975.1.199
Oil on canvas, 32 × 25½ in. (81.3 × 64.8 cm)
Signed and dated (lower left): *Renoir.92.*

PROVENANCE: Claude Monet, Giverny, France; Marie Harriman, New York; George Gard de Sylva, Los Angeles; Dalzell Hatfield, Los Angeles; acquired from Dalzell Hatfield, Los Angeles, by Robert Lehman, New York, May 1952.

EXHIBITED: New York 1936; Los Angeles 1940, no. 69; San Francisco 1940, no. 295; New York 1941, no. 65; San Francisco 1944; New York 1948a, no. 21; New York 1950b, no. 63; Los Angeles 1952; New York 1954–61; Paris 1957, no. 75; Cincinnati 1959, no. 156; New York 1962b; London–Washington, D.C. 1979–80, no. 175; Oklahoma City 1983; Copenhagen 1986, no. 29.

LITERATURE: de Régnier 1923, p. 57, ill.; Frankfurter 1936, p. 7, cover ill.; Unsigned 1940a, ill. p. 17; Unsigned 1940b, p. 48, color ill.; Frost 1944, p. 15, ill.; Louchheim 1946, p. 29, ill.; Valentiner 1950, no. 15, pp. 40–41, ill.; Leymarie 1953, colorpl. 59; Brookner 1957, p. 248; Bünemann 1959, p. 101, color ill.; Cogniat 1959, colorpl. 11; H. Dauberville 1967, p. 202; Hayes 1967, p. 37, colorpl. 24; Fezzi 1972, no. 669, p. 119, ill.; Daulte 1973, p. 80, ill.; J. Rewald 1973, p. 581, color ill.; Fouchet 1974, p. 142, ill.; Szabo 1975, p. 92, pl. 92; Leymarie 1979c, colorpl. 59; Baetjer 1980, vol. 1, p. 153, vol. 3, p. 633, ill.; Hibbard 1980, p. 442, colorpl. 792; Oakley 1980, p. 14, fig. 19 (color); Fezzi 1985, no. 633, p. 115; Moffett 1985, pp. 172–73, color ill.; London–Paris–Boston 1985–86, p. 259, fig. a (p. 274, fig. 47, in French ed.); Keller 1987, p. 166, pl. 115; Distel 1993, p. 108,

Figure 1. François Boucher. *Diana at the Bath*, 1742. Oil on canvas. Musée du Louvre, Paris (Inv. 2712)

Figure 2. Rembrandt Harmensz. van Rijn. *Bathsheba at Her Bath*, 1654. Oil on canvas. Musée du Louvre, Paris. Dr. Louis La Caze Bequest, 1869 (M.I. 957)

color ill.; Baetjer 1995, p. 484, ill.; Distel 1995, p. 108, color ill.; Feist 2000, color ill. opp. p. 81; Néret 2001, p. 322, color ill., p. 334; Castellani 2004, p. 200, color ill.

From the beginning of his career in the 1860s, the nude as a subject was central to Renoir's art. Following examples by painters he admired, such as Rubens, Boucher, and Delacroix, his depictions of his models ranged from traditional to exotic. Works from this first decade of activity include the *Diana* (National Gallery of Art, Washington, D.C.), *A Nymph by a Stream* (The National Gallery, London), and the *Bather with a Griffon Dog* (Museu de Arte de São Paulo); later, the nudes inhabit Algerian harems or steamy Turkish baths, sometimes lounging alongside clothed figures, as in the *Parisiennes in Algerian Costume* (The National Museum of Western Art, Tokyo, Matsukata Collection). When Impressionism was at its height in the 1870s, Renoir relished painting nudes out of doors, awash with flickering sunlight, but in the 1880s he turned to more classical prototypes. Artificiality, he believed, should be embraced as a valid aesthetic, just as he deemed the frescoes of Raphael to be as important as modernist canvases by Courbet and Manet. At the time that he turned fifty, in 1891 (one year before beginning the Lehman picture), Renoir was described by the art critic J.-K. Huysmans as "the true painter of young women,"[1] who rendered this time-honored subject in more guises than any other avant-garde artist of his era, replete with imaginative references to history, mythology, the art of the past, as well as contemporary life. Renoir continued to investigate the possibilities of representing the nude for the rest of his career. As he grew older, however, he could be as erratic as he was persistent, and as indiscriminate as he was strong minded, so that his late work varies in quality and in focus. However, when he completed the Lehman picture in the early 1890s, his preoccupation with the nude yielded a particularly fruitful result.

The strikingly robust young woman in the Lehman painting, whose form fills the canvas from top to bottom, exudes contentment; she is totally at ease in her surroundings, although her attention is diverted to something outside the composition, to the left. Seated in three-quarter profile on a grassy bank beside an unseen body of water, she is an idealized combination of innocence and sensuality that would have been enormously appealing to Renoir's public in the late nineteenth century.

Set in the exact center of the composition, the figure's upper torso assumes a subtle contrapposto: she leans forward, causing her head to be slightly in front of her body. This position allowed Renoir to emphasize her facial features—the roundness of her forehead, the curve of her nose, the fullness of her lips, and the graceful contour of her chin. He silhouettes them against the darker greens and browns of the background, while also calling attention to her neck, where the muscles contract to support her head. The pose creates a varied but continuous line from the young woman's arched bangs, to her face and right shoulder, down to her right breast and the

turned forearm, which disappears behind the cloth draped casually over her right leg. In contrast to her tauter, more erect right side, the figure's left side is relaxed in a serpentine configuration; the shoulder is dropped, and appears rounder than the right one, as she leans toward the viewer, suggesting accessibility or accommodation. The dynamics of the pose affect her breasts: the right one, parallel to her head, points to the left edge of the canvas, while the left one, following the slope of her shoulder, points downward and out toward the viewer, somewhat concealed, unlike its counterpart. The left arm, fuller and fleshier than the right one, extends across the canvas to her gracefully bent knee. Only a slight indentation near the elbow suggests the presence of a bone—an anatomical detail that Renoir avoided altogether where the forearm joins the hand without the aid of a wrist. Her fingers, wrapped around her upper calf—which, like the figure's hand and forearm, seems connected to the knee merely by flesh and tissue—direct attention to the cloth pulled tightly over her right leg. Emerging from under her left leg, the cloth fills the lower-right corner of the composition, its fringe echoed by the strands of the young woman's hair draped over her left shoulder.

The contrast between the sitter's left and right sides is reinforced by the division of the background: on the left, Renoir applied the paint in vertical strokes that describe a hill or a mound that closes off the view. The paint is laid down in sweeping diagonal strokes in the landscape on the right, which opens up and then recedes in space, terminating in the elegant, twisting branches of a tree crowned by a soft canopy of substantial green foliage. The light in this area is more pervasive than that on the somber left side of the scene.

The visual complexity of the image demonstrates the subtle ways in which Renoir reformulated a well-worn subject. The body of the nude is painted with contouring strokes applied over a layer of underpainting—"rendering in the gaiety of sunlight . . . the velvet flesh," as Huysmans put it.[2] It is the looseness of Renoir's brushwork throughout the picture that contributes to its energy and captures our interest: long, feathery, undulating touches of green, white, pink, and yellow suggest that the figure is surrounded by sun-dappled foliage, although Monet, who once owned the painting, compared the background to a "photographer's décor."[3]

A mark of Renoir's maturity as an artist is the confidence evident in the execution of this painting. A synthesis of his previous work in the genre, the young girl here appears perfectly natural, like Renoir's paintings of nudes from the 1870s. Unconscious of the presence of a spectator and completely unpretentious, she could be any youthful Parisian, not necessarily an artist's model; her classical bearing and complacent expression underscore Renoir's conviction that ordinary women could be transformed into modern goddesses. Of equal interest is the light in the painting, which is both authentic and fanciful like the figure on whom it falls, in a consistent and readable manner. In the background, however, on either side of her, Renoir took liberties with the light as well as with the setting, which, while imaginary, was invented by one who had carefully observed nature. Liberties also were taken with the representation of the model: while initially the parts of her body seem in proportion, on closer scrutiny the size of her left arm and the length of her legs appear curious. Her hips are exaggerated, particularly in comparison to her breasts, and their incongruity is further underscored by the youthfulness of her face. It is almost as if Renoir constructed his image of the young girl from the parts of many disparate figures, creating an ideal woman who is both highly personal and yet generally appealing.[4]

The background landscape, particularly at the right, is reminiscent of that in Delacroix's *Jacob Wrestling with the Angel*, while the figure recalls those by Fragonard and by Boucher, as in the latter's *Diana at the Bath* (fig. 1); at the same time, she resembles a youthful counterpart to Rembrandt's *Bathsheba at Her Bath* (fig. 2), conveying innocence and promise, not sorrow and gravitas. In its overall inventiveness of subject and detail, the Lehman painting makes clear how a once-scorned Impressionist could become a celebrated "great artist" in the early 1890s.[5] PT

NOTES

1. See Huysmans 1883, p. 266, for the full quotation, in the original French: "Il est le véritable peintre des jeunes femmes dont il rend, dans cette gaieté de soleil, la fleur de l'épiderme, le velouté de la chair, le nacré de l'oeil, l'élégance de la parure."
2. Ibid.
3. See H. Dauberville 1967, p. 202; also quoted in London–Paris–Boston 1985–86, p. 259.
4. Although fancifully interpreted by the artist, John House suggests that the model may very well be the same as the one who appears in a similar position but in a different setting in another Renoir painting, *The Bather*, of 1892, formerly owned by the Galerie Durand-Ruel, Paris; see London–Paris–Boston 1985–86, no. 88, p. 259.
5. In a statement accompanying the 1892 retrospective of Renoir's work at the Galerie Durand-Ruel, Paris, Arsène Alexandre noted: "Car c'est un grand artiste que ce peintre, si longtemps dédaigné sans qu'il en conçut la moindre amertume, plus occupé qu'il était de sa propre inquiétude que de l'injustice des gens."

Paul Gauguin

(Paris 1848–Atuona, Hiva Oa [Marquesas Islands], 1903)

Paul Gauguin was the son of a liberal journalist, and his mother, Aline Chazel, was the daughter of Flora Tristan, the early nineteenth-century French "feminist." On his mother's side, Gauguin was descended from the most important colonial Peruvian families—perhaps even from the Incas. After a peripatetic early childhood in Peru, made more difficult by the death of his father en route there in 1851, Gauguin returned to France with his mother in 1855. He joined the merchant marine at seventeen, and after his mother's death in 1867, the financier and collector Gustave Arosa became his guardian. Arosa introduced the young man to high finance, painting, and photography. In 1871, Gauguin was hired as a clerk for a stockbroker, and in 1873 he married a Danish woman. He went on to become an art collector and an amateur painter, and was invited to participate in the Impressionists' exhibition in 1879 as well as to lend works by others; he remained faithful to the movement until its disintegration in 1886. In 1884, he left his wife and children to embark on an artistic pilgrimage that took him to Brittany, between 1886 and 1888; to Panama and Martinique in 1887, where he developed a taste for primitive cultures and a fascination with the relationship of non-Western religions to Christianity; and eventually to Tahiti and the South Seas.

Gauguin was a painter, draftsman, printmaker, sculptor, ceramist, decorator, furniture and set designer, and amateur musician. Indeed, much of his art, although made for sale, was also conceived as elaborate decoration for the exotic environment he inhabited. After his death, the celebrated Parisian dealer Ambroise Vollard secured a large part of Gauguin's oeuvre. It was the subsequent sales of his work that would cement his reputation as a brilliant colorist and composer of idealized scenes with remote, picturesque settings that held a timeless romantic appeal. His work was collected during his lifetime by his friends and fellow artists Van Gogh, Pissarro, and Degas. RB

Paul Gauguin

28. *Tahitian Women Bathing*, 1892

1975.1.179
Oil on paper, laid down on canvas, 43¾ × 35⅛ in.
(111.1 × 89.2 cm)
Signed (bottom right): *P.Gauguin/.*

PROVENANCE: Ambroise Vollard,[1] Paris; Alphonse Kann,[2] Saint-Germain-en-Laye; Galerie Barbazanges, Paris; M. Oliver, Esq., London; Bignou Gallery, New York, by 1935; Josiah Marvel, Jr.,[3] Philadelphia; acquired through M. Knoedler & Co., New York, by Robert Lehman, New York, May 1950.

EXHIBITED: Munich–Dresden 1910 (as *Badenden*);[4] Zürich 1917, no. 565; London 1924, no. 25; Glasgow 1927, no. 36; Amsterdam 1928, no. 34; New York 1935, no. 4; London 1936a, no. 23; Montreal 1936; New York 1937, no. 6; New York 1938a, no. 8 (as *Baigneuses tahitiennes*); Philadelphia 1946 (on loan from Josiah Marvel, Jr.); New York–Minneapolis–San Francisco–Toronto 1952–53, no. 3; New York 1956a, no. 30; Paris 1957, no. 67; Chicago–New York 1959 (Chicago venue only), no. 39; Cincinnati 1959, no. 159 (as *Tahitian Women on the Beach*); New Haven 1960, no. 73 (as *Tahitian Women on the Beach*); New York 1962b; Oklahoma City 1983; Humlebaek 1982–83, no. 7; Saint-Germain-en-Laye 1985–86, no. 306; Copenhagen 1986, no. 33; Amsterdam 1994, no. 148; London 1997, no. 59; Martigny 1998, no. 95; Stuttgart 1998, no. 28; Graz 2000, no. 30; New York 2002, no. 62.

LITERATURE: Leblond 1909, ill. p. 225; Unsigned 1910, p. 2 (as *Badenden*); Gauguin 1913, ill.; Cogniat 1938, no. 34, ill.; De Witt 1945, ill.; Kimball 1946, p. 95, ill.; Cogniat 1947, p. 62, ill.; Malingue 1948, no. 176, ill.; J. Rewald 1949, ill. p. 133; Dovski 1950, no. 260, p. 343; Cogniat 1953, colorpl. 34; Estienne 1953, no. 29, pp. 68–69, color ill.; Taralon 1953, no. 31, p. 6; J. Rewald 1956, ill. p. 508; Brookner 1957, p. 248; Perruchot 1958, colorpl. 7; Unsigned 1958a, vol. 18, ill. opp. p. 317; Huyghe 1959, pl. 50; Richardson 1959, p. 191; Mathey 1961, p. 148, color ill.; Charmet 1965, p. 55, ill.; Gordon 1966, p. 356 n. 126; G. Wildenstein 1964, no. 462, ill. pp. 186–87; Cachin 1968, pp. 245–47, fig. 135; Russell 1968, colorpl. 18; Lemoyne de Forges 1970, fig. 13; Flam 1971, pp. 355–56, fig. 9; Van Liere 1974, p. 61, pl. 65; Szabo 1975, p. 99, colorpl. 97; Toronto 1975, p. 122, fig. 10; Lefevre Gallery 1976, pp. 12, 94, ill. p. 95; Field 1977, no. 82, pp. 93–95, 341–42; Baetjer 1980, vol. 1, p. 68, vol. 3, p. 39, ill.; Gordon 1981, p. 30, fig. 2, p. 32 n. 9; *Paris Match* 1987, ill. and detail, back cover;

Washington, D.C.–Chicago–Paris 1988–89, p. 258, ill.; Metken 1992, colorpl. 22 (as *Tahitian Women on the Beach*); Gauguin 1993, p. 215, colorpl. 172; Baetjer 1995, p. 491, ill.; Maurer 1998, pp. 146–47, fig. 295 (color); New York 2002, pp. 175–82.

In the autumn of 1890, Gauguin informed his friend the Danish painter Jens Ferdinand Willumsen (1863–1958) of a decision that would prove to be the most important of his life: "My mind is made up," he stated categorically. "I am going soon to Tahiti . . . where the material necessities of life can be had without money. I want to forget all the misfortunes of the past," he explained. "I want to be free to paint without any glory whatsoever in the eyes of others, and I want to die there and to be forgotten here." His motivations were clear. "A terrible epoch is brewing in Europe for the next generation," he asserted, "the kingdom of gold. Everything is putrefied, even men, even the arts. There, at least, under an eternally summer sky, on a marvellously fertile soil, the Tahitian has only to lift his hands to gather his food; and in addition, he never works."[5] Ironically, few artists craved fame more desperately than the former stockbroker-cum-Sunday painter, who had turned to making art full time in the early 1880s—and scarcely any others were as thoroughly seduced by the romantic notion of a paradise awaiting them in the South Seas, following the proliferation of such ideas in contemporary travel literature and in the novels of Pierre Loti. Not only did Gauguin espouse this mythology, he also propagated it in the hundreds of paintings, prints, and drawings that he produced during his ten years in Oceania, in many of the nearly two hundred letters he sent home, as well as in the three book-length manuscripts he wrote during his time there.[6]

Although some regarded Gauguin as a charlatan—Pissarro, for example, accused him of stealing ideas for his pictures from native artists—he ultimately enjoyed an enviable reputation. Praised by such respected nineteenth-century writers as Octave Mirbeau and Gustave Geffroy (Monet's prime supporters), Félix Fénéon (Seurat's champion), and Thadée Natanson (the founder of the influential journal *La Revue blanche*), Gauguin would become universally admired in the twentieth century, despite his departure from France and his questionable desire for personal anonymity. The Lehman painting, specifically, would prove to be particularly influential for Franz Marc's *Blue Horse II*, of 1911 (fig. 1),[7] and for Matisse's famous series of bas-reliefs, the Backs of 1908–30 (fig. 2).

Gauguin's time in the South Seas was preceded by extensive traveling—to Rio de Janeiro in 1865 and 1866 and around the world between 1866 and 1867, when he

Figure 1. Franz Marc. *Blue Horse II*, 1911. Oil on canvas. Kunstmuseum, Bern. Stiftung Othmar Huber

Figure 2. Henri Matisse. *Back (I)*, spring 1908–late 1909. Bronze. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund (4.1952)

was a member of the merchant marine; to the eastern Mediterranean and the Black Sea region as a professional seaman in 1868 and 1869; to the North Pole and the Arctic Circle in 1870, again as a member of the French military; and to Panama and Martinique in 1887, with stops in Denmark and in Brittany. From June 1891 to June 1893 he was in the South Seas, returning in September 1895 after a stay in France of nearly two years. *Tahitian Women Bathing* dates from the first visit to Oceania and, while traditionally assigned to 1891–92, most likely was begun sometime in May 1892, as it was not included in the inventory Gauguin compiled that April of the canvases he had completed since his arrival on Tahiti.[8] Dominated by the standing nude figure in the center, the painting has always been considered slightly strange and has provoked scholarly skepticism. Much of its allure derives from the cryptic figures and their lack of interaction, and from the startlingly large, organic swaths of color that have few parallels in Gauguin's oeuvre. Commanding the scene by their size and number, these shapes seem suspended—detached from anything solid, and not of this world. The perspective, too, is puzzling—especially the recession of the river and the precise location of the amorphous, yellow-green passage in the upper left. Equally as perplexing is the figure at the lower left, who theoretically is in the river with her back to her companions, although there is no indication of how the foreground land mass descends to the water and how she reached her location. In addition, her head is as large as that of the standing figure, which would mean that she would be gargantuan if seen full length. The central figure is also oddly proportioned; the upper and lower parts of her body do not seem to fit together, and her arms appear awkward and ill conceived, as if they belonged to another torso entirely. Finally, the outcropping next to the bather in the river and the two stones on either side of the standing figure, like the white rivulets of water, are as abstract as the designs on the women's clothing. These anomalies led some art historians to doubt the painting's authenticity: Richard Field called it "a parody of Gauguin," and John Richardson suggested that it is a work by other hands;[9] both critics focused on the crudeness of

Figure 3. Paul Gauguin. Study for *Te nave nave fenua (The Delightful Land)*, 1892–94. Charcoal and pastel on paper. Des Moines Art Center. Gift of Elizabeth Bates and John Cowles (1958.76)

Figure 4. Digital infrared reflectogram of catalogue number 28

the left arm and hand of the standing female and the formless area at the upper left, in particular, but they also were troubled by the picture's exceptionally flat surface.

An examination of the painting by Conservator Charlotte Hale of the Metropolitan Museum's Sherman Fairchild Center for Paintings Conservation, using X-radiography and infrared reflectography (IRR), revealed that, while the picture is largely by Gauguin, sometime prior to 1909, when it was with the dealer Ambroise Vollard, "much of the standing figure and the top left corner were quite extensively and rather crudely overpainted."[10] Hale speculated that Vollard authorized this intervention because the painting may have been left unfinished, as suggested by the lack of detail in the profile of the standing figure and by her oddly shaped left elbow. Furthermore, Hale discovered that the painting clearly had been damaged, probably because it originally was executed on paper, and had been roughly handled, and Vollard most likely wanted to cover up the damage to make the work more salable. He had the paper lined with canvas, and then mounted on a stretcher and varnished. It was the varnish that emphasized the unmodulated character of the paper support, making the surface appear inordinately flat. The effect of flatness, Hale affirmed, was further increased because the support was a single sheet cut from a larger roll of inexpensive "low-grade wood-pulp wove paper" that had very little texture (Gauguin used similar paper for some of the wood-block prints he executed about the same time). The artist may have employed cheap paper for other paintings during his years in the South Seas beside the oil on paper known as *The Meal* (or *The Bananas*) of 1891 (Musée d'Orsay, Paris), although in that case he prepared the paper with a textured ground.

Gauguin took no such measures with the Lehman painting, opting to allow the paper to show through in the final image. His decision inevitably derived from the most startling fact that Hale discovered about *Tahitian Women Bathing*—that it began as a set of preparatory drawings, most likely for other works of art. The first of these drawings probably featured the large central figure, whose size dictated the height of the sheet; following traditional academic practice, Gauguin would have cut out the figure and used it as a cartoon, transferring it to what would be the final composition either by tracing or pouncing (as he had done with the reworked Study for *Te nave nave fenua* (*The Delightful Land*) of 1892–94 (fig. 3).[11] Because the nude did not occupy the entire piece of paper, he drew two more figures on the right: one appears quite clearly in the infrared reflectogram (fig. 4);

Figure 5. Paul Gauguin. *Crouching Tahitian Woman:* Study for *Nafea Faaipoipo (When Will you Marry?)*, 1892. Pastel and charcoal, squared with black chalk, on tan wove paper. The Art Institute of Chicago. Margaret Day Blake Collection (1944.578R)

the other may not have been fully drawn, as the reflectogram reveals only a remaining foot.[12] Given the similarity between this foot and that of the fully realized figure, Hale suggested that the lower figure may have served as a model for the one above; each was scaled for its position on either the near or far bank. The space that would have been occupied by the owner of the lower foot is squared—a practice Gauguin applied to other drawings of single figures dating from the same period, such as *Crouching Tahitian Woman:* Study for *Nafea Faaipoipo* (*When Will you Marry?*) of 1892 (fig. 5). At some point, however, the artist decided to abandon the transfer process, preferring to work directly on the paper; the painting thus became unique in his oeuvre. Gauguin's decision may well have been prompted by necessity rather than innovation. In an 1892 letter to his friend and dealer Daniel de Monfreid, Gauguin admitted that he had been out of canvas for a month and had no money to purchase any;[13] paper, therefore, must have been his only option.

Infrared reflectography makes clear the decisiveness of Gauguin's technique: he reinforced the outlines of the nude in the center and of the figure at the right. The X-radiograph shows that the seated woman is fully painted, as are the rivulets of water in the area to her left,

which makes it seem as if she is dangling her feet in the stream. Gauguin may have abandoned the lower figure in the study when he added the figure on the distant bank either because it was too large in relation to the others or because it cluttered the composition. The seated figure must have troubled Gauguin enough to have made him subsequently paint it out and add the woman seen from behind in the space below the first one. A female resembling this figure appears in a drawing, now in a private collection, which Gauguin signed and dated 1892: *Little Tahitian Trinkets* (fig. 6). This study most likely preceded the painting and, given the freshness of the image, seems to have been drawn from life. While scholars asserted that the figure in the 1892 study corresponded exactly to her counterpart in the oil,[14] in the painting Gauguin altered the position of the woman's right arm, enlarged her left knee, defined her blouse with a more serpentine outline, and broadened her posterior to make her more earthbound. In addition, her right shoulder slopes on a somewhat more acute angle than in the drawing, lending her a greater degree of abstraction. In further contrast to the drawing, Gauguin did not duplicate precisely the designs on the blue dress, and he abandoned any suggestion of naturalistic modeling in the woman's back. He inscribed the drawing "Opu Opu," which means "belly," directly below the figure. Art historians have speculated that this may be a reference to his *vahine*, or mistress, who was pregnant in 1892 with the first of the four children Gauguin fathered during his time in the South Seas.[15] The standing figure, in contrast, who is grasping her hair, recalls similarly depicted female figures by Degas (fig. 7). Gauguin had been extremely impressed by an exhibition devoted to Degas's representations of nudes at Boussod, Valadon & Cie. in Paris in 1888, copying several works to use as references for paintings he completed later in Brittany. Although Gauguin would eventually dismiss the achievements of his contemporary, claiming that they "reeked of the studio sitter," Degas was very much on his mind during his early years in Tahiti: among various other paintings by Gauguin, *Te Tiare Farani (The Bouquet of Flowers)* and *Te Faaturuma (The Brooding Woman)*, both of 1891, ultimately derive from Degas's *Woman with Chrysanthemums* and *Dancers Resting*, respectively.[16]

Equally, if not more, germane to the sources of the present painting is the work of Pierre Puvis de Chavannes,[17] whom Gauguin greatly admired; after frequent claims to the contrary, Gauguin admitted late in life: "[Puvis] overwhelms me with his talent, and the experience that I don't have."[18] *Young Girls at the Seashore*, an image that Gauguin knew well from Puvis's Salon debut in 1879

Figure 6. Paul Gauguin. *Little Tahitian Trinkets*, 1892. Pen and ink, heightened with watercolor and pastel over graphite preliminary drawing on two sheets of wove paper. Private collection

Figure 7. Hilaire-Germain-Edgar Degas. *Woman Drying Herself*, about 1905. Charcoal and pastel on tracing paper, mounted on wove paper. The Museum of Fine Arts, Houston. The Robert Lee Blaffer Memorial Collection, Gift of Sarah Campbell Blaffer (56.21)

Figure 8. Paul Gauguin. *Two Girls Bathing*, 1887. Oil on canvas. Museo Nacional de Bellas Artes, Buenos Aires

Figure 9. Paul Gauguin. *Children Wrestling*, 1888. Oil on canvas. Private collection

and the major exhibition of his paintings at the Galerie Durand-Ruel in Paris in 1887, presents many parallels to the Lehman picture: the simple, isolated arrangement of the three females; the radically reduced setting; the single figure at the center, her back to the viewer, stroking her hair; the emphasis on the outlines of forms rather than on traditional modeling. A similar strangeness also pervades the two scenes—an enigmatic archaism that derives in large part from the artists' shared disdain for description and their mutual interest in the decorative qualities of their craft; light and atmosphere are completely artificial in each work, just as color is unnatural, arbitrary, and thinly applied.

Puvis had looked to many of the same sources that, for different reasons, appealed to Gauguin—Ingres, for example, and Japanese art, the influence of which Gauguin had adopted so skillfully in the 1880s, following the initiative of his Impressionist colleagues. Yet, here, Gauguin carries his own interpolations even further than before: the figures in *Tahitian Women Bathing* are exact counterparts to Ingres's sensuous, classically based nudes in the *Turkish Bath*, but Gauguin has made his bathers blocky and ungraceful, and he employs larger areas of consistent color than any to be found in the Japanese

Figure 10. Gustave Courbet. *The Bathers*, 1853. Oil on canvas. Musée Fabre, Montpellier. Gift of Alfred Bruyas, 1868 (868.1.19)

ukiyo-e prints that were primary touchstones for him as well as for the Parisian avant-garde. Gauguin's *Two Girls Bathing* of 1887 (fig. 8) shares its subject matter and the female figure at the lower left with the Lehman painting, but his *Children Wrestling* of 1888 (fig. 9) comes closest in its reduction of elements to the present picture and even includes a similar ledge at the left, although the scene as a whole is more realistic and employs traditional painting techniques.

Gauguin left France with a cache of reproductions of works of art from around the world—photographs of the sculpture on the temple of Borobudur in Java, and of the Parthenon frieze in Athens; prints after paintings by Manet, Puvis, Degas, and Holbein[19]—and with a deep knowledge of art committed to memory. The central figure in the Lehman painting recalls nudes by Courbet, particularly in his highly realistic but equally cryptic *Bathers* of 1853 (fig. 10), and Cézanne's strange *Bather and Rocks* (Chrysler Museum of Art, Norfolk) of 1867–69, while together as a group, Gauguin's three women might have stepped out of one of Cézanne's many multifigure bathing scenes, such as *The Three Bathers*, of about 1879–82 (fig. 11), once owned by Matisse.

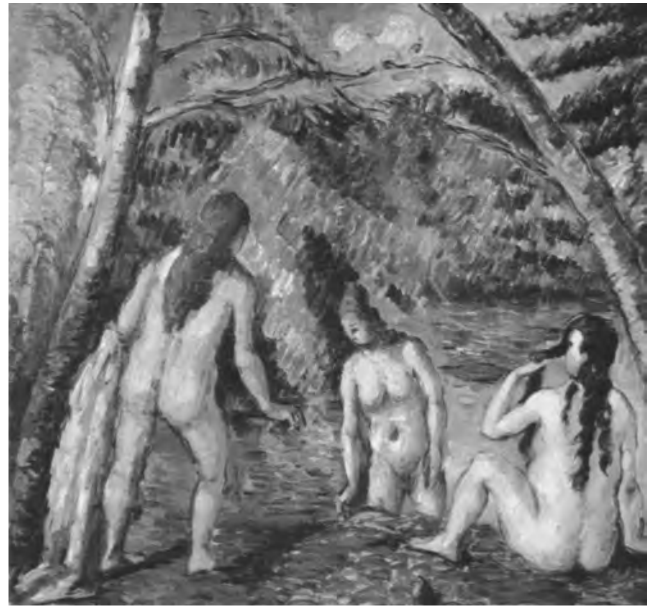


Figure 11. Paul Cézanne. *The Three Bathers*, about 1879–82. Oil on canvas. Musée du Petit Palais, Paris. Gift of Mr. and Mrs. Henri Matisse, 1936 (Inv. PPP02099)

Consistent with Gauguin's eclecticism, the Lehman painting also echoes Early Italian art, such as Lorenzo and Jacopo Salimbeni's fresco *The Baptism of Christ* (fig. 12), in its consciously flattened forms, awkwardly compressed space, broad compositional divisions, and otherworldly color.

Layered with so many art-historical associations, like much of Gauguin's late work, the Lehman painting might be interpreted, on one level at least, as a painting about art—one that amply demonstrates Gauguin's versatile amalgamation of highly different styles from various periods. He wanted to be recognized for possessing such imaginative powers and for not being locked into the canon of Western art that, in his opinion, had stifled creativity in France. Yet, Gauguin was worldly, with interests ranging from politics, current events, history, and religion, to linguistics and the occult. When he first arrived in Tahiti, he sought out the upper-crust French colonialists and plantation owners, frequented the officers' club, and wore a white tropical suit that immediately marked him as a European—precisely the image that, in theory, he had wanted to avoid. In the later 1890s, he contributed to *Les Guêpes*, a campaign newspaper for the local Catholic party, and started his own journal, *Le Sourire*.[20] He even applied for a civil-service job in the Marquesas Islands and for the position of secretary treasurer of the Caisse Agricole in Papeete, neither of which he obtained.[21] In short, he was not able to merely "lift his hands to gather his food,"[22] as, prior to his arrival in Tahiti, he had foreseen as a possibility; he was living the life of a foreigner, in a land that had already lost its innocence.

In addition to the colonialists, with their imported, old-world practices, Christian missionaries had invaded the island and converted thousands of Tahitians. Traders and tourists had left their mark: the "Paris of the Pacific,"

Figure 12. Lorenzo and Jacopo Salimbeni. *The Baptism of Christ*, 1416. Fresco. Oratorio de San Giovanni Battista, Urbino

as Tahiti was called, was a convenient stop along the trade routes linking Asia, Australia, New Zealand, the United States, and South America. A French protectorate since 1844, it clearly was not the primitive utopia Gauguin had envisioned. "To a man who has traveled a good deal," he confessed in his autobiographical novel, *Noa Noa*, "this small island is not . . . a magical sight."[23] As time elapsed during his first stay there, he became more disenchanted; he moved some twenty-five miles from the capital of Papeete, attempting, as he wrote in *Noa Noa*, "to recover any trace of that past, so remote and so mysterious,"[24] even as he tried for months to leave, prior to his eventual departure in June 1893.

Thus, the eerie silence evoked in the Lehman painting and its seemingly alienated figures, rigorous simplicity of forms, and deceptively unsophisticated handling of paint are reflections of Gauguin's melding of art-historical references and of his deep yearning to discover the meaning of his own life. A colonial despite himself, Gauguin had struggled to maintain the romance of Tahiti as an untainted, primitive world. That he was able to be as productive as he was is a tribute to his tenacity, fertile powers of creativity, and unnerving honesty, as well as to the potency of painting "to destroy illusion and reveal truth."[25]

PT

NOTES

1. The art dealer Ambroise Vollard (1867–1939) first exhibited paintings by Paul Gauguin at his Paris gallery in 1895. Solo exhibitions of the artist's work were held there in 1896 and in 1898; the latter show featured *Where Do We Come From? What Are We? Where Are We Going?* of 1897 (Museum of Fine Arts, Boston), and eight related paintings. Vollard mounted posthumous retrospectives of Gauguin's work in 1903 and 1910. The contract that he had established with the artist in 1900 enabled the impoverished Gauguin to move in 1901 from Tahiti to the Marquesas Islands.
2. Alphonse Kann (1870–1948), although born in Vienna, was living in Paris with his family by 1880. He studied at the Lycée Condorcet with Marcel Proust and later became a distinguished art collector and dealer. Egyptian, Greek, Roman, Persian, and Renaissance objects as well as drawings and paintings from his collection were sold in a two-part auction in January 1927 in New York by the American Art Association. Kann collected Impressionist works by Monet, Cézanne, Degas, Renoir, and Van Gogh, and in 1920, began acquiring modern art by Braque, Gauguin, Gris, Klee, La Fresnaye, Léger, Matisse, and Picasso. He sold the present painting sometime before 1935, when it was exhibited in New York at the Bignou Gallery. In 1938, Kann fled to London; in 1940, during the German occupation of France, Kann's home in Saint-Germain-en-Laye, west of Paris, was looted by the Nazis of more than one thousand works of art, which were only partly restituted after the war.
3. Josiah Marvel, Jr. (1904–1955), served as secretary of state in Delaware and later as ambassador to Denmark (1947–49).
4. See note 7, below.
5. Quoted in Chipp 1968, p. 79; see also Gauguin 1993, p. 118.
6. Gauguin completed sixty-six paintings during his first stay in Tahiti and one hundred during his second sojourn; see Washington, D.C.–Chicago–Paris 1988–89, pp. 216, 389.
7. In the Ernst Kirchner Archives in Bern, Donald E. Gordon (see Gordon 1966, p. 356 n. 126; 1981, pp. 30, 32 n. 90) discovered a photograph that was taken by Ernst Ludwig Kirchner in September 1910 at the Dresden exhibition "Die Sammlung Vollard" of what appears to be the Lehman painting ("almost certainly identical to '*Badenden*'"). Gordon suggested that Marc could have seen the painting at its Munich venue one month earlier.
8. Field 1977, p. 308.
9. Ibid., pp. 341–42; Richardson 1959.
10. See Hale, in New York 2002, p. 182.
11. Gauguin adopted the same procedure for the central figure in the *Parau na te Varua ino* (*Words of the Devil*) of 1892 (National Gallery of Art, Washington, D.C.), which is based on a pounced pastel in the Öffentliche Kunstsammlung, Basel.
12. That Gauguin would have reworked this now-hidden figure underscores the care he took with the Lehman painting while also disclosing how his images, although seemingly forthright and spontaneous, actually are carefully thought out.
13. Malingue 1946, letter no. 132. Field (1977, p. 364) dates this letter to October 1892; Belinda Thomson dates it between October and November 1892; see Gauguin 1993, p. 176.
14. See Stuckey, in Washington, D.C.–Chicago–Paris 1988–89, p. 258.
15. Ibid.
16. Compare these paintings by Degas with numbers 120 and 127 in Washington, D.C.–Chicago–Paris 1988–89; on Gauguin's copies after Degas, see ibid., p. 146.
17. In a letter to André Fontainas in 1899, Gauguin revealed that he knew Puvis; had seen his work at the Salons, at the Panthéon, and at the Sorbonne; had attended his exhibitions at the Galerie Durand-Ruel in 1887 and 1894; and had been present at a now-famous dinner for Puvis held in Paris in 1895; see Toronto 1975, p. 120.
18. Ibid., p. 148.
19. See Elizabeth C. Childs, "Paradise Redux: Gauguin, Photography, and Fin-de-siècle Tahiti," in Dallas–Bilbao 1999–2000, p. 121, fig. 70.
20. See Washington, D.C.–Chicago–Paris 1988–89, p. 384.
21. Ibid., pp. 206, 382.
22. See note 5, above.
23. Quoted in N. Mathews 2001 (p. 168 and n. 2, p. 296); see also Wadley 1985, p. 12.
24. Quoted in Eisenman 1997, p. 61.
25. See Rothko 1943.

Vincent van Gogh

(Zundert, The Netherlands, 1853–
Auvers-sur-Oise 1890)

Vincent van Gogh, the son of a Protestant minister, was born into a well-educated family. His early years were spent in a struggle to find his true vocation, despite a talent for languages and the fact that he was very well read; he worked as a manual laborer, an art dealer, and even as a preacher in his continuous search to find some meaning and purpose in his life. By 1886, when he traveled to Paris to meet his brother Theo, a young art dealer at Goupil et Cie., Vincent had already lived in Holland, Belgium, and England, and had firmly decided on a career as a painter. Through Theo's intercession, he attended the final Impressionist exhibition in 1886, and met Pissarro, Seurat, Gauguin, and other vanguard artists, whose effect on his oeuvre was immediate and lasting. Van Gogh's productivity during the next four years would prove to be more astounding than that of almost any artist in history: he painted nearly one thousand canvases and wrote almost as many letters to his brother in which he explained his work in the context of his reading, discussions, and spiritual quests.

He embarked on his fabled trip to Arles, in southern France, in 1888, to establish what he envisioned as an artistic, almost monastic, brotherhood, or "studio of the South," but only Gauguin succumbed to the pressure to make the journey. Although their short, not even three-month period of collaborative work ended in personal tragedy, Van Gogh and Gauguin produced some of the most brilliantly original painting of the 1880s. After this tumultuous time in Arles, Vincent entered an asylum outside the Provençal town of Saint-Rémy, where he painted landscapes, interior scenes, and still lifes that reveal an intensity of experience unmatched in modern art. He subsequently moved to Auvers-sur-Oise, north of Paris, to be nearer to his brother and his new sister-in-law. In Auvers, he lived at the home of homeopathic physician Dr. Paul Gachet, in the hope that the doctor would be able to cure his malaise. His brief life came to a tragic end in July 1890 when he shot himself to death, at the age of thirty-seven. RB

Vincent van Gogh

29. ***Madame Roulin and Her Baby***, Arles, late November–December 2, 1888

1975.1.231
Oil on canvas, 25 × 20⅛ in. (63.5 × 51.1 cm)

PROVENANCE: Paul von Mendelssohn-Bartholdy (1875–1935),[1] Berlin; Galerie d'Art Eugène Blot, Paris; acquired by Robert Lehman, New York, summer 1948.

EXHIBITED: New York–Chicago 1949–50, no. 87a; Houston 1951, no. 7; New York 1955, no. 39; Paris 1957, no. 81; Cincinnati 1959, no. 189; New York 1964a; New York 1973–74, no. 5; Memphis 1982, no. 15; Oklahoma City 1983; New York 1984, no. 136; Copenhagen 1986, no. 34; Detroit–Boston–Philadelphia 2000–2001, no. 157.

LITERATURE: de la Faille 1928, vol. 1, no. 491, vol. 2, no. 491, pl. 135; Scherjon and de Gruyter 1937, no. 130, ill. p. 156; de la Faille 1939, p. 368, pl. 519; Schapiro 1950, pp. 86–87, color ill.; Leymarie 1951, p. 119 (under no. 102); Brookner 1957, p. 248; Cogniat 1958b, p. 45, ill.; Elgar 1966, no. 154, ill.; Lecaldano 1966, vol. 2, no. 617, ill.; Hammacher 1968, colorpl. p. 99; Tralbaut 1969, p. 230, ill.; de la Faille 1970, vol. 1, no. 491, p. 141, vol. 2, no. 491, ill.; Roskill 1970, pp. 54–55, colorpl. 1, p. 49, fig. 156, p. 190; Szabo 1975, pp. 99–100, colorpl. 96; Leymarie 1977, p. 119 (under no. 102); Baetjer 1980, vol. 1, p. 75, vol. 3, ill. p. 646; Hulsker 1980, no. 1638; Schapiro 1983, pp. 88–89, color ill.; Feilchenfeldt 1988, p. 99, ill.; Hulsker 1992, p. 570; Baetjer 1995, p. 495, ill.; Hulsker 1996, no. 1638, pp. 376–77, ill.; Sund 1996, pp. 209–10, fig. 16.3; Walther and Metzger 1997, part 1, p. 457, color ill.; Schapiro 2000, pp. 86–87, color ill.; Van Gogh 2000, vol. 3, letter no. 560, p. 238; Chicago–Amsterdam 2001–2, pp. 228–33, ill. p. 228, fig. 93 (color); Gayford 2006, p. 212.

Aggressively rendered but deeply sentimental, distinctly secular although overlaid with multiple religious and art-historical references, this strikingly original image of Augustine Roulin[2] and her new baby daughter, Marcelle,[3] redefines nineteenth-century portraiture, while also revealing fundamental characteristics of Vincent van Gogh's life and art. Painted in Arles in late November or early December 1888, some six months after the thirty-five-year-old Dutch artist had relocated from Paris to the South of France, it depicts the third child of Mme Roulin and her husband, Joseph[4]—a postman and freethinking, ardent

socialist, who had become Van Gogh's close friend and drinking companion in his newly adopted Provençal city.

Dressed in a plain white gown and a soft-brimmed cap, Marcelle is posed on her mother's lap, her energetic form encircled by Mme Roulin's right arm and her two large, bony hands, which are gently but firmly placed on the child's lower torso. Mme Roulin's substantial bosom shares a common outline with the infant, and thus lends the baby support. Having entered the world just four months earlier, on July 31, 1888, Marcelle would have been unable to stand by herself, although by presenting her virtually upright in the scene, Van Gogh almost suggests that she could do so. Her feet are artfully cropped by the bottom of the canvas, and her body rises up forcefully through nearly three-quarters of the height of the composition. The stiff front of her starched gown makes her seem as solid as a pilaster—an impression enhanced by the strong lines on either side of her dress, which define contrasting areas of shadow. Marcelle appears ready to take on the world. Her shoulders are hunched, her short arms are flexed, and her hands are prepared for some activity.

The baby's unwarranted maturity is particularly apparent in her face—especially in her eyes, which are boldly outlined in black. She stares outward, to her right, with the worried intensity of one whose scrutiny has uncovered the darker side of whatever has captured her attention. The long green stroke denoting her right eyebrow increases her anxious appearance, together with the blue shading underneath the eye and the triangular brown outlining of the socket. Her left eye is slightly larger and more pointed, enlivened by a single dash of brilliant yellow, but the whisker-like strokes that define the socket and the arched brow of this eye register equal concern—as does the infant's emphatically wrinkled forehead, which increases the sense of foreboding in her expression. The nose is flattened and thus distorted, the flaring nostrils suggesting that Marcelle has sensed something is about to happen. Her chubby cheeks, which likewise contribute to her more grown-up appearance, are defined by strong, independent touches of rich impasto; they terminate in jowls and a double chin. Finally, the baby's head is substantial in size, as square as it is round, and more multicolored than any other part of the picture. As Meyer Schapiro pointed out, the child "has already, in its ungainly helpless form, the aspect of van Gogh's mature figures, who are roughly marked by life."[5]

Compositionally, Mme Roulin's presence is diminished by her placement at the right edge of the canvas, where she is seen in profile and slightly from above. She also bows her head, as if deferring to her baby, whom she presents to the viewer with the reverence of a devoted servant or the humility of a secular Madonna displaying the swaddled Christ Child. Van Gogh further emphasizes her subordinate role by outlining her face with thick and crudely applied brushstrokes, with no suggestion of her facial features. He simply interweaves strokes of unmodulated ocher with the brilliant yellow of the background. For all intents and purposes, Mme Roulin has been effaced, even though the painting is supposedly her portrait. Her emerald green dress is rendered in a similar, cursory fashion, the only definition provided by the strong outline of her bust. Unlike the rest of her form, her hands are given particular attention: gnarled and awkward, they appear arthritic or otherwise deformed; but nonetheless they are lovingly depicted, delicately outlined, bursting with color, and so highly individualized that they represent the most labored part of the painting. The fingers on her left hand are all defined differently, the spacing between them irregular, and they move in contrasting, almost unnatural directions—an impression underscored by the fourth finger, bent impossibly toward the third, and the pinky, which looks stiff and wooden. Mme Roulin's right hand, partly cut off by the bottom edge of the canvas, is darker in tone, the fingers oddly bunched together: the second one is rigid, the fourth extends beyond the others, and the space between the stump-like thumb and the other fingers is so wide that it appears as if Mme Roulin once might have had a sixth finger that has been cut off. Isolated in the immediate foreground and silhouetted against the child's white gown, her hands are clearly meant to be closely scrutinized, provoking multiple associations—age, labor, pain, compassion, frailty, and endurance. Mme Roulin is dressed in green, the color that Van Gogh associated with nature and growth and that he deemed appropriate to her role as supporter and nurturer of her children. For the artist, yellow, of all of the colors, was perhaps the most symbolic, denoting emotion, enlightenment, love, warmth, and friendship. Here, the yellow of the background is so intense and powerful that it appears to seep out from under Mme Roulin's robe.

Thus, the painting, on one level at least, is a celebration of life—of Marcelle's induction into it, and of Mme Roulin's subjugation to its inevitabilities—but, like life itself, everything is not quite so simple or straightforward. If that were the case, then Van Gogh would not have depicted a fearful child nor a mother torn between restraining the baby and remaining acquiescent. The background color would not be so riotous, but rather,

Figure 1. Vincent van Gogh. *Madame Augustine Roulin and Baby Marcelle*, 1888. Oil on canvas. Philadelphia Museum of Art. Bequest of Lisa Norris Elkins, 1950 (1950-92-22)

would be more reserved, like the gold leaf of Early Italian altarpieces, from which the artist took his cues. Instead, Van Gogh applied the paint as if it were plaster—troweled, smeared, and scumbled, the signs of the palette knife are evident everywhere—producing a hallucinatory effect similar to that of the mosaics at Ravenna or the shimmering haze of a pristine panel by Cimabue. The child seems to be in the process of mystically emerging from her mother's womb, and the mother, from the life-giving glow of the yellow paint—an impression enhanced by the figures' encircling halos.

The rich impasto itself also seems alive, like the swirling waters of a sun-charged sea, or the residue of a celestial explosion. The treatment of the background appears to defy decorum while simultaneously rejecting tradition, even as there is the converse suggestion that it has been the victim of age, neglect, recklessness, and decay: parts literally seem to be peeling off and have undergone chemical changes over time that, in fact, actually required the intervention of conservators.

Yet, the painting is not just about life but, more specifically, about the fundamental dichotomies between innocence and knowledge, pleasure and pain, faith and fear, and youth and old age—all of which Van Gogh knew well from personal experience, and explored throughout his career. For example, the innocent Marcelle is presented not as a normal new baby but as one imprisoned in a dress that is as much a shroud as a baptismal gown, even though her father, staunchly anticlerical, refused to have her "cleansed of original sin in a church," and performed the ceremony himself, at home.[6]

Throughout the work, Van Gogh takes artistic liberties: colors can be strident or high-pitched, ugly and arbitrary, descriptive or unnatural; forms can be distorted and self-referential; the paint can be expressive in and of itself; and the details can be unexpected, disorientating, or vague, forcing the viewer to fill in what appears to be missing, such as Mme Roulin's chair, the rest of her body, and the baby's feet. Finally, the drawing can be so summary that it seems detached from the forms it was intended to define—as, for example, in the area of Marcelle's shoulders, where the rococo waves of black and light green along the top edge have no connection to the sleeves.

The danger in these anomalies, as Van Gogh often admitted, was whether his paintings ultimately would hold together, seem finished, affirm his powers as an artist, and fulfill his aspirations. Not surprisingly, he was often disappointed. This was the case with the Lehman picture, the first of two attempts to paint Mme Roulin and Marcelle (the second, larger version, was finished later in December; fig. 1). The two paintings, as well as three small-scale portraits of Marcelle by herself, were part of a comprehensive series Van Gogh began toward the end of July 1888 that was to include likenesses of each of the five members of the Roulin family.[7] "I cannot resist that series of bipeds," he wrote to the painter Émile Bernard in August 1888, "from the baby to Socrates [a reference to Joseph, the postman], and from the woman with black hair and white skin to the woman with yellow hair and a sunburned brick-red face."[8] By early December, Van Gogh was struggling to bring the portraits to a sufficient state of finish. "Just now," he wrote to his brother Theo, "I am completely swamped with studies, studies, studies, and this will go on for quite a while—it makes such a mess that it breaks my heart."[9] The project, while troubling, was also deeply rewarding, as Van Gogh believed that his primary mission was to "paint men and women with . . . something of the eternal . . . which we seek to convey . . . by the vibration of our coloring."[10] Little wonder that, despite his frustrations, he could admit to his brother: "You know how I feel . . . in my element, and that it consoles me up to a certain point for not

being a doctor. I hope to get on with this and to be able to get more careful posing, paid for by portraits. And if I manage to do this *whole family* better still, at least I shall have done something to my liking and something individual."[11]

The Lehman picture was the first of the two mother-and-child portraits; a size 15 canvas, it is the standard format Van Gogh used for the initial suite of paintings of the Roulin family. The later (larger) version is much more readable and the composition more traditional in its organization and balance. Mme Roulin and the baby look out at the spectator, obviously posing. Their bodies are larger and more detailed, and their faces and hands more carefully and convincingly rendered than in the present work. Marcelle is depicted in full, and the demarcation between the baby and her mother's lap is clear. The figure of Mme Roulin extends across the picture plane, as far as the lower-left corner. Seated in a chair, she is not lost in a sacramental reverie, as in the Lehman picture, but is simply a typical mother showing off her child. Similarly, Marcelle exudes none of the energy or concern that characterize her earlier portrait; she is just a meek, happy baby, smiling for the painter. The drawing, while idiosyncratic, is nonetheless more restrained than in the Lehman version, as is the color and the application of paint.

While there are certainly art-historical references and precedents for his images, Van Gogh embarked on the portrait project to ground himself in the present. He was "in his element" painting this family, as he affirmed to his brother, because in his mind at least, they had become *his* family. They lived just down the street from the yellow house on the place Lamartine in Arles that was Van Gogh's home when he began work on the series. He spent a great deal of time with the Roulins and admired them as the family he never had himself. Joseph particularly impressed Van Gogh with his political views, social habits, and personal dignity ("I have seldom seen a man of Roulin's temperament," he once declared to Theo),[12] but Mme Roulin clearly was the object of his deep affection: "She pacified restless souls," he noted—and his in particular.[13] His paintings of her outnumber those of the other Roulins: she is depicted once by herself; in two works with her baby; and in five paintings as *La Berceuse*.

As later critics uniformly have observed, for Van Gogh Mme Roulin was first and foremost the personification of motherhood, but also "the embodiment of health, security and quiet happiness, and despite her age she still had a youthful air, for 'a woman is not old as long as she loves and is loved.'"[14] Van Gogh referred to her as "exemplary,"[15] and he portrayed her in various nurturing and comforting roles, provoking associations with the Virgin Mary, the Venus of Willendorf, and even the wives of sailors. She prompted Van Gogh to think about his own mother, when he worked on the portrait series: as he told Theo, he would "never forget Mother at Father's death, when she said only one little word: it made me begin to love dear old Mother more than before."[16]

The birth of Marcelle caused Van Gogh to reflect on his earlier relationship with Sien Hoornik, the prostitute from The Hague who was his model off and on from 1882 to 1885. Van Gogh had become deeply attached to this destitute woman, whom he wished he could support. When she bore a child out of wedlock and brought the baby to his studio, he was overwhelmed with emotion, making more than a dozen drawings of the infant over several months. The future that Van Gogh envisioned with Sien, however, never materialized, although it remained a potent memory. After Marcelle was born, Van Gogh confessed to his brother that he hoped the Roulins would allow him to execute a painting of the baby in her cradle, as he had of Sien's child, so that he could recapture the sense of completeness he claimed to have experienced then. "If you watch it at leisure," he declared to Theo, "a child in the cradle . . . has the infinite in its eyes."[17]

It is also possible that at the time of his involvement in the Roulin project, Van Gogh became concerned about events in his own family—namely, that Theo recently had begun seeing a young woman, Johanna Bonger, whom, Van Gogh worried, his faithful brother might marry. Vincent feared that he would have to share his benefactor, or perhaps lose him altogether. These concerns were not unfounded, for on January 9, 1889, Johanna wrote to Vincent to announce her engagement to his brother and their imminent marriage. Although Van Gogh wrote to Theo to wish the couple "happy days,"[18] Vincent could not help feeling "a certain underlying sadness, vague and hard to define."[19] Central to his concern as well was his desire to establish a colony of artists in Arles that would initiate a new school of art based on the close study of nature and produce lively exchanges about the essence of painting. After much pleading and anticipation, Gauguin was the first to arrive in the South of France, on October 22, 1888. Unfortunately, Van Gogh's excitement was not shared by the supercilious Gauguin, who shortly after settling into his room in Van Gogh's yellow house, announced that he was considering moving to Brussels to be nearer to his wife and children.

At least the Roulins seemed more accommodating, although problems arose with them, too—such as the

practical one of painting a picture of a baby who clearly could not sit still for the artist. This constraint necessitated that Van Gogh work even more quickly than usual and partly explains the less-finished character of the Lehman picture. As Dorn first noted,[20] knowing that he wanted to reprise the subject, Van Gogh made a copy of Marcelle's head in the Lehman painting, which he transposed in December on to the Philadelphia canvas, where he combined it with a tracing of the head of Mme Roulin from a recently finished portrait (apparently the first time he relied on tracings of previous works for later pictures). Gauguin seems to have exerted a formidable influence on this change in Van Gogh's working methods, and specifically in his insistence that art did not always have to imitate nature—a phenomenon explored at admirable length by the scholars Douglas Druick and Peter Kort Zegers.[21]

However, Van Gogh may have initiated his new technique as a response to another problem with regard to Mme Roulin, as he later admitted to his brother in January 1889: "I am afraid she will not want to pose with her husband away."[22] Either his feelings for his sitter had become too transparent, or his unusual personality unnerved her. By utilizing the tracing, he may have wanted to make headway on the second version before Augustine Roulin posed in the studio, perhaps to convince her of his honorable intentions or to emphasize his seriousness as an artist. On Sunday, December 23, 1888, shortly after completing the Philadelphia painting, Van Gogh suffered a mental breakdown, cut off part of his ear, and was taken to the hospital by the local police. Gauguin left Arles two days later, never to see his friend again; their joint belief in the power of art had not been enough to sustain their relationship. Nor was the Roulin family to remain close to Van Gogh. When the artist was released from the hospital in January, he learned that Joseph Roulin had been offered a new post in Marseille, at a much higher salary: Roulin would depart by the end of the month, and his family would follow soon afterward.

Van Gogh's portraits of the Roulins—particularly the Lehman canvas—remain the ultimate example of his naive but heartfelt convictions that art can be a substitute for life and that a family can be created from the palette of desire. PT

NOTES

1. Paul von Mendelssohn-Bartholdy, a descendant of the composer Felix Mendelssohn-Bartholdy, was a Berlin banker and art collector whose holdings included nine paintings by Van Gogh.
2. The wife of the postman in Arles, Mme Roulin was born Augustine-Alix Pellicot in 1851 and died in 1930.
3. The Roulins' daughter Marcelle was born in 1888 and died in 1980.
4. On Joseph Roulin and his family, see Priou 1955; Pierre Michon, *Vie de Joseph Roulin* (Dijon, 1988); Detroit–Boston–Philadelphia 2000–2001, pp. 158, 164–71, 253 n. 49.
5. Schapiro 2000, p. 86.
6. See the letter (W6) from Vincent van Gogh to his youngest sister, Wilhelmina, of August 1888, in Van Gogh 2000, vol. 3, p. 442, in which he describes the baptism of the Roulin baby, named "Marcelle" after the younger daughter of "*Le brave général* [Georges] Boulanger," who, in 1888, had married Émile Driant, staff officer to the general.
7. Roland Dorn (in Detroit–Boston–Philadelphia 2000–2001, p. 171) equates Van Gogh's five portraits of individual members of the Roulin family with Émile Zola's "dissection" of the "natural and social history of a family" in his famous Rougon-Macquart cycle (1871–93).
8. Letter (B15) from Vincent van Gogh to Émile Bernard, August 1888; see Van Gogh 2000, vol. 3, p. 510; quoted in Scherjon and de Gruyter 1937, p. 154.
9. Letter (560) from Vincent van Gogh to his brother Theo, about December 4, 1888 (the date as given by Ronald Pickvance, in New York 1984, p. 263); see Van Gogh 2000, vol. 3, p. 101. This is Vincent's most explicit letter concerning the Roulin family.
10. Letter (531) from Vincent van Gogh to his brother Theo, November 1888; see Van Gogh 2000, vol. 3, p. 25; quoted by Dorn in Detroit–Boston–Philadelphia 2000–2001, p. 136.
11. Letter (560) from Vincent van Gogh to his brother Theo, about December 4, 1888; see Van Gogh 2000, vol. 3, p. 101.
12. Letter (572) from Vincent van Gogh to his brother Theo, January 19, 1889; see Van Gogh 2000, vol. 3, p. 125; quoted in Leymarie 1968, p. 131.
13. See Keller 1969, p. 35.
14. Letter (20) from Vincent van Gogh to his brother Theo, July 31, 1874; see Van Gogh 2000, vol. 1, p. 21; quoted in Cabanne 1963, p. 191; see also Sund 1996.
15. Letter (573) from Vincent van Gogh to his brother Theo, about January 22, 1889 (the date as given by Ronald Pickvance, in New York 1984, p. 263); see Van Gogh 2000, vol. 3, p. 128.
16. Ibid.; quoted in Graetz 1963, p. 167.
17. Letter (518) from Vincent van Gogh to his brother Theo, August 6, 1888; see Van Gogh 2000, vol. 3, p. 2.
18. Letter (570) from Vincent van Gogh to his brother Theo, January 9, 1889; see Van Gogh 2000, vol. 3, p. 115.
19. Letter (583) from Vincent van Gogh to his brother Theo, early April 1889; see Van Gogh 2000, vol. 3, pp. 147–48; quoted in Cabanne 1963, p. 191.
20. Dorn, in Detroit–Boston–Philadelphia 2000–2001, pp. 140–41.
21. See Chicago–Amsterdam 2001–2.
22. Letter (573) from Vincent van Gogh to his brother Theo, about January 22, 1889 (the date as given by Ronald Pickvance, in New York 1984, p. 263); see Van Gogh 2000, vol. 3, p. 127.

Georges Seurat

(Paris 1859–Paris 1891)

Georges Seurat, the most original and provocative pictorial theorist of the French avant-garde of the 1880s, was born to a comfortable middle-class family. He attended the École des Beaux-Arts in Paris, where he excelled as a draftsman and painter. Seurat first associated himself with the avant-garde in 1884, after his masterpiece Bathers at Asnières *(The National Gallery, London) was rejected by the official Salon. Like the Impressionists before him, he organized an independent association, called the Société des Artistes Indépendants, and* Bathers *was shown at their first exhibition. Seurat was soon recognized as the leader of a vanguard group of artists that included Paul Signac and Maximilien Luce; these young men eventually were invited to join the Impressionists by its oldest member, Camille Pissarro. Seurat participated in the Impressionist exhibition of 1886, to which he submitted his second masterpiece,* A Sunday on La Grande Jatte *of 1884–86 (The Art Institute of Chicago).*

Seurat's paintings were based on a thorough knowledge of pictorial, optical, and scientific theory, and he adhered to a strictly academic method to achieve them. He worked up initial oil sketches on panel to solve compositional and chromatic problems, had models pose in the studio for figure studies, made further oil sketches to synthesize all the elements of his compositions, and finally produced large-format paintings for exhibition. He completed relatively few pictures in his tragically short lifetime, primarily because of this meticulous manner of working. His oeuvre consists mainly of small-scale oil studies for larger paintings, and in fact, he executed only six major works in his final decade. RB

Georges Seurat

30. *The Mower*, 1881–82

1975.1.206
Oil on wood, 6½ × 9⅞ in. (16.5 × 25.1 cm)

PROVENANCE: Posthumous inventory, no. 39; by descent, to the artist's brother, Émile Seurat, Paris, 1891 (until his death in 1906); Mme Émile Seurat; by inheritance, to her daughter, Mme Mouton, Paris; Félix Fénéon,[1] Paris; Ambroise Vollard, Paris; Josef Stransky,[2] New York, by 1929 (until his death in 1936); estate of Josef Stransky, Wildenstein & Co., New York, 1936–39; bought by M. Knoedler & Co., New York, September 1949; purchased from M. Knoedler & Co., New York, by Robert Lehman, New York, September 1949.

EXHIBITED: New York 1929, no. 63; Worcester 1933–34; London 1936b, no. 14; London 1937a, no. 42; Toronto 1940, no. 109; Los Angeles 1941, no. 43; Dayton 1945, no. 11; New York 1945a, no. 66; Colorado Springs 1946; New York 1948b, no. 45; New York 1949, no. 1; Paris 1957, no. 78; Chicago–New York 1958, no. 50; Cincinnati 1959, no. 161; New York 1977c, no. 46; Copenhagen 1986, no. 39; Paris–New York 1991–92, no. 78 (no. 77 in the French catalogue); Zürich 2009.

LITERATURE: Flint 1931, p. 88, ill. p. 98; Cott 1933, p. 156; Unsigned 1935, pp. 2, 21, ill.; J. Rewald 1943, p. 82, pl. 48; J. Rewald 1948, pl. 1; Brookner 1957, p. 248; Dorra and Rewald 1959, no. 39, ill. p. 38; de Hauke 1961, no. 58, ill.; Chastel and Minervino 1972, no. 50, ill. p. 94, colorpl. 6a; Szabo 1975, p. 93, colorpl. 99; Baetjer 1980, vol. 1, p. 171, vol. 3, ill. p. 648; Stuckey 1984, pp. 8–9, colorpl. 1; Moffett 1985, p. 223, color ill.; Thomson 1985, p. 38, colorpl. 34; Grenier 1990, no. 51, p. 41, color ill.; Madeleine-Perdrillat 1990, p. 38, colorpl. 40; Tilston 1991, p. 44, color ill.; Zimmermann 1991, p. 87, colorpl. 126; Carr-Gomm 1993, pp. 52–53, color ill.; Adams 1994, no. 158, p. 210, color ill.; Baetjer 1995, p. 500, ill.; R. Herbert 2001, pp. 73, 75, colorpl. 52.

A lone male laborer stands in a sunlit field of summer wheat or hay, his back to the viewer. Bent over at the waist, his legs spread apart, and his two arms extended to the right, he prepares to swing a sharpened scythe against the pliant yellow stalks. Previously cut crops lie on the ground, obscuring his lower calves and his feet and occupying more of the left portion of the picture, suggesting the progression of the harvest toward the right—a movement emphasized by the diagonal orientation of the laborer's head, torso, and tool. There is little depth to the scene. The wall of wheat or hay beyond the

figure stretches horizontally across the panel, closing off the view and rising just above his bowed head, so that he appears locked into his task. The only variation comes at the top of the panel, in the narrow band of blue-green foliage. While repeating the strict geometry of the rest of the composition, the band, representing the leaves of trees that are not delineated, provides a welcome contrast of color, form, and texture to the constricted field below.

The subject of rural labor was considered radical in the 1840s and 1850s, when it was first taken up by the Realist artists Jean-François Millet and Gustave Courbet. By the early 1880s, when Seurat painted this picture (initiating a ten-year career as a professional artist cut short by an untimely death), the theme had been supplanted by the Impressionists' focus on vignettes from everyday life. While the young Seurat admired the innovations advanced by the Impressionists, particularly their broken brushwork and heightened color, he consciously sought out subjects that evoked time gone by or moments in which the pace of contemporary events was so decelerated that one was forced to contemplate the underlying meaning of life.

The simplicity of this scene, apparent in the reduced tonal range, relatively thin paint surface, and regimented organization, indicates Seurat's desire to emphasize the essentials—one of the most critical, for him, being the concept of harmony, which he explored throughout his brief career. "Art is harmony," he once told his friend Maurice Beaubourg.[3] While the classical rigor of the Lehman panel elucidates this belief, ironically, the thick, patchy brushwork Seurat used to describe the field, foliage, and hastily defined figure, as well as the brilliant light and color that enliven the picture, are diametrically opposed to it. The painting is thus a combination of extremes—a fusion of the traditional and the spontaneous in a single work, which would become standard in Seurat's oeuvre. This quality is especially obvious in the Lehman panel because it is a small study rather than a finished picture.

Seurat followed the example of his Impressionist predecessors, even painting pictures out of doors in order to capture the evanescence of nature with vibrant immediacy and applying his pigments with brushes that left flattened marks upon the surface of the support. The Lehman panel undoubtedly was executed under such conditions, its size rendering it easily portable. The quick, crisscrossed brushstrokes also exemplify Seurat's painting style of the early 1880s.

Albert Boime claimed that Seurat's technique was the result of his training with the academic artist

Figure 1. Jacques-Adrien Lavieille, after Jean-François Millet. *The Reaper.* Engraving, published in *L'Illustration*, February 5, 1852

Figure 2. Pieter Brueghel the Elder. *Summer: The Harvesters* (detail), 1568. Pen and brown ink on paper. Kunsthalle, Hamburg

Henri Lehmann (1814–1882) from 1878 to 1879.[4] Boime pointed out similar brushwork in paintings by other conservative artists, such as the little-known Alexandre Boiron (1859–1889), but it is more likely that Seurat's approach derived from the time-honored French tradition of sketching, coupled with his study of the art of the Impressionists and their forerunners, particularly that of Eugène Delacroix. Seurat's interest in working-class themes may have been spawned by his military service from November 1879 to November 1880, as William Innes Homer has suggested.[5] However, his early devotion to genre subjects in general implies a personal bias, made manifest in nearly thirty paintings and drawings of working men and women—including the Lehman panel—all of which he executed between 1881 and 1883. (In fact, Seurat considered himself a laborer and would price his paintings according to the number of hours it took to complete them.) There is little doubt that Seurat's most important art-historical model for these images of suburban and rural labor was Millet, whose many toiling figures had become icons of rustic life after that artist's death in 1875. As Robert Herbert asserted,[6] the Lehman picture recalls Millet's series of prints Travaux des champs (see fig. 1)—particularly, his view of a similar worker cutting hay. Like Millet's prototypes, Seurat's *Mower* follows in a long tradition of depictions of agrarian activities produced by unidentified printmakers over the centuries, as well as by such heralded artists as Pieter Bruegel the Elder (see fig. 2).

Yet, Seurat's scene is distinctly modern. This is evident not only in the stylistic novelty of its brushwork, light, and color but also in the correspondences that Seurat devised. The laborer's bent left knee, for example, just touches the line separating the ground and the stalks, and the triangular passage between his legs is repeated in the spaces between his two arms, his right leg and right arm, and the blade of the scythe and its long wood handle. Seurat divided the image according to the principle of the golden section (on which the laborer's left hand falls); the man's left leg and right hand touch what is known as the rabatment, or imaginary line formed by the side of a square imposed on the surface of a picture using the picture's height as the determining dimension.

Often, Seurat based his paintings on such underlying geometric relationships, sometimes even putting notations on his support. Because no such indications appear

on the Lehman panel, these conjunctures were probably intuitive. Their existence, however, underscores the importance Seurat placed on creating images in which each part is intricately related to the other and in perfect balance. This phenomenon has particular relevance in the Lehman panel, as its harmony is synonymous with the rhythmic sweep of the scythe. Seurat conceived himself as a workingman, and one can observe a parallel between the anonymous farmhand thoroughly engrossed in his task and the artist himself, both of whom are earning their living by providing a service to their fellow human beings.

Seurat never developed this oil sketch into a larger, finished picture. It was discovered in his studio when he died, on March 29, 1891—a mark, perhaps, of the special significance it held for him. PT

NOTES

1. The writer and art critic Félix Fénéon (1861–1944) was the first to use the term "Neo-Impressionism" to define the Pointillist style. Fénéon founded the *Revue Indépendante* and was editorial secretary of Thadée Natanson's *La Revue blanche*, under whose auspices he organized a Seurat retrospective in 1892. Fénéon served as artistic director of the modern art section of the Galerie Bernheim-Jeune in Paris between 1906 and 1925, after which he prepared a catalogue of Seurat's work.
2. Josef Stransky (1872–1936), a composer and conductor of the New York Philharmonic, had an extensive art collection, including works by Paul Gauguin and Friedrich August von Kaulbach (now in The Metropolitan Museum of Art). Stransky published a catalogue of his collection, *Modern Paintings by German and Austrian Masters* (New York, 1916). *French Masters of the XIX. and XX. Century: The Private Collection of Josef Stransky* appeared in an *ARTnews* supplement in May 1931, and four years later as a special reprint, "including recent accessions up to May 1935" (see Unsigned 1935). After Stransky's death in 1936, Wildenstein & Co., London, held an exhibition entitled "'Collection of a Collector': Modern French Paintings from Ingres to Matisse (The Private Collection of the Late Josef Stransky)" (see London 1936b).
3. Georges Seurat, quoted in Broude 1978, p. 22.
4. See Boime 1971.
5. See Homer 1964.
6. See R. Herbert, in Paris–New York 1991–92.

Georges Seurat

31. *Study for "A Sunday on La Grande Jatte,"* 1884

1975.1.207
Oil on wood, 6⅛ x 9½ in. (15.6 x 24.1 cm)
Inscribed in blue pencil, by Paul Signac (on the verso): *Seurat # 96*

PROVENANCE: The artist, until 1891; posthumous inventory, no. 96; inherited by the artist's mother, Mme Ernestine Seurat, Paris, 1891; her gift to Lucien Pissarro,[1] London, 1891; Félix Fénéon, Paris;[2] Galerie Bernheim-Jeune, Paris; Maurice Lonquety, Paris, by 1933; his widow, Mme Lonquety, Paris, by bequest, until 1954; Wildenstein & Co., New York, May 31–November 1954; acquired from Wildenstein & Co., New York, by Robert Lehman, New York, November 1954.

EXHIBITED: Paris 1933–34, no. 162; Paris 1936a, no. 29; London 1937a, no. 46; Paris 1957, no. 79; Chicago–New York 1958, no. 91; Cincinnati 1959, no. 162; New York 1974, no. 10; New York 1977c, no. 48; Copenhagen 1986, no. 41; Paris–New York 1991–92, no. 119 (as *Groupe de personnages* [*Study with Figures*]) (no. 118 in the French catalogue; exhibited in New York only); Chicago 2004, no. 39 (as *Seated and Standing Figures* [*Study for La Grande Jatte*]).

LITERATURE: Rich 1935, p. 58; Brookner 1957, p. 248; Dorra and Rewald 1959, no. 114, p. 121, ill.; de Hauke 1961, no. 117, ill.; Homer 1964, pp. 117–18, fig. 33; Russell 1965, fig. 143; Chastel and Minervino 1972, no. 115, p. 99, colorpl. 18a; Szabo 1975, p. 93, colorpl. 98; Baetjer 1980, vol. 1, p. 171, vol. 3, ill. p. 648; Hibbard 1980, no. 798, p. 446, color ill.; Moffett 1985, p. 223, color ill.; Thomson 1985, pp. 97–98, p. 229 n. 4, color ill.; Thomson 1989, p. 193, fig. 21; Grenier 1990, no. 115, p. 71, color ill.; Madeleine-Perdrillat 1990, pp. 56–72, color ill. p. 60; J. Rewald 1990, p. 83 (top), color ill.; Zimmermann 1991, pp. 173–74 (as *Study for La Grande Jatte*), fig. 319 (color); Kapos 1993, p. 68, colorpl. 19; Baetjer 1995, p. 500, ill.; Lumpkin 1999, p. 86, ill.; R. Herbert 2001, pp. 96–97 (as *Study with Figures*), ill. p. 96, colorpl. 75; Salvesen 2004, n.p., ill.

This modest-size panel is one of thirty-one oil sketches,[3] and nearly the same number of meticulously rendered conté crayon-and-pencil drawings, by Seurat that served as preparatory studies for his monumental painting of Parisians enjoying a summer's day on the island of La Grande Jatte. According to a letter he wrote to the critic Félix Fénéon, Seurat began these *études* in May 1884;[4] they preoccupied him until at least December, when he exhibited one—a highly finished canvas that shows

the same section of the island as in the Lehman panel, although devoid of figures (fig. 1). After three months of intensive labor, the artist reportedly had completed the final painting, and planned to include it in the second exhibition of the Société des Artistes Indépendants in March 1885. That exhibition was postponed, however, and the painting was set aside until October, when Seurat retouched parts of the two-by-three-meter canvas to make them conform to the more refined Divisionist style he had devised over the previous six months. In May 1886, at the eighth and last Impressionist exhibition, he unveiled his "tableau-manifeste," as one critic described the highly ambitious painting.[5] Although viewers' reactions were decidedly mixed, all agreed that *A Sunday on La Grande Jatte* (fig. 2) was unquestionably novel. It catapulted the twenty-six-year-old artist into the forefront of the French avant-garde and initiated an irreparable rift between the older Impressionists, who prized intuition, observation, and calculated spontaneity in

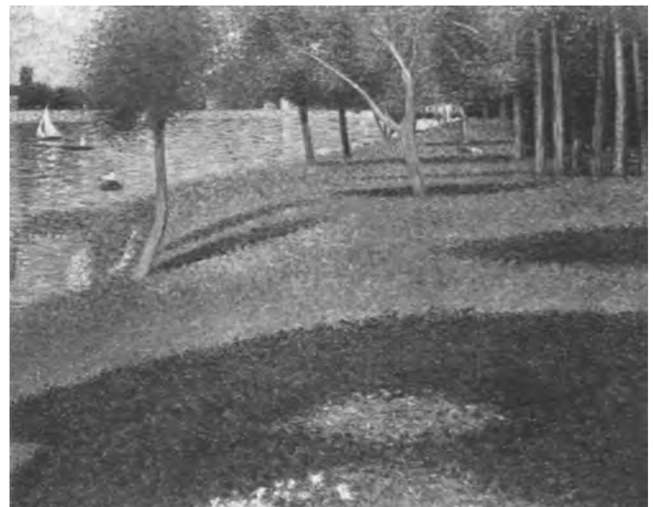


Figure 1. Georges Seurat. Study for *A Sunday on La Grande Jatte*, 1884. Oil on wood. Whereabouts unknown

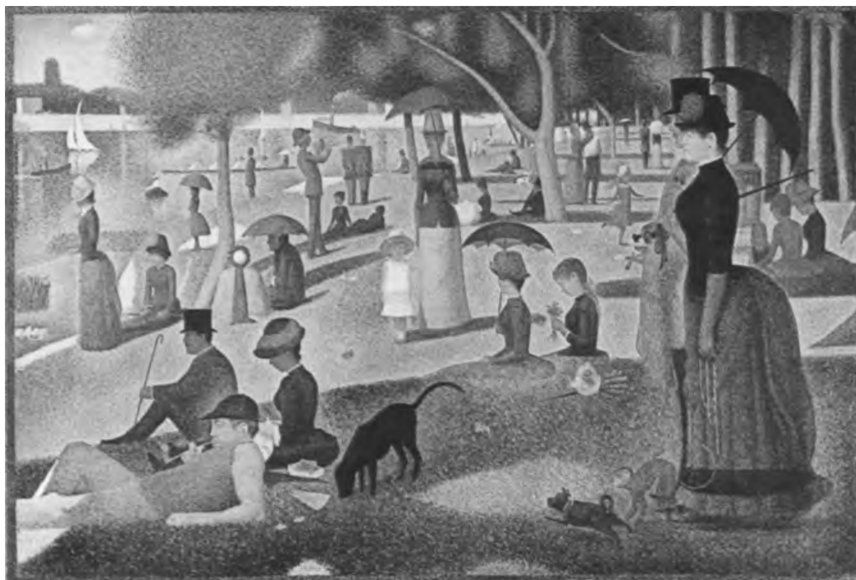


Figure 2. Georges Seurat. *A Sunday on La Grande Jatte*, 1884–86. Oil on canvas. The Art Institute of Chicago. Helen Birch Bartlett Memorial Collection (1926.224)

their work, and the younger generation of emerging artists, who sought alternative approaches more compatible with the rapidly changing times. That Seurat would have expended so much effort on this signature painting, creating a multitude of preparatory works—including the Lehman panel—should not be surprising. His method of working hardly conformed to what might be considered modern but instead reflects Seurat's traditional art education in Paris: he spent two years under the tutelage of Justin Lequien at a municipal school (near his family's home on the boulevard de Magenta in the 10th arrondissement). There, he was encouraged to make drawings in museums after works of art in all media—prints, sculptures, and paintings—and also to produce studies from the live model. These works are highly finished images with outlines set down authoritatively and plasticity amply suggested by the budding artist's keen sensitivity to the play of light and shade. His studies at the municipal school were followed by a year at the strictly regimented École des Beaux-Arts, where he became a student of Henri Lehmann's, who was himself a pupil of Ingres and a proselytizer for the classical tradition. By the time he joined Lehmann's studio, Seurat's drawing skills were well honed, which gained him admission to the master's oil-painting class approximately a month after his arrival. While he claimed—in the previously cited letter to Fénéon—that he first picked up a paintbrush in 1876, little of his early efforts in the medium survive (it is said that he destroyed them, except for a few dull-colored figure studies). The first paintings that reveal the influence of the new directions in art—namely, Impressionism—date to 1882–83, and display a combination of fastidiousness and foresight. They are built up with loose brushwork and high-keyed color, but they are also composed with an eye to creating classical formal relationships, producing a sense of order and calm.

The combination, in the Lehman panel, of opposite effect is a fitting reflection of the artist's character. A reserved man, Seurat was as calculating as he was adventurous, as secretive as he was desirous of receiving recognition for his achievements. A gifted draftsman, he also had a remarkable feel for color, but some of his attempts at translating his drawing skills to canvas were less than successful. (Examples include the crude rendering and clumsily drawn leg of the seated male in the foreground at the right in the Lehman panel, and in the final painting, the inexplicably disproportionate figures

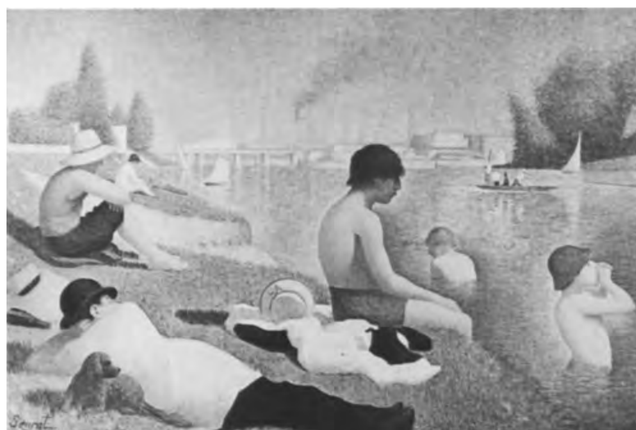


Figure 3. Georges Seurat. *Bathers at Asnières*, 1884. Oil on canvas. The National Gallery, London. Bought by the Trustees of the Courtauld Fund, 1924 (NG3908)

and inconsistent perspective.) However, Seurat appears to have been as committed to the color theories advanced by the French chemist Michel-Eugène Chevreul and the American physicist Ogden Rood as he was confident in his own innate ability to devise innovative color schemes. (His dependence on color theory and his faith in Pissarro's advice got him into trouble when, on Pissarro's recommendation, he used a zinc yellow that was new to the market to retouch *La Grande Jatte*; the pigment quickly turned to ocher, the oranges to brown, and the light greens to olive.)[6]

If Seurat's behavior, in personal matters, was somewhat unconventional, his family appears equally to have countered expectations: according to the artist's friend Aman-Jean, Seurat's father was "the classic bourgeois type,"[7] but upon retirement from his job as a legal official at the public tribunal of the Seine in La Villette, he purchased a house outside of Paris, where he lived by himself, visiting his family only on Tuesdays. Seurat was a dutiful son, dining with his mother at her apartment every night, yet—unbeknownst to anyone—he took up with a working-class young woman Madeleine Knobloch, who bore him a son. Seurat kept the child's existence a secret from his family and friends until two days before his untimely death, on March 29, 1891, when Madeleine and the boy, Pierre-Georges, appeared at the apartment of the elder Seurats. His most ardent follower, Paul Signac, therefore was correct when he claimed that "Seurat had a love of contradiction,"[8] which his tastes in art bore out as well. Whether it was Egyptian statuary, Greek sculpture, Early Renaissance painting, the art of Rembrandt, or the cheap popular prints and broadsides that he collected—all were worthy of his admiration.

His training and personality aside, the time and concern Seurat devoted to developing *La Grande Jatte* in preparatory works like the Lehman panel ultimately derived from his desire to create a breakthrough work that would change the course of French art history. Although his preliminary notations for the painting have not survived, it is clear from all the studies—including the Lehman panel—that he methodically set down his initial pictorial ideas, revising some and rethinking others in the process. For example, none of the figures in the Lehman panel appears in the final painting without significant alteration. The two seated males in the foreground, at left and center, were fused into the top-hatted man with a cane in the shadows at the left in the final composition, while the standing figure at the left in the Lehman picture either was eliminated or transformed into the standing, cigar-smoking man at the right or the man on the shore whose form overlaps the racing shell in the Chicago painting. The seated woman in the middle ground of the Lehman panel and the standing woman in the distance are, respectively, the elderly woman holding an umbrella and the fisherwoman at the left in the finished canvas.

Working out the basic concepts of his composition in small studies like the Lehman panel had long been Seurat's preferred practice. In fact, prior to his first major painting, *Bathers at Asnières* of 1884 (fig. 3), which immediately preceded *La Grande Jatte,* he completed only two full-size pictures, concentrating his efforts instead on more than sixty panels comparable to the present one, and a third as many small canvases.[9] Thus, seventy-five percent of his painted oeuvre predating the *Bathers* consists of small-scale works, most of them on wood supports, like the Lehman picture, which are lightweight and easily transportable out of doors.

Although it is impossible to determine the precise sequence of Seurat's many painted sketches for *La Grande Jatte,* the present panel may have been among the first group of *croquetons* (the artist's term for these small oil studies),[10] as it is the only one with a low horizon (as in the *Bathers*), and with both the tree at the right and the triangular passage of foliage at the upper left. These elements serve as traditional framing devices here and in Seurat's earlier landscape paintings, like *The Rue Saint Vincent, Paris, in Spring* of about 1884 (fig. 4), *The Forest at Pontaubert* of 1881 (fig. 5), and *Man Leaning on a Parapet* of about 1881 (fig. 6). The art historian Robert Herbert has pointed out that the shadow in the foreground is more plausible because of the framing elements, while the view is "deeper and airier."[11] The presence of the three seated figures also recalls the similar group of boys in *Bathers*.

The Lehman panel is related to most of the other studies for *La Grande Jatte* in the limited number of figures (unlike the final painting, which features fifty) and in its focus on the northern section of the island—confirming that Seurat knew early on exactly what setting he wanted for his Panathenaic "procession" (as he subtly referred to the parade of people in the scene).[12] All of the studies depict the island from the same vantage point: Seurat was looking due north, upriver, with a section of the Seine and Asnières visible on the left and Clichy and Levallois-Perret (now Neuilly) partially obscured behind the thick grove of trees at the right. This orientation offered the artist a number of advantages. The land swelled slightly at the left as it receded, so that it could accommodate the crowd Seurat planned on including

Figure 4. Georges Seurat. *The Rue Saint Vincent, Paris, in Spring*, about 1884. Oil on wood. The Fitzwilliam Museum, University of Cambridge, England. Gift of Captain Stanley William Sykes, O.B.E., M.C., 1948 (PD.1-1948)

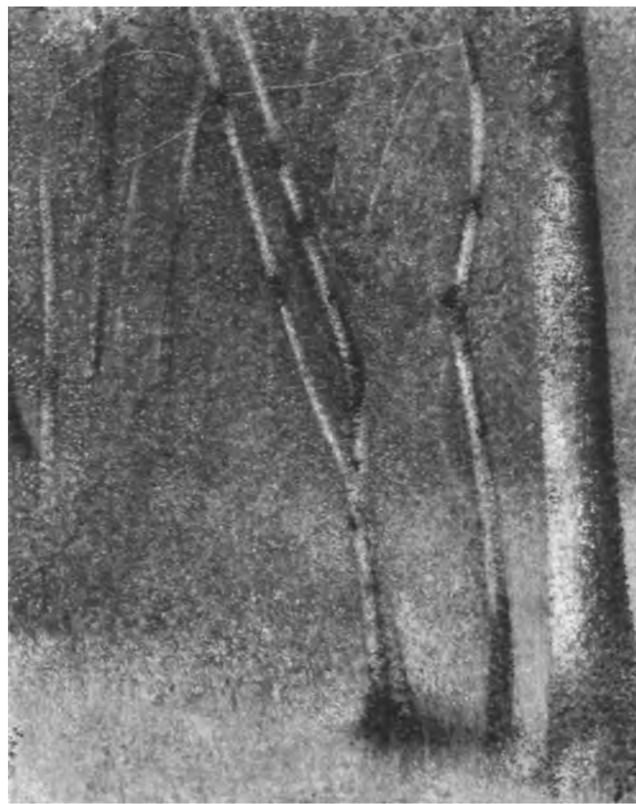


Figure 5. Georges Seurat. *The Forest at Pontaubert*, 1881. Oil on canvas. The Metropolitan Museum of Art, New York. Purchase, Gift of Raymonde Paul, in memory of her brother, C. Michael Paul, by exchange, 1985 (1985.237)

in the scene, and then it cut to the right, on a continuous angle, terminating in the distance at the same point as the trees on that side, thereby creating two tightly integrated wedge-shaped areas of the composition: the water and the land. The viewpoint also provided strong horizontals to counter these triangular passages: the white-and-green bank of the opposite shore, the glimpse of sky, and the dense foliage (in the upper half of the Lehman panel and in a less prominent part of the finished painting). So careful was Seurat about the compositional elements that even in the Lehman sketch—which, undoubtedly, was painted on the site—the shoreline of Asnières divides the scene into two perfect halves (a relationship he would rethink for the final version).

Seurat selected the time of day, the atmosphere, and the lighting conditions he would portray in the Lehman study with similar confidence. The strict horizontal shadows farther back from the darkened arc of the immediate foreground indicate that the sun has moved beyond the meridian and that it is mid- to late afternoon. (In a review, Fénéon claimed that the final painting represented conditions at 4:00 p.m.)[13] The air is relatively clear, the light warm and penetrating, and the fact that three of the five figures in the Lehman painting have sought out the shade implies that the sun was strong—a possibility further supported by the bold contrasts of light and dark.

Seurat took equal care in positioning the figures in the Lehman panel: the figure at the far left stands near where the arcing shadow ends and almost directly under the apex of the overhanging cone of foliage; the head of the seated figure to his right is neatly aligned with the shore, while his counterpart in the foreground farther to the right is similarly related to the edge of the arcing area of shadow. The woman seated in the middle ground is centered within the shadow cast by the tree in front of her, her head appearing to touch the bank above her, while the standing woman farther in the distance seems to be artfully touching the tree to her left as well as the shoreline beyond.[14]

The calculated isolation of the figures is echoed by that of the trees outside the grove, each one separated

Figure 6. Georges Seurat. *Man Leaning on a Parapet*, about 1881. Oil on wood. Private collection

from the next. Their similar tubular trunks emerge from the ground without a trace of their roots, much like Seurat's depiction of the figures, all of whom lack feet. The trees are subtly related both to each other and to the shape of the panel: for example, the one at the right leans into the scene in the immediate foreground, its trunk cropped but its two branches extending to the top of the painting, as do those of the tree in the center, although the latter branches are spread even farther apart, as if responding to the direction of the foreground figures. The central tree, which occupies the middle of an opening between the grove at the right and the two trees in the distance at the left, inclines leftward, its one long branch overlapping the foliage of the neighboring tree to make contact with the more isolated one at the left; that tree bends slightly toward the centrally placed tree before straightening out, although the foliage of the two mingle, creating a canopy over the two women below.

These carefully contrived formal relationships represent Seurat's conscious effort to arrive at a balance between the natural and the man-made, the temporal and the eternal, artfully integrating his observations with a particular attention to the medium and for an overall effect of equilibrium. The paint is distributed evenly across the surface but its application reflects the atmospheric conditions he wished to portray: he employed horizontal strokes for the river; choppy, crisscrossed touches for the grass, overlapping them for the foliage; and varied brushwork for the sky.

Much like its first critics, who struggled to comprehend the unprecedented image of the final painting and its radical new style, recent scholars also have differed widely on how *La Grande Jatte* should be read, a scant few insisting that the painting was merely a kind of formal exercise, strikingly inventive but without social significance.[15] Most art historians have pointed to the isolation, stiffness, and detachment of the figures, as well as to Seurat's portrayal of contemporary fashions, claiming that the painter wished to mirror Parisian society. Others have interpreted Seurat's intentions negatively, asserting that he depicted individuals who had become alienated from each other by the increasing demands of a capitalist society, and that his quasi-scientific method of applying paint in meticulous touches was itself evidence of this dehumanization. Some maintained that Seurat did not include enough traditional family groups in the painting, that children appear without parents, and that adults are with consorts, such as the top-hatted gentleman at the right, thus reflecting the disintegration of French society at its core. In this reading, the painting would not represent a modern utopia but, rather, a masquerade, where anomie and disjuncture lie just below the surface of the seemingly perfect world.[16]

Scholars focusing on the societal types that Seurat assembled—the boater, soldiers, a nurse, middle-class strollers—insisted that the scene is informed by prostitution, as evidenced by the woman on the arm of the cigar-smoking man at the right, her monkey an acknowledged symbol of promiscuity; the pug, the preferred pet of prostitutes, in the foreground; and the fisherwoman at the left (single women were portrayed as such in popular prints, seemingly fishing for customers). With its mix of working-class and bourgeois individuals, the painting thus becomes a statement about shared pleasures, particularly those involving sex, which transcend class differences and create silent bonds among diverse members of society.[17]

Other critics have argued that the rigidity of the figures was the result of Seurat's attempt to provide a "synthesis of the suburban stroller" and that his codification of their leisure activities—promenading, fishing,

lounging—confers on the occupants of the Grande Jatte "the simplified and definitive character of a cortege of pharaohs."[18] The most convincing interpretations are those, such as Herbert's, that regard the painting as Seurat's vision of a modern Arcadia—an ideal world where peace and order reign. These scholars viewed the dichotomies in the scene—between "cohesiveness" and "separateness," "collectivity" and "isolation"—not only as testimony to his wry humor but also as evidence of Seurat's sensitivity to Parisian culture; there are opposing forces at play, but they are exquisitely balanced and ultimately in harmony. "Art is Harmony," he wrote in 1890. "Harmony is the analogy of opposites, the analogy of similarities of tone, of tint, of line."[19] Furthermore, these writers asserted that there are no prostitutes in the final work, nor in the Lehman panel; the figures were misidentified and Seurat's intentions misread. Families *are* included (for example, the couple in the distance at the right, whose child is wrapped in a blanket), children appear carefree, people are not alone but, rather, occupy a distinctive and respected place within an ideal world.

Seurat himself had little to say about *La Grande Jatte*, and is not recorded as having referred to the Lehman panel or to the other studies. His reserve about the final painting was a typical response on his part, his silence about the preparatory works a reflection of his academic training: the Lehman panel and the other *études* were merely steps toward the monumental finished picture. Nevertheless, he was perfectly content to exhibit some of these smaller and less-resolved paintings, perhaps to demonstrate his evolving technique and the range of his vision. Inexplicably, none of the studies accompanied the first public showing of *La Grande Jatte* in the spring of 1886, even though he had exhibited at least nine of the preliminary sketches for the *Bathers at Asnières*, alongside the finished painting two years earlier. *La Grande Jatte* was a dramatically different picture, of course—one that Seurat perhaps intended to be judged on its own merits.

PT

NOTES

1. The painter and printmaker Lucien Pissarro (1863–1944) was the eldest son of Seurat's close friend Camille Pissarro. Lucien moved to London in 1890, and with his English wife, Esther, founded the Eragny Press in Hammersmith in 1894.
2. See catalogue number 30, note 1.
3. Of Seurat's studies for *A Sunday on La Grande Jatte*, twenty-eight oils on wood and three oils on canvas are known.
4. See Seurat's letter to Fénéon, of June 20, 1890, in Chicago 2004, pp. 270–71, Appendix B.
5. Maurice Hermel, "L'Exposition de peinture de la rue Laffitte," *La France Libre,* May 28, 1886, p. 149 (cited in Thomson 1985, p. 114).
6. See Inge Fiedler, "*La Grande Jatte*: A Study of the Materials and Painting Technique," in Chicago 2004, pp. 196–213.
7. See Thomson 1985, p. 9.
8. Ibid., p. 12.
9. See Robert L. Herbert, "Before *La Grande Jatte,*" in Chicago 2004, pp. 26–67.
10. Ibid., pp. 36, 67 n. 6.
11. R. Herbert 2001, p. 97.
12. Seurat's reference to a "procession" of "modern people" appeared in Gustave Kahn's review of an exhibition of works by Puvis de Chavannes (see Kahn 1888a; see also Thomson 1985, pp. 116, 230 n. 37).
13. See Paris–New York 1991–92, p. 179 and n. 25; Fénéon 1886a and 1886b.
14. There are many other carefully orchestrated details in the Lehman painting: the boy's head in the foreground is silhouetted against the lighter grass behind him; the bank at the left sets off his counterpart in the same manner; the figure at the far left stands before the dark area of foliage and at the end of the shadow that extends across the scene, while the three shadows to the right of the tree in the center of the island neatly divide the space into even segments.
15. See Prak 1971, p. 375.
16. See Henri Fèvre, "L'Exposition des Impressionnistes," *La Revue de Demain* (May–June 1886), pp. 148–56; quoted in Thomson 1985, p. 115. See also Clayson 1989; Nochlin 1989; and T. Clark 1984. Robert Herbert, in Chicago 2004, chap. 7, pp. 162–69 ("*La Grande Jatte* Interpreted since 1980"), points out the errors that Thomson, Clayson, Nochlin, and Clark have made in identifying figures in the painting, which led to an erroneous interpretation of the image as "an embodiment of the modern dilemma of social fragmentation." Herbert also discusses the contrasting scholarship of Michael F. Zimmermann (especially Zimmermann 1991), who views *La Grande Jatte* as a "naturalist allegory of social harmony."
17. See, for example, Thomson 1985, p. 125.
18. Ibid., p. 115.
19. See Paris–New York 1991–92, "Appendix E: Seurat's *Esthétique,*" p. 382; Chicago 2004, Appendix A: Seurat's "Aesthetic," p. 270.

Henri-Edmond Cross (Delacroix)

(Douai 1856–Saint-Clair [Var] 1910)

Henri-Edmond Cross was born with the surname Delacroix. Once he decided to become a professional artist, the young native of Douai believed that his career might be hampered by this nominal association with Eugène Delacroix, the mid-nineteenth-century Romantic painter. Thus, he Anglicized part of his name, calling himself simply "Cross" (after the French "croix"). His training was as comprehensive as that of the Neo-Impressionist artist Georges Seurat and his followers, but early on, Cross produced strictly academic paintings. However, by the late 1880s, his work reflected the theoretical and stylistic influence of the Neo-Impressionist movement, although from the very beginning, Cross displayed a more decorative aesthetic than Seurat, and he was drawn to subjects with fewer urban associations and less political significance than those that attracted his mentor.

After Seurat's death, Cross's reputation continued to flourish, and his ideas about color gradually developed beyond the optical and scientific notions of Seurat and the latter's closest follower, Paul Signac. Sometime before the late 1890s, Cross had relocated to the South of France to paint, specializing in water-based themes often incorporating female nudes and sylvan landscapes. He also began to adapt the Pointillist style of Seurat, employing large touches of paint that resembled the pieces of a glass mosaic.

By the first decade of the twentieth century, the experimentation with color by Cross and by Signac was already leaving a mark on the next generation of painters, including the young Matisse, Derain, and Dufy, who abandoned Neo-Impressionist theory for a new, freer, style and a bolder, more vibrant, palette. RB

Henri-Edmond Cross

32. *Pines Along the Shore*, 1896

1975.1.164
Oil on canvas, 21¼ × 25¾ in. (54 × 65.4 cm)
Signed and dated (bottom left): henri Edmond Cross 96

PROVENANCE: Count Harry Kessler,[1] Weimar; Kessler sale, Hôtel Drouot, Paris, May 16, 1908, no. 12 (as *The Pines on the Shore*); sale, Hôtel Drouot, Paris, June 10, 1937, no. 32 (as *The Pines on the Shore*); acquired from the Galerie de L'Élysée (Paul Ebstein), Paris, by Robert Lehman, New York, May 1950.

EXHIBITED: Paris 1897, no. 277 (as *Pines on the Shore*); Paris 1911c, no. 2 (as *The Pines on the Shore*); New York 1951a, no. 11 (as *Landscape*); New York 1954–61; Cincinnati 1959, no. 160 (as *Landscape with Pines*).

LITERATURE: L. Cousturier 1932, pl. 4; Heinrich 1954, p. 224; Compin 1964, no. 59, pp. 42, 64, 150, ill. (as *Les Pins sur la plage*); Baetjer 1980, vol. 1, p. 38, vol. 3, ill. p. 647; Baetjer 1995, p. 503, ill.

Painted in the vicinity of Cross's adopted home at Saint-Clair, this sun-drenched image of an idyllic site along the Mediterranean coast near Saint-Tropez in southern France, exudes a sense of profound tranquillity. A broad plateau occupies the foreground. On the left, near the edge of this elevated vantage point, is a single pine tree, its trunk bent at midpoint; it leans sharply to the right, and its branches appear to rise above the large hill behind it in the middle ground. The branches of the solitary pine stretch across the sky, as if straining to touch the entangled, leafy upper branches of the four taller, thinner, and more energized trees at the right, which twist and turn like dancers imbued with a shared rhythm.

Appropriating a time-honored conceit, Cross artfully uses these five trees to frame his view, as Cézanne had done in his slightly earlier homage to Mont Sainte-Victoire in neighboring Aix-en-Provence (fig. 1). Instead of tilled fields and Aix's magical mountain, however, Cross

Figure 1. Paul Cézanne. *The Montagne Sainte-Victoire with Large Pine*, about 1882. Oil on canvas. The Courtauld Gallery, London. Gift of Samuel Courtauld, 1934 (P.1934.SC.55)

presents us with a glimpse of pale blue water that begins at the foot of the foreground plateau and leads to a series of rolling hills that descend in soothing sequence to a clearly defined sliver of lavender shore. The shore cuts through the scene on a strict horizontal, parallel to the top and bottom of the canvas, just below the midpoint. The sky is a shimmering pink, its radiant light transforming the view into a panoply of mauves, blues, greens, and golds—a reminder of Cross's romantic leanings and his willingness to abandon verisimilitude for a more inventive decorative schema. This inclination is apparent from the way the light bathes everything in the scene, as well as from its even distribution from foreground to background, which gently enhances the harmony Cross already established with his carefully controlled composition.

The artist's application of paint is equally well informed. Having adopted Seurat's Divisionist technique in 1891, Cross covers his canvas with a multitude of tiny strokes that are both descriptive and ornamental. Initially, they look rather uniform, but closer inspection discloses more variety in their size, shape, and direction, underscoring Cross's subtle handling of the paint's physical weight and density. The strokes also contribute to the internal relationships that Cross devised among the trees, which are rendered with slightly longer strokes that appear to climb up the canvas, while the passages between the hills are composed of softer, rounder, and more dappled touches.

Cross's strategies in creating this seductive image resulted from his interest in revealing the harmonies in the world by means of works of art and were an outgrowth, as well, of the radical personal changes he had experienced in his youth. His father, a native of Douai, had failed in a commercial venture in Paris, and already at the age of ten, Cross had decided that he wanted to become an artist. In Lille, he studied first with the young Carolus-Duran, and in 1878, he enrolled in the Écoles Académiques de Dessin et d'Architecture, taking classes with Alphonse Colas. With his parents' support, he moved to Paris in 1880—which would prove to be a critical decision in his career. In 1884, he met Georges Seurat and Seurat's disciple Paul Signac, whose novel ideas about art immediately appealed to him. With no compunction or turning back, Cross abandoned his Realist style and academic method of painting, purchased a property in Saint-Clair in the South of France, and allied himself with the younger, French avant-garde artists intent on wresting the leadership away from the aging Impressionists. Together with Albert Dubois-Pillet, Odilon Redon, Seurat, and Signac, Cross helped to initiate the Société des Artistes Indépendants, a rival to both the state-supported Salon and the Impressionists' independent exhibitions. Over the course of a decade, Cross was active in the society, participating in each of its shows with the exception of 1889, when he exhibited with the Brussels artists' group Les Vingt. Continually refining his new Neo-Impressionist style, he forged a name for himself with the most discerning critics. Cross was also politically active as a supporter of the anarchist-socialist movement in France—along with the more vocal Signac—which advocated that a more benevolent social order could only be achieved through radical change.

Like Signac, Cross believed that broken brushwork, heightened color, and compositional harmony in paintings (as in the Lehman canvas) would have an aesthetic impact on its viewers and would further their vision of a utopian world. Although the anarchist-socialist dream remained elusive, Cross's political ideals and such works as his *Pines Along the Shore* impressed a new generation of painters, among them Matisse, who joined the older artist in the South of France in 1904 for a painting campaign based largely on Cross's innovations. Thus, while its many venerable precedents include works by Claude Lorrain from the seventeenth century as well as examples by Corot and by Cézanne from the nineteenth, Cross's *Pines Along the Shore* also anticipates such groundbreaking paintings as Matisse's *Luxe, calme et volupté*, which led to Fauvism—the first modern art movement of the twentieth century. PT

NOTE

1. Harry Kessler (1868–1937), the son of a German Protestant banker and an Irish mother of noble descent, was born in Paris but was educated in Bonn and Leipzig. Kessler settled in Berlin, where he contributed to the review *Pan* and came in contact with French avant-garde artists. He became a count in 1879, when his family was ennobled. With the large inheritance he received after his father's death in 1895, Kessler assembled a remarkable art collection. From 1902 to 1906, he was the director of a decorative arts museum in Weimar, where he mounted several exhibitions of the work of French and German Impressionists and Neo-Impressionists.

Henri-Edmond Cross

33. *Valley with Fir (Shade on the Mountain)*, 1909[1]

1975.1.163
Oil on canvas, 29 × 35½ in. (73.7 × 90.2 cm)
Signed and dated (bottom left): henri Edmond Cross 09

PROVENANCE: Galerie Bernheim-Jeune, Paris; Josse Bernheim-Jeune,[2] Paris, by 1937; probably the painting acquired from the Galerie de L'Élysée (Paul Ebstein), Paris, by Robert Lehman, New York, and documented in the Lehman Collection by 1951.

EXHIBITED: Paris 1910b, no. 41 (as *L'Ombre sur la montagne*); Paris 1911c, no. 14 (as *La Montagne*); Saint Petersburg 1912, no. 338; Paris 1913, no. 47; Paris 1914, no. 9 (as *L'Ombre sur la montagne*); Paris 1937a, no. 4 (as *L'Ombre sur la montagne*); New York 1951a, no. 6 (as *Landscape with Fir Tree*); New York 1954–61; Oklahoma City 1983; Copenhagen 1986, no. 36.

LITERATURE: Guilbeaux 1910; Fénéon 1922, p. 229; Heinrich 1954, p. 224; Compin 1964, no. 224, pp. 76, 331, ill.; Szabo 1975, p. 101, pl. 108; Baetjer 1980, vol. 1, p. 38, vol. 3, ill. p. 647; Baetjer 1995, p. 503, ill. (as *Valley with a Fir Tree*).

From an elevated vantage point behind a stately tree partially screened by low vegetation on the left, Cross is looking down, here, at a curving path that bisects the foreground, and on to a lush mountain valley dense with small conifers. A peasant woman is making her way up the path, her diminutive form providing a sense of scale to this otherwise indeterminably spacious view. Behind her in the middle ground, to the far left and right, are several structures, but whether they are barns or houses is difficult to determine. Together with the cultivated fields between them and behind the woman on the path, the buildings are important evidence that this seemingly remote site is actually occupied, although indications to the contrary abound.

Cross closes off the composition on either side to focus on the massive hills in the background. Composed of large, patterned areas, they dominate the scene with almost glacial authority, rising up from the picture plane to such heights that only a modest strip of sky is visible across the top of the canvas. In the center, the largest of these passages asserts itself by virtue of its arrow-like shape and darker hues. The site is splendid, and Cross emphasizes its majesty with his lively touch and his rendering of flickering light. Every part of the picture seems alive, owing to the almost cacophonous clash of color and to the variety of brushstrokes that the artist employs. Even small sections of a single form are painted differently. He allows the white priming of the canvas to show throughout, which adds to the dazzling quality of the light effects and to the individuality of each touch of pigment.

Other subtle methods are used to heighten the grandeur of the site. Cross makes the foreground plants at the left appear erect, as if they are straining upward or bending left and right to get a better view. He places a blue-green shadow in the center, just above the peasant on the path, who is oblivious to its forceful presence, and he caps the hill in the background with an intensely orange, undulating ridge that weighs down upon the valley while contrasting with the sky, thus adding greater emphasis to the horizon. Most important, however, are the trees: two occupy the middle ground at the left, towering over the buildings on that side, their bushy foliage a variant of that in the foreground. The single tree to their right is perhaps the most significant element in the composition: its trunk is like an elegant column ascending from unseen roots, parallel to the two others, and then boldly breaking through the horizon; its branches and leaves are dramatically silhouetted against the silvery blue of the sky, fluttering like the wings of a bird. The trees strongly recall those in Cézanne's views of

Figure 1. Paul Cézanne. *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, 1882–85. Oil on canvas. The Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.64)

Mont Sainte-Victoire, painted more than twenty years earlier (fig. 1). In both pictures, these native species act as surrogates for the artist/viewer: initially restrained by respectful awe, they become excited, even elegiac, when they greet the sky, finally able to release their emotion in the uncluttered expanse above them.

Cross greatly admired Cézanne, whose search for meaning and whose devotion to nature provided the younger artist with formidable models. At the same time, however, Cross wanted to distinguish his own work from that of the master of Aix, which led him to adopt Seurat's Divisionist technique and to employ a palette of contrasting hues. He also had a keen interest in the powerful decorative effects of painting, which is evident here in the simplicity of the scene's flat, patterned designs and unnaturalistic color. Unlike Cézanne and the Impressionists, Cross did not feel bound to adhere to topographical accuracy. As a result, his pictures have an airy quality, an openness, and a sense of painterly freedom that separates them from those of his Impressionist predecessors. The apparent abandon conveyed by the Lehman painting disguises the forethought and planning behind it, as well as the personal difficulties Cross experienced during its execution. Barely a year after it was completed, Cross died of cancer. He had been plagued by severe arthritis and iritis since the turn of the century, which forced him to work only sporadically during the decade. Nevertheless, his art never suggested his predicament, on the contrary—as the Lehman picture attests—the paintings of his last ten years expressed his love of nature, along with an irrepressible sense of promise and discovery.

PT

NOTES

1. According to Compin 1964, the picture was painted between September 1908 and April 1909.
2. Josse Bernheim (1870–1941) and his brother Gaston (1870–1953) were the sons of the Paris art dealer Alexandre Bernheim (1839–1915) and the grandsons of Joseph Bernheim, a manufacturer of artist's supplies and merchant in Besançon. Josse and Gaston opened their Paris gallery, Bernheim-Jeune, in 1906 on the boulevard de la Madeleine, where they exhibited the work of the Parisian avant-garde—Bonnard, Vuillard, Cézanne, Cross, Seurat, and Matisse. In 1910, six months after Cross's death, a memorial exhibition was held at the Galerie Bernheim-Jeune, then located at 15, rue Richepanse. In 1925, the gallery moved to the avenue Matignon, at the corner of the rue du Faubourg Saint-Honoré. The Lehman panel was exhibited at Bernheim-Jeune in 1910, 1911, 1913, 1914, and 1937; at the last exhibition, the painting was listed as belonging to Josse Bernheim-Jeune.

Paul Signac

(Paris 1863–Paris 1935)

Paul Signac's artistic legacy as a taste setter and critic equals his reputation as a painter. At the final Impressionist exhibition, held in the spring of 1886, among the Neo-Impressionist "dotted" paintings on view were examples by Signac as well as by Seurat and Pissarro. Signac's debut at the exhibition was so promising that many art historians subsequently regarded his career as a long and gradual decline from its brilliant beginning. Nonetheless, he produced many paintings and drawings in the 1880s that reflected the Neo-Impressionists' credo, which advocated a rational, scientific, and Modernist approach to art. Signac's seminal essay, "From Eugène Delacroix to Neo-Impressionism," was first published in La Revue blanche *in 1899. Henri Matisse spent the summer of 1904 with Signac in Saint-Tropez, and that association had an undeniable impact on Matisse's style at the time. Signac was also a leading patron of the arts and a collector, and his small inherited income enabled him to support the careers of his less-fortunate colleagues.*

Of the five oils by Signac in The Metropolitan Museum of Art, three are in the Robert Lehman Collection, and a fourth, Notre-Dame-de-la-Garde (La Bonne-Mère), Marseilles *of 1905–6, came to the Museum through the generosity of Robert Lehman in 1955. Other works by Signac in the Robert Lehman Collection include nineteen watercolors, or drawings, among them the important graphite-and-ink* Dining Room, *of 1886–87 (see Metropolitan Museum of Art 2002, nos. 115–133).*

RB

Paul Signac

34. *The Town Beach, Collioure, Opus 165 (Collioure. La Plage de la ville. Opus 165)*, August–September 1887

1975.1.208
Oil on canvas, 24¾ × 31½ in. (62.9 × 80 cm)
Signed and dated (bottom left): *P. Signac. 87*
Inscribed (bottom right): *Op.165*

PROVENANCE: The artist's studio; André Teissier,[1] 1897; Gaston Lévy,[2] Paris, 1928; Untitled sale, Hôtel Drouot, Paris, October 22, 1943, no. 79 (as *Les Andelys*); acquired from the Galerie de L'Élysée (Paul Ebstein), Paris, by Robert Lehman, New York, February 1950.

EXHIBITED: Brussels 1888, no. 10 (as *Op. 165, Août-septembre 1887*); Paris 1888b, no. 630 (as *Op. 165, Collioure [Pyrénées-Orientales], Août–septembre 1887*); Paris 1930a, no. 7; Paris 1933–34, no. 88; Paris 1934a, no. 5; New York 1951b, no. 1; New York 1954–61; Cincinnati 1959, no. 165 (as *Seascape*); Paris 1963–64, no. 22; New York 1966d, no. 34; New York 1977b, no. 1; Oklahoma City 1983; Tokyo–Kyoto 1985, no. 10; Copenhagen 1986, no. 45; Amsterdam 1987, no. 29; Paris–Amsterdam–New York 2001, no. 27.

LITERATURE: Adam 1888, p. 229; Christophe 1888, p. 148; Darzens 1888, pp. 445–48; de Faramond 1888, p. 114; Demolder 1888, p. 183; Fénéon 1888a, p. 174; Fénéon 1888b, p. 123; Geffroy 1888, p. 1; Kahn 1888b, p. 162;

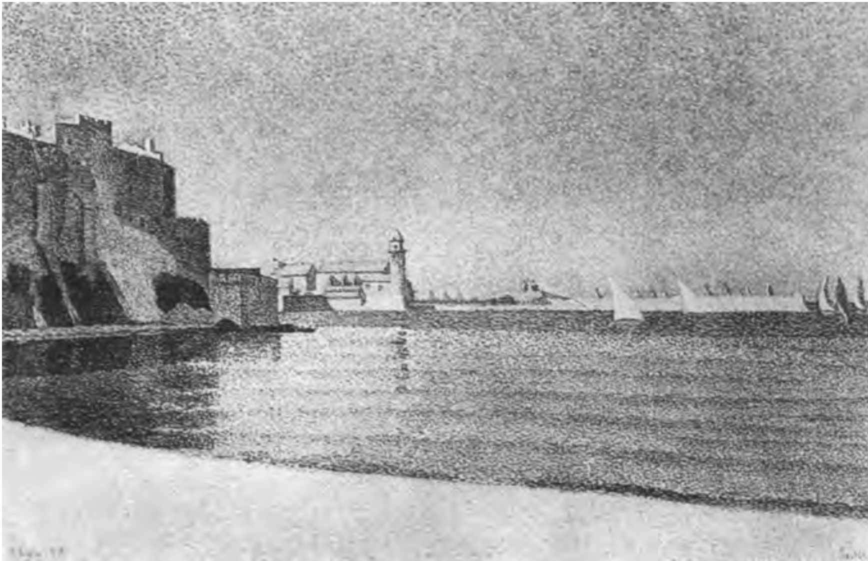


Figure 1. Paul Signac. *The Beach of Port d'Aval. Collioure, Opus 166 (La Plage du faubourg, Opus 166)* August–September 1887. Oil on canvas. Private collection

Le Fustec 1888, p. 105; Signac 1888a, p. 3; Signac 1888b, p. 3; Unsigned 1888a, pp. 41–45; Unsigned 1888b, p. 408; Verhaeren 1888, p. 457; Hermant 1934, p. 87; Heinrich 1954, p. 224; J. Rewald 1956, ill. p. 244; Lemoyne de Forges 1963, pp. 245–54, fig. 3; Cachin 1971, p. 34; Szabo 1975, pp. 100–101 (as *View of Collioure*), pl. 104; Russell 1977, p. 17; J. Rewald 1978, ill. p. 220 (as *View of Collioure*); Baetjer 1980, vol. 1, p. 172, vol. 3, ill. p. 651; Baetjer 1995, p. 502, ill.; Cachin 2000, no. 153, ill. p. 184.

If only all artists were as diligent as Paul Signac in providing background information about their pictures, art-historical research would be far easier. Not only do we know the precise name of the small fishing village in which Signac painted this scene but also the first published title records the months in which he worked on the picture—August and September 1887. Signac had made his debut as a Neo- or scientific Impressionist in the spring of 1886, when his *Modistes* (Foundation E. G. Bührle Collection, Zürich) was exhibited next to his friend Seurat's *A Sunday on La Grande Jatte*. Signac already owned an important landscape by Cézanne, which he studied obsessively, and had completed what was then his masterpiece, *The Dining Room* (Kröller-Müller Museum, Otterlo). He had spent the summer of 1886 on the north coast of France, a popular retreat for the French avant-garde since the 1860s. However, in the summer of 1887, an important one in Signac's career, he went first to the Auvergne, where he worked at Comblat-le-Château, and then in August to Collioure. His roughly four-month stay in that small fishing village is much discussed in the literature, but there is no explanation for his choice of that town among the hundreds along the Mediterranean coast. Perhaps his ambition was a deliberate attempt to embark on a painting campaign that took him throughout all of France to emulate one of his heroes, Gustave Courbet, who had produced the first Modernist Mediterranean landscapes in the mid-1850s, when he visited his friend and patron Alfred Bruyas in Montpellier and saw the nearby sea for the first time.

What is fascinating is that Signac found the Midi to be rather like the Parisian suburb of Asnières, where he owned a house. As he wrote to Pissarro shortly after his arrival, "The *midi* resembles Asnières; the same dusty roads, the same red roofs, the same slightly gray sky. . . . I see the South quite differently from the way Monet sees it."[3]

The second sentence is the more revealing. What he sought along the Mediterranean were not wild and exotic locales like those painted by Monet earlier in the same decade, but quintessentially French villages—civilized, accessible, even ordinary. He seems to have wanted the light and the vegetation to be just like those in the rest of France, so he painted with the same cool detachment and clarity as he did elsewhere in the country.

Signac was pleased with his four months of work in Collioure. He submitted four views of the town to the important showing of paintings by the artists' group Les Vingt in Brussels in the spring of 1888 and to the Salon des Indépendants in Paris that fall, along with other pictures that postdated the 1886 Impressionist exhibition, including scenes of the Auvergne and of the northern coast of France executed in the early summer of 1887. He gave the works sequential opus numbers, as in music, to establish a chronology, but the sequence

does not reflect the exact order in which they were painted. He included all four summer months in the titles of most of his paintings from 1886, and he indicated that two of the four scenes of Collioure dating from the summer of 1887—the Lehman picture, *Opus 165*; and *Opus 166* (fig. 1)—were painted in August and September; *Opus 167*, from September to October; and *Opus 164*, the first and the smallest, in August.

Unlike Monet, who tended to use identically sized canvases for his serial works, Signac—like his mentor, Pissarro—conceived of each of the four Collioure pictures independently; not only do they differ in scale and composition, but also the artist avoided the standardized dimensions that prevailed in later French nineteenth-century painting. What is unusual for Signac is that there are no surviving preparatory drawings for the Collioure paintings, and the four small studies on panel from that summer (see Cachin 2000, nos. 152, 156–158) cannot be linked to the Lehman picture or to any of the four "finished" works—not even the largest, *Opus 166*. A drawing related to *Opus 166* survives, but it might just as well have been executed after as before the final canvas.

Each picture displays a different quality of light, indicating that Signac worked on one painting in the morning (the present one) and three in the afternoon. For *Opus 164*, *Opus 165*, and *Opus 167*, he appears to have set up his easel on La Plage de la Ville ("The Town Beach"), while for the fourth, *Opus 166*, he stood on the beach of the Port d'Aval (the Plage du faubourg), seen in the distance in the Lehman painting. Three of Signac's oil studies (Cachin 2000, nos. 152, 156, and 158) depict the unusual fortified bell tower of the seventeenth-century church of Nôtre-Dame-des-Anges (once, the town's lighthouse), its massive cylindrical form bathed in the afternoon light. The large building seen in the two most impressive of the four paintings—the Lehman picture and *Opus 166*—is the Château Royal de Collioure, built from the thirteenth to the fourteenth century, when the town was part of Aragon (it was fortified in the seventeenth century by the architect Sébastien Le Pestre de Vauban, when the region became part of France). In the distance, Signac included two other monuments, the sixteenth-century Fort Saint-Elme on the hill, and the imposing church of a former Dominican monastery at the center of the composition. These forms are generalized, however, without any architectural details that might chronicle their history. Signac omitted human figures from these views, which gives them a tranquillity and a sense of timelessness.

In the year that they were first exhibited, Signac described the effects he had achieved in four paintings: "Four seascapes from Collioure, a Midi with blond shadows and sparkling with soft colors. One is surprised not to see the emphatic blues which are the pride of the run-of-the-mill painters of Mediterranean landscapes [read 'Monet']. These gentlemen do not see that the orange tone—the light of the sun reflected from all sides—discolors the shadows, attenuates the local colors, and washes out the pure sky."[4] The Symbolist poet, literary theorist, and art critic Gustave Kahn called the structures in these paintings "slumbering, quasi-Saracen constructions,"[5] and when the painter's friend Félix Fénéon looked at the landscapes, he saw Signac's fondness for what he called "the virtues of observation and harmony."[6] RB

NOTES

1. André Teissier, a clerk for a notary in Paris, was a friend of Pissarro and Signac; see Paris–Amsterdam–New York 2001, p. 131. Signac visited Teissier in Mâcon in April 1895; see Cachin 2000, p. 365.
2. Gaston Lévy was the founder of the Monoprix department stores and an avid art collector, who owned works by Monet, Pissarro, van Dongen, Bonnard, and Vuillard. Lévy, Signac's friend and patron, commissioned the artist to produce a series of watercolors depicting all of the harbors of France.
3. Letter from Paul Signac to Camille Pissarro, September 1887 (see Paris 1975b, no. 176); English in J. Rewald 1978, p. 220; quoted in French in Cachin 2000, p. 354: "Le Midi ressemble à Asnières, mêmes routes poussiéreuses, mêmes toits rouges, même ciel légèrement grisé [. . .]. Je verrais le Midi tout le contraire de Monet."
4. Signac 1888b, p. 3; quoted in English in Paris–Amsterdam–New York 2001, p. 130, and in French in Cachin 2000, p. 184, under no. 154: "Quatre marines de Collioure, un Midi aux ombres blondes tout pétillant de couleurs tendres. On s'étonne de n'y point voir les bleus accentués dont s'enorgueillissent les toiles des fabricants ordinaires de paysages méridionaux. Ces messieurs ne voient pas que l'orangé, lumière solaire reflétée de toutes parts, décolore les ombres, atténue les couleurs locales et pâlit les ciels purs."
5. Kahn 1888b, p. 162; quoted in Paris–Amsterdam–New York 2001, p. 131.
6. Fénéon 1888a, p. 174; quoted in Paris–Amsterdam–New York 2001, p. 131.

Paul Signac

35. *Evening Calm, Concarneau, Opus 220 (Allegro Maestoso)*, 1891

1975.1.209
Oil on canvas, 25 ½ × 32 in. (64.8 × 81.3 cm)
Signed and dated (bottom left): *P. Signac 91*
Inscribed (bottom right): *Op. 220*

PROVENANCE: Count Antoine de La Rochefoucauld,[1] Paris; Alex Hallot, by 1896;[2] acquired from the Galerie de L'Élysée (Paul Ebstein), Paris, by Robert Lehman, New York, April 1953.

EXHIBITED: Brussels 1892, no. 3.b (as *Allegro maestoso* [*op. 220*]); Paris 1892a, no. 1129 (as *Soir. Concarneau*); Paris 1892b, no. 117 (as *Le Soir à Concarneau*); Paris 1892–93, no. 59 (as *Soir. Concarneau*); Brussels 1896, no. 391; Paris 1926, no. 2366; New York 1951b, no. 4; Paris 1952–53, no. 96; New York 1953b, no. 41; New York 1954–61; Cincinnati 1959, no. 163 (as *Fishing Boats: Concarneau*); New Haven 1960, no. 80; Paris 1963–64, no. 38; New York 1964a; New York 1977b, no. 3; Tokyo–Kyoto 1985, no. 13; Copenhagen 1986, no. 47; Milan 1987, no. 46; Edinburgh 1994, no. 226; Quimper 1999, no. 13; Paris–Amsterdam–New York 2001, no. 55; Martigny 2003, no. 21; Paris 2003–4, no. 75; Milan 2008–9.

LITERATURE: Fénéon 1891, pp. 198–99; Alexandre 1892, p. 2; Christophe 1892a; Christophe 1892b, p. 157; Christophe 1892c, p. 101; É. Cousturier 1892, p. 3; de Gourmont 1892, p. 169; Demolder 1892, p. 226; Denis 1892, pp. 233–34; Fénéon 1892 (reprinted in Halperin 1970, p. 212); Olin 1892, p. 342; Rambosson 1892, p. 352; Saunier 1892, p. 43; Unsigned 1892a, p. 82; Unsigned 1892b, p. 1; Unsigned 1892c, p. 189; Geffroy 1893, p. 370; La Rochefoucauld 1893, pp. 4–5, ill.; Moore 1893, p. 94; Maus 1926, p. 133; Waldemar-George 1926, p. 96; Huyghe 1933, p. 28, ill.; Heinrich 1954, p. 224; Lemoyne de Forges 1963, p. 250, fig. 5; Cachin 1971, p. 51; Szabo 1975, p. 101 (as *Fishing Boats: Concarneau*), pl. 105; Baetjer 1980, vol. 1, p. 172, vol. 3, ill. p. 651; Belbéoch 1993, pp. 98–105, color ill. pp. 104–5; Edinburgh 1994, pp. 145–47, color ill.; Baetjer 1995, p. 502, ill.; Cachin 2000, no. 217, pp. 204–5, color ill.; Roslak 2005; Portland, Maine 2006, pp. 101, 103, fig. 66 (color); Metropolitan Museum of Art 2007, no. 169, pp. 182, color ill., 305–6, ill.

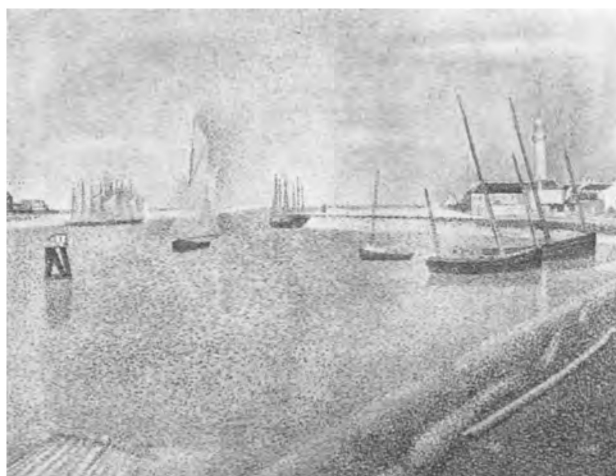


Figure 1. Georges Seurat. *The Channel at Gravelines, in the Direction of the Sea*, 1890. Oil on canvas. Kröller-Müller Museum, Otterlo

Figure 2. Albert Dubois-Pillet. *The Seine at Paris*, about 1888. Oil on canvas. Private collection

This tightly composed seascape is neatly divided into distinctly defined parts. Signac set off the triangle of land in the foreground, lined with irregularly shaped stones, against an elongated wedge of water, whose dappled surface is enlivened by a flotilla of boats and a pattern of shimmering reflections. Two peninsulas pierce the scene from the right: the one in the distance merges with the horizon, while the other, in the middle ground, is more prominent, its banks occupied by a group of buildings that are secured by sturdy seawalls. The geometric shapes of these structures and their walls contrast with the forms of the fishing boats to the left, which, in turn, are variants of the more jagged shapes of the rocks and the folds of earth on the shore in the foreground. Crowning the scene is the rectangular sky, its luminosity sublimely gradated from the rosy yellows and beiges of sunset at the horizon to a dissolution into oranges and cool blues at the top of the picture. Its dense texture and the effect of an unencumbered expanse are underscored by the artist's careful application of small touches of paint to the canvas.

Equal care is accorded even the most minute details—for example, the ripples in the water, the organic shadows

in the foreground, and the crisp edges of the boats, rocks, and buildings. While reassuringly firm, Signac's touch is not coldly mechanical; on the contrary, he varies the direction and density of the brushstrokes from section to section to distinguish among the various parts of the scene without sacrificing its essential unity. Nowhere is this more subtly achieved than in the idiosyncratic boats, with their wing-like sails, which rarely overlap but do share a similarity in form. Even the foreground rocks that hug the shore extend upward together, into the composition, despite the differences in their shapes and outward appearance.

Signac adopted the Divisionist technique of his slightly older contemporary, Seurat, in 1885–86, and exhibited his work often during the rest of the decade, gaining a respected position within the Parisian avant-garde as both a painter and a spokesperson for the emerging group of Seurat's disciples, the future Neo-Impressionists. By 1891, when he executed this picture during a summer painting campaign in Concarneau, along the Channel coast in Brittany, Signac had virtually been anointed as the successor to Seurat, who had died that March. Not surprisingly, perhaps, the scene recalls various seascapes by his mentor, especially Seurat's *The Channel at Gravelines* (fig. 1), where the horizon line is just above the center of the composition; the sail of the central ship pierces the lower half of the sky; buildings occupy a point of land that juts out into the water at the far right; and the foreground elements echo those in the Lehman painting, but in reverse.

Signac's caprice in including so many boats—undoubtedly inspired by his actual experience at Concarneau, a

Figure 3. Utagawa Hiroshige. *Sailing Boats at Arai*, late 1840s. Color woodblock print. From the series Fifty-three Stations of the Tokaido, published by Hoeido. Private collection

Figure 4. Jan van Goyen. *An Estuary with a Ferry and Other Ships*, 1650. Oil on wood. Photograph: Noortman Master Paintings, Maastricht

Figure 5. Paul Signac. *Morning Calm, Concarneau, Opus 219 (Larghetto)*, 1891. Oil on canvas. Private collection

major fishing port that accommodated hundreds of ships—was a predilection shared by his contemporaries, including Henri-Edmond Cross and Albert Dubois-Pillet (fig. 2), as well as by the Japanese artists Hokusai and Hiroshige (fig. 3), whose work Signac admired and collected. The influence of Japanese prints is also apparent in Signac's flattened forms—particularly, the foreground shore—and in his emphasis on decorative details. Signac very likely had even earlier precedents in mind, such as the seventeenth-century Dutch seascapes by Jan van de Capelle and by Jan van Goyen (fig. 4), which remained popular throughout the nineteenth century.

Signac's modern approach is not only exemplified by his novel style and keen sensitivity to naturalistic effects but also by his willingness to bare the rudiments of his craft—the tactility of the paint, the staccato action of his brush, the armature of his composition, and the coexistence of color and line. Signac exhibited the Lehman painting in February 1892 at the "Neuvième Exposition Annuelle des XX" in Brussels along with four other seascapes he completed during the same summer in Brittany; all five were entitled *The Sea: The Boats (Concarneau, 1891)*, but with individual subtitles—*Scherzo*, *Larghetto*, *Allegro maestoso*, *Adagio*, and *Presto*—like the five parts of a musical composition. The Lehman picture was designated as *Opus 220*, *Allegro maestoso*—an apt appellation, given its procession of boats in full sail returning to port (the others were *Return of the Trawlers, Scherzo, Opus 218*; *Morning, Larghetto maestoso, Opus 219*; *Sunset, Sardine Fishing, Adagio, Opus 221*; and *Return after the Squall, Presto [finale], Opus 222*).

Signac had begun to assign opus numbers to his paintings in 1886 after meeting Charles Henry, director of the Laboratoire de Physiologie des Sensations at the École Pratique des Hautes-Études in Paris, who believed in the unity of the arts, particularly the intimate correlations between painting and music. A prolific proselytizer for greater harmony among the various forms of cultural expression, Henry proposed in his 1884 "Introduction à une esthètique scientifique"[3] that art was based on the scientific principles of contrast, rhythm, and measure. His ideas, widely shared by the Symbolist writers, were critical to Signac's concept in the Lehman picture and the related paintings. The last in the Concarneau series, *Return after the Squall* is especially "musical," as Françoise Cachin has pointed out: "By reducing the surface to an almost abstract interplay of small brushstrokes, by opposing two dominant colors—yellow and blue—and by repeating the composition's only subject, the boat, almost identically twenty times over, Signac

was seeking to express a musical theme rather than an image."[4]

That Signac conceived, executed, and exhibited these paintings as a group reflected his modernity. Monet had shown fifteen paintings from his Meules series in Paris that spring—the first time that an artist had publicly exhibited a suite of standard-size easel paintings intended to be seen as an orchestrated ensemble in which the parts were subordinate to the whole. For his titles, Monet preferred to designate the particular time of day in which each picture was painted—a more traditional approach than Signac's musical references but one that Signac would adopt when he exhibited his five seascapes at the "Huitième Exposition des Artistes Indépendants" in Paris from March 19 to April 27, 1892: for that venue, he subtitled the pictures *Return* (*Opus 218*); *Morning* (*Opus 219*) (fig. 5); *Evening* (*Opus 220*); *Calm* (*Opus 221*); and *Breeze* (*Opus 222*), although he would also exhibit them again under the same collective title as in Brussels. The Lehman painting's subtitle, *Soir*, was appropriate for its twilight effects and for the fishing boats seen returning to port. Signac listed the painting in his *Cahier d'opus* as *Evening Calm. Tuna Boat. Allegro maestoso*, signaling the stillness of the evening and suggesting that at least one of the boats had been fishing for tuna.

In his five views of the port of Concarneau, Signac's mission, like that of his fellow artists of the Parisian avant-garde, was to expand the concept of a painting beyond that of an isolated easel picture created as wall decoration. By broadening the scope of his subject matter, his aim was to provide a more compelling aesthetic experience for the viewer, which would alter one's perception of the world and perhaps ultimately contribute to the social change that Signac boldly envisioned. PT

NOTES

1. In his handwritten catalogue, Signac indicates that he sold this painting to Count Antoine de La Rochefoucauld in 1893 (see Cachin 2000, p. 204). The count was also a painter, an exhibiting member of the Indépendants, and a patron of the arts, who organized Neo-Impressionist group exhibitions in 1893 (see Paris–Amsterdam–New York 2001, p. 43).
2. Alex Hallot lent the present painting to the 1896 Libre Esthétique exhibition in Brussels in 1896.
3. See *La Revue contemporaine* 2 (August 1885), pp. 441–60; cited in Paris–Amsterdam–New York 2001.
4. Cachin 1971, p. 51.

Paul Signac

36. *Place de Clichy*, 1888

1975.1.210
Oil on wood, 10¾ × 14 in. (27.3 × 35.6 cm)
Signed and dated (lower right): *Signac 89*

PROVENANCE: Gift of the artist to Jules Christophe,[1] Paris; M.G. sale, Hôtel Drouot, Paris, June 6, 1921, no. 86 [sold in the "amateur" section]; private collection; acquired from Sam Salz, New York, by Robert Lehman, New York, 1948.

EXHIBITED: New York 1951b, no. 2; New York 1954–61; Paris 1957, no. 80; Cincinnati 1959, no. 164; New York 1964a; New York 1974, no. 7; New York 1977b, no. 2; Copenhagen 1986, no. 46; Paris–Amsterdam–New York 2001, no. 32 (exhibited in Amsterdam and New York only).

LITERATURE: Kahn 1935, p. 170; Courthion 1957, pp. 39–40; Szabo 1975, p. 93 (dated 1889), colorpl. 106; J. Rewald 1978, ill. p. 63; Baetjer 1980, vol. 1, p. 172, vol. 3, ill. p. 651; Baetjer 1995, p. 502, ill.; Cachin 2000, no. 179 (as *Place Clichy*, dated 1888), p. 191, ill.

This small panel depicts the northwest corner of the place de Clichy, a spacious, well-known square in northwestern Paris formed by the convergence of six major arteries—the boulevard de Clichy and the boulevard des Batignolles, the avenue de Clichy, and the rue de Clichy, rue d'Amsterdam, and the rue de Saint-Pétersbourg. Located in the Batignolles section of the city, near Montmartre, at the intersection of the 8th, 9th, 17th, and 18th arrondissements, the square was close to the rue Frochot, where Signac grew up, and to the studio at 130, boulevard de Clichy, which he rented in 1886. Although the square was usually bustling, Signac chose to render it nearly empty. Two figures approach each other as they cross the street at the left; behind them, half a dozen lone men and women move in opposite directions. Three others occupy the scene: two people are on the sidewalk at

Figure 1. Photograph of the place de Clichy in the Batignolles quarters, 1900 (detail). Bibliothèque Nationale de France, Paris

the center, toward the left, and a third—a woman with a prominent bustle—enters the picture from the right.

Even more surprising than the absence of significant pedestrian or vehicular traffic is the void that Signac left in the middle of the composition. (A photograph [fig. 1] of the site some twelve years after the completion of Signac's painting shows the place de Clichy crowded with traffic and people.) The artist daringly situated everything on the periphery, filling what traditionally would be the most important part of the view—nearly one-third of the foreground—with multiple touches of high-keyed colors. While suggesting cobblestones, the individual brushstrokes draw attention to themselves, highlighting Signac's bold compositional tactics and adding to the force of his innovative style.

In their different sizes, shapes, orientations, and contrasting colors—several shades of orange and yellow compete with various tones of blue—the touches of unmixed paint hint at the activity usually found in the square. The cropped figure at the left and the even more radically abbreviated carriage at the right symbolize the fragmentation of modern life in late nineteenth-century Paris. Less assertive but equally effective is the isolated pole in the center near the curb, and to the left, the heroic statue of Marshal Moncey on its massive pedestal, commemorating the successful defense of this section of Paris in 1814 by Moncey and students from the École Polytechnique against the approaching Russian army. The pole and the memorial appear divorced from their surroundings, despite the fact that the pole echoes the vertical tent supports behind it, and the statue aligns with the chimney pots on the roof of the apartment building—its bleached facade sets off the monument. In fact, the juxtaposition of the large shapes of the rectangular, sunlit building; the triangular top of the merry-go-round; and the toy sailboats in a rear compartment of the wagon exiting the composition at the right all magnify the sense of negotiated coexistence endemic to life in the French capital. In addition to the street fair enlivening the square, Signac even includes an oversized horse or cow (or a statue of a cow?) in the center, toward the left. Thus, Signac recorded the contradictions of city life: the public spaces deserted or populated; the seriousness and the frivolity; people and objects in motion or frozen in time. However, the competitive aspects of modern Paris in Signac's urban view are softened by the beautiful, warm light that envelops the apartment house and permeates the colors throughout the scene—particularly in the street—with a radiant glow. Perhaps the detachment Signac conveys in the scene is personal, for as the son of a well-established Parisian merchant, who was left a considerable fortune when his father died in 1880, the artist never had to work at a regular job. Nonetheless, Signac did harbor strong social con-

Figure 2. Pierre-Auguste Renoir. *La Place Clichy*, about 1880. Oil on canvas. The Fitzwilliam Museum, University of Cambridge, England (PD.44-1986)

cerns, and he continued to voice his principles throughout his life. Some of his first paintings, from the early 1880s, reflect these sympathies in their choice of gritty, untraditional subjects, such as gas tanks in the working-class suburb of Clichy, or the Butte Montmartre being transformed by the construction of the basilica of the Sacré-Coeur. Even the setting of the Lehman picture—the place de Clichy—was far from the fashionable place de la Concorde (depicted, for example, by Degas), nor was the surrounding neighborhood, one of the poorest in the city, traditionally associated with art and artists. Among the Impressionists, only Renoir chose to represent the place de Clichy (fig. 2), rather than the more bourgeois streets and parks that had become gentrified as part of Napoléon III and Baron Haussmann's modernization of Paris. Signac painted a winter view of the boulevard de Clichy also in 1886 (fig. 3), which may have inspired Van Gogh's *Boulevard de Clichy* of 1887 (fig. 4), painted soon after the Dutchman's arrival in Paris.[2]

Signac was well aware of the Impressionists' achievements, and the Lehman picture reveals his assimilation of their precepts, in its cropped figures, sense of the moment, obvious disjunctions, and high-keyed palette; the cobblestones in the center, for instance, recall Gustave Caillebotte's iconic *Paris Street; Rainy Day* of 1877 (fig. 5).

While in most respects—setting, subject, and scale—Signac's painting is more modest in its effect than those of the Impressionists, the artist's touch and loaded brush stand out as evidence of his attempt to emulate the manner of his friend Seurat and to forge a new style based on a careful consideration of color and light. Claiming science as his guide, Seurat had transformed the Impressionists' motifs into images of solemn grace and grandeur worthy of Poussin and the art of the antique—

Figure 3. Paul Signac. *Snow, Boulevard de Clichy*, 1886. Minneapolis Institute of Arts. Bequest of Putnam Dana McMillan (61.36.16)

Figure 5. Gustave Caillebotte. *Paris Street; Rainy Day*, 1877. Oil on canvas. The Art Institute of Chicago. Charles H. and Mary F. S. Worcester Collection (1964.336)

Figure 4. Vincent van Gogh. *Boulevard de Clichy*, 1887. Oil on canvas. Van Gogh Museum, Amsterdam

notably, in *Bathers at Asnières* of 1884 and the more radical *A Sunday on La Grande Jatte* of 1884–86—seeking to capture the primary components of color, light, and form through his meticulously applied touches of paint.

When Signac met Seurat in June 1884, the younger artist was at work on the *Bathers*. Signac was immediately struck by the novelty and power of Seurat's technique, and rather than developing his own form of Impressionism—which had preoccupied him for almost four years—he enthusiastically appropriated Seurat's Divisionist style in his work.[3] Signac regarded the direct touch of the artist's brush as symbolic of his socialist belief in the importance of the individual, and the collective harmony of the brushstrokes as analogous to the equality that should characterize an ideal society.

Although the Lehman panel is signed and dated "Signac 89," Françoise Cachin notes in her catalogue raisonné of the artist's paintings that the work is dated 1888 in the artist's *Cahier d'opus*, *Cahier manuscrit*, and *Pré-catalogue*. This suggests that Signac dated (and probably signed) the painting sometime after its completion, choosing an incorrect year. Interestingly, Signac made a present of the painting to his close friend Jules Christophe—an indication, perhaps, of how much he valued it as a work of art. PT

NOTES

1. Jules Christophe was an art critic, writer, and friend of Signac.
2. Signac and Van Gogh (fig. 4) both participated in an exhibition at the Théâtre-Libre in Paris: from November 1887 to January 1888, Signac showed his painting of the boulevard de Clichy in the snow.
3. In 1886, Signac and Seurat maintained adjoining studios on the boulevard de Clichy (Signac's was at 130 and Seurat's at number 128 *bis*). Signac's painting of the boulevard de Clichy in the snow (fig. 3; see Cachin 2000, no. 114) is still somewhat close to Impressionism in technique. By 1886, when he began *The Dining Room* (Kröller-Müller Museum, Otterlo; see Cachin 2000, no. 136), he had fully adopted the Neo-Impressionist style.

Louis Valtat

(Dieppe 1869–Paris 1952)

Louis Valtat came from a wealthy family of shipbuilders in Normandy. At the age of eleven, he moved with his family to Versailles, and there he attended the Lycée Hoche. Encouraged by his father, an amateur painter, and by his painting teacher, Charles Gosselin (1834–1892), Valtat enrolled in the École des Beaux-Arts in Paris at seventeen, studying with Gustave Boulanger (1824–1888), Jules-Joseph Lefebvre (1836–1912), and Benjamin Constant (1845–1902); in 1890, he won the Jauvin d'Attainville prize. Valtat later attended the Académie Julian, where his teacher was Jules Dupré, and where he met Bonnard, Vuillard, and Maurice Denis, as well as Albert André, who became a lifelong friend. Valtat first participated in the Salon des Indépendants in 1893, and in 1894 exhibited at the Salon des Cent. At the request of the theatrical producer Lugné-Poe, he collaborated with Toulouse-Lautrec and Albert André on a set design for the Théâtre de l'Oeuvre. While Valtat was in Banyuls for health reasons, Georges-Daniel de Montfreid introduced him to the sculptor Maillol.

A "proto-Fauve," Valtat began using pure color in his paintings as early as 1896. The critic Félix Fénéon remarked on his adventurous use of color in an article in La Revue blanche. *Valtat became a close friend of Signac and of Renoir, visiting the former in Saint-Tropez and the latter in Cagnes-sur-Mer. It was through Renoir that Valtat met the dealer Ambroise Vollard, with whom he entered into a contract in 1900 that continued until 1912. A marine painting that Valtat exhibited at the famous Salon d'Automne of 1905 appeared in the periodical* L'Illustration *alongside paintings by Matisse, Derain, and Jean Puy. The Russian collector Ivan Morosov acquired ten works by Valtat before 1911.*

In 1924, Valtat purchased a property in Choisel, a small village in the Chevreuse valley, where he was host to the artists Georges d'Espagnat and Maximilien Luce, among others. In 1927, Valtat was named a chevalier of the Legion of Honor. Although he developed glaucoma in the 1940s, he continued to paint until 1948. In 1951, the year before his death, Valtat's work was included in the Fauvism exhibition at the Musée National d'Art Moderne in Paris. A centennial retrospective of his paintings was held in 1969 at the Petit Palais in Geneva. Louis Valtat's son Jean published a catalogue raisonné of his father's work in 1977. NL

Louis Valtat

37. *Woman with a Cat*, 1903

1975.1.215
Oil on canvas, 37 × 28¾ in. (94 × 73 cm)
Signed and dated in pale, greenish brown, or black (bottom left): *L. Valtat (1903)*

PROVENANCE: Ambroise Vollard, Paris; Galerie Durand-Ruel, Paris; Lock Galleries, New York; acquired from the Lock Galleries, New York, by Robert Lehman, New York, January 1966.

EXHIBITED: Paris 1963, no. 47.

This woman, who sits by the fire in a nightdress that has slipped off her shoulder, is the painter's wife, Suzanne. Louis Valtat married Suzanne Noël in March 1900—the same year that he was offered a contract by the dealer Ambroise Vollard, who would become the first owner of the present picture in 1903. Valtat's young bride served as the model for numerous paintings, drawings, and wood engravings in the early years of their marriage.

The representation of a young woman in a domestic setting holding a cat was a popular subject in Valtat's oeuvre and in that of his contemporaries, such as Charles Camoin (see fig. 1). In Camoin's painting, as in Valtat's woodcut *Seated Woman with Two Cats* (fig. 2), the focus is on the relationship between a young woman and her pet. In the Lehman canvas, the sleepy tabby is almost incidental. The painting itself becomes something of a visual "valentine" as Valtat manipulates pigment, shape,

Figure 1. Charles Camoin. *Girl with a Cat*, 1904. Oil on canvas. Private collection

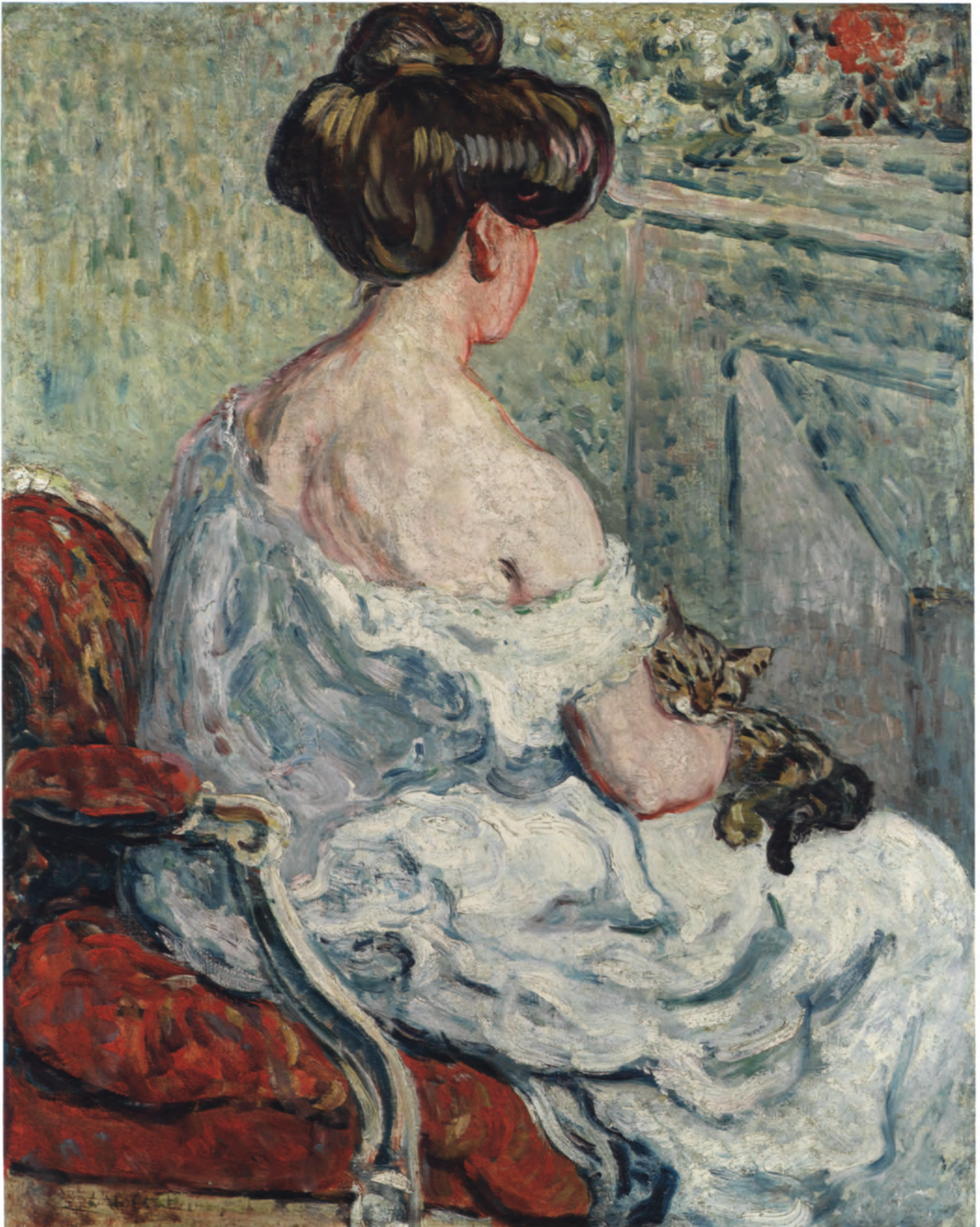
Figure 2. Louis Valtat. *Seated Woman with Two Cats*, about 1905. Woodcut: dark blue ink on light blue-green paper, the dots applied by hand. Museum of Fine Arts, Boston. Gift of Robert and Ruth Remis, 2000 (2000.687)

and line to express his delight in the turn of his wife's bare shoulder, the beauty of the nape of her neck, and the fullness of her upswept, gleaming hair. The red of the skillfully painted upholstery is echoed in the small flower on the mantle and by the glow of the fire—which is only suggested by the reflection on Mme Valtat's cheek. The artist's use of this fiery color seems symbolic of the warmth of his feelings for Suzanne.

Valtat's Neo-Impressionist technique in the rendering of the wall and the hearth creates a remarkably luminous effect. Various whites, pale yellows, greens, blues, and pinks are applied with short brushstrokes in a manner that reveals the influence of Signac, whom Valtat visited in Saint-Tropez in February 1903.

In its dramatic scale, the Lehman canvas is related to other paintings by Valtat of the same date, including an oil entitled *Mme Valtat Knitting* (fig. 3), in which the artist again depicts his wife from the back, her head bent slightly over her handiwork. The year 1903 was an important one in Valtat's early career, as he participated in the first exhibition of the Salon d'Automne. It was at the Salon that a major retrospective of Valtat's work would be held almost half a century later, in 1952, not long after the artist's death. NL

Figure 3. Louis Valtat. *Mme Valtat Knitting*, 1903. Oil on canvas. Whereabouts unknown



Louis Valtat

38. *Woman on the Seashore* (*Jeune Femme sur les rochers à Anthéor*), 1902

1975.1.216
Oil on canvas, 31⅞ × 39½ in. (81 × 100.3 cm)
Signed in dark red-brown (bottom right): *L. Valtat*

PROVENANCE: Roland, Browse & Delbanco, London, July 1959 (half share with Goetz); acquired from Roland, Browse & Delbanco, London, by the Lock Galleries, New York, June 1960; acquired from the Lock Galleries, New York, by Robert Lehman, New York, January 1961.

EXHIBITED: Oklahoma City 1983.

LITERATURE: Szabo 1975, p. 101, colorpl. 112; Valtat 1977, vol. 1, no. 341 (as *Jeune Femme sur les rochers à Anthéor*), p. 38, ill.

The year before he married, Louis Valtat built a house for himself and his bride-to-be, Suzanne Noël, on property that his father owned at Anthéor, on the Côte d'Azur near Nice. The Valtats visited Anthéor regularly between 1899 and 1913. From the plateau d'Anthéor, which may be the setting of the Lehman painting, one can see the Mediterranean to the right and the summits of the neighboring mountains to the left. The woman in the right foreground, sitting on a rocky cliff, with her elaborate hat tied under her chin to prevent it from blowing away, may well be Suzanne Valtat. She turns from the dramatic view of the white sea to look back at the artist/viewer, as if to ask him to sit beside her. The whole scene is infused with the roseate glow of evening and with the natural red of the Massif de l'Estérel. The picture has to do with the leisure practice of taking the air on a summer's day and seeking out a splendid vista. "Civilization versus Nature" may be its essential theme, but the composition is above all—more than a statement or a transcription of reality—an exploration of the expressive potential of color. The large size of Valtat's canvas suggests that it was intended as an exhibition picture, although we do not know its early exhibition history.

Figure 1. Vincent van Gogh. *The Rock of Montmajour with Trees*, 1888. Reed pen, pen, and brush, with gray and black ink, on laid paper. Van Gogh Museum, Amsterdam (F 1447)

The complicated, curvilinear patterns, which reflect the undulating forms of the Art Nouveau style, make some of the imagery difficult to read. However, we can easily discern the figure of Suzanne Valtat wearing a fussy, rose-colored dress with a wide collar of white eyelet lace scalloped at the edge, and a flowered straw hat tied under the chin with a length of gauzy fabric. The stunted, twisted trees that cling defiantly to the windswept cliff are clearly indicated, but the small, spotted dog at Mme Valtat's side blends into her costume. There is a suggestion of other figures in the scene—as, for example, a woman at the far right whose bonnet is similar to Mme Valtat's, accompanied by two people standing or sitting nearby. The technique of concealing or only partially revealing forms is perhaps a vestige of the artist's brief exposure to Symbolism when he was a student of Gustave Moreau's, and the small trees in profile against the sky echo the landscapes of Van Gogh (see fig. 1).

In its strong palette and vibrant hues, Valtat's *Woman on the Seashore* anticipates the intense color of the Fauves well in advance of the famous Salon d'Automne of 1905, when the term was coined. Jean-Paul Crespelle noted that by 1896 Valtat "discovered his own brand of Fauvism [long] before Matisse investigated the possibilities of pure color."[1]

NL

NOTE

1. Crespelle 1962, p. 225.

Gustave Loiseau

(Paris 1865–Paris 1935)

Gustave Loiseau came from a family of tradesmen originally from Pontoise. After attending primary school in Paris, he was apprenticed to a butcher and, later, at age fifteen, to a house painter. He began to experiment with drawing and painting in watercolor while still an adolescent. Following his recovery from a severe bout of typhoid, Loiseau made up his mind to become an artist, and upon his grandmother's death in 1887, he received a small inheritance that enabled him to do so. In 1888, he studied sculpting and design at the École des Arts Décoratifs, and in 1889, he spent six months in the studio of the landscape painter Fernand Quignon (1854–1941), whose apartment he had helped to paint some years earlier. At the suggestion of Quignon, in May 1890 Loiseau moved to Pont-Aven, where he met Maxime Maufra (1861–1918) and Henry Moret (1856–1913). That fall, Loiseau returned to Paris, but he continued to visit Pont-Aven each summer. In 1894, he made the acquaintance of Paul Gauguin, who presented him with a still life of irises, oranges, and lemons. Loiseau continued to paint in his own, restrained Impressionist manner, however, and never adopted Gauguin's Synthetist style.

In 1893, Loiseau submitted his work to the Salon des Indépendants and, in 1895, to the Salon de la Société Nationale des Beaux-Arts. He entered into a contract with Durand-Ruel in 1897, and the gallery included his work, together with that of Maufra and of Moret, in a group exhibition in 1900 at their New York branch. Loiseau participated in the sixth, seventh, and eighth "Exposition des Peintres Néo-Impressionistes et Symbolistes" at Le Barc de Boutteville, the Paris gallery where he first showed his paintings in 1901. Also in 1901, Durand-Ruel mounted a one-man exhibition of Loiseau's work in Paris. From 1903 to 1930, Loiseau exhibited at the Salon d'Automne. Between 1922 and 1928, he painted numerous still lifes, views of Paris, and landscapes of Moret-sur-Loing.

In more recent times, fifty years after the artist's death, a showing of his work was held at Didier Imbert Fine Art, Paris. In 2001, the Musée Municipal in Pont-Aven exhibited some forty landscapes painted by Loiseau during his many sojourns in Brittany. NL

Gustave Loiseau

39. ***House in Winter***, 1911

1975.1.189
Oil on canvas, 21¼ × 25⅝ in. (54 × 65.1 cm)
Signed and dated (bottom left): *G.Loiseau 1911*

PROVENANCE: Acquired from the Lock Galleries, New York, by Robert Lehman, Port Washington, New York, January 1966.

LITERATURE: Thiébault-Sisson 1930, pl. 53 (as *La Maison d'école sous la neige*); Baetjer 1980, vol. 1, p. 108, vol. 3, ill. p. 652 (as *Schoolhouse in the Snow*).

Although Gustave Loiseau was Parisian-born, his family came from Pontoise, the provincial town north of Paris made famous in paintings by Camille Pissarro dating from 1867 to 1883. Loiseau's parents did resettle in Pontoise in 1884, but by then, Pissarro, who was twenty-five years older than Loiseau, had moved away. Gustave made up his mind to become a painter only in 1887—a year after the final Impressionist exhibition had taken place. He seemed to follow a pattern of always arriving too late—even in 1890, when he traveled to Pont-Aven, only to discover that Gauguin had relocated to the more remote fishing village of Le Pouldu and was preparing to depart for Tahiti in the coming year. Loiseau's biographers discuss his work in connection with that of Gauguin's conservative followers in Pont-Aven—Maxime Maufra and Henry Moret (like Loiseau, a Late Impressionist)—and speculate about what Loiseau might have learned from Gauguin, upon the latter's return to Pont-Aven in 1894 after his first Tahitian voyage. Yet, as Loiseau's later landscape paintings make clear, his master was never Gauguin, but rather, the works of the Impressionists Pissarro, Monet, and Sisley became his models. By the

1890s, the market for attractive Impressionist landscapes was strong, and Loiseau's paintings, promoted by the Galerie Durand-Ruel in Paris—then the most important dealer in Impressionist works—became sought after by the numerous middle-class collectors.

The present landscape is closest in spirit to the work of Pissarro, which Loiseau knew well from such exhibitions as the large memorial retrospective held at the Galerie Durand-Ruel in the spring of 1904, following the master's death the previous fall. Included were many

Figure 1. Camille Pissarro. *Snow at L'Hermitage, Pontoise*, 1874. Oil on canvas. Private collection, Lake Forest, Illinois

of Pissarro's paintings of the hamlet of L'Hermitage, east of Pontoise, where he had lived from the late 1860s through the better part of the 1870s. A winter landscape from 1874 (fig. 1), which was in the memorial exhibition, although compositionally different, displays obvious similarities in its palette and facture to Loiseau's winter scene.[1] Since its acquisition by Robert Lehman in 1966, the present painting has always been known as *Schoolhouse in the Snow*, but while this is an abbreviated translation of its French title (the latter included the place, *Auvers-sur-l'Oise*), it does not seem accurate, as there were several similar houses situated in the hills in both Auvers and Pontoise. In fact, the building in Loiseau's painting resembles the house at 46, rue de L'Hermitage, the back of which Pissarro depicted in *Maison bourgeoise à L'Hermitage, Pontoise* of 1873 (fig. 2). Even more likely, however, is that it is number 18, rue de L'Hermitage, represented by Pissarro from the street side (with the same roof and dormer window) in 1876 (fig. 3) and again in 1879 (fig. 4). Alain Motte has identified the latter house as belonging to the Pissarro family in the mid-1870s.[2] If the structure in the present picture is, indeed, number 18, then the Lehman painting may well be considered a direct homage to Pissarro. The likelihood is strong, given that there is a low hill near the house from which Loiseau could have painted this work, having learned from the villagers that Pissarro lived there. If this is so, perhaps a more fitting title for the work would be *House in Winter, L'Hermitage, Pontoise*. However, it is difficult to make a positive identification, particularly because the view of clustered houses in a valley below the building in Loiseau's painting is closer to the physical setting of Auvers, and furthermore, the building bears a strong resemblance to the famous home of Dr. Gachet, where Cézanne stayed in 1873, and where Van Gogh resided in 1890–91. RB

NOTES

1. Pissarro's *Snow at L'Hermitage, Pontoise*, was number 30 in the "Exposition de l'Oeuvre de Camille Pissarro," held at the Galerie Durand-Ruel, Paris, April 7–30, 1904.
2. Motte, an authority on the Pontoise/Auvers area, was a consultant to Joachim Pissarro and Claire Durand-Ruel Snollaerts during the preparation of the 2005 catalogue raisonné of Pissarro's work; see J. Pissarro and Snollaerts 2005, vol. 2, p. 322.

Figure 2. Camille Pissarro. *Maison bourgeoise à L'Hermitage, Pontoise*, 1873. Oil on canvas. Kunstmuseum Saint Gallen, Switzerland (G34)

Figure 3. Camille Pissarro. *The Red House at L'Hermitage, Pointoise*, 1876. Oil on canvas. Whereabouts unknown

Figure 4. Camille Pissarro. *18, rue de L'Hermitage*, 1879. Oil on canvas. Private collection

Gustave Loiseau

40. *La Place de la Bastille*, 1922

1975.1.190
Oil on canvas, 24 × 28¾ in. (61 × 73 cm)
Signed and dated (bottom left): *G.Loiseau.* 1922

PROVENANCE: Acquired from J. Le Chapelin, Paris, by Robert Lehman, New York, October 1964.

EXHIBITED: Paris 1963, no. 33; New York 1974, no. 8; Oklahoma City 1983.

LITERATURE: Thiébault-Sisson 1930, pl. 59; Baetjer 1980, vol. 1, p. 108, vol. 3, ill. p. 652.

This motion-filled cityscape evokes the late Parisian paintings of Camille Pissarro, without duplicating one of the older master's subjects. Indeed, the place de la Bastille does not appear in any picture by a leading Impressionist artist, in spite of their often fervent republicanism and the obvious antimonarchical sentiments associated with the famous square. Loiseau adapted the style of urban representation perfected by Jongkind, Monet, and Pissarro, among other painters. This work—and Loiseau's many similar views of Paris—clearly were painted for wealthy foreigners who wanted to bring home a remembrance of their visit to the "City of Light."

RB

Gustave Loiseau

41. *Le Grand Quai, Fécamp*, 1925

1975.1.188
Oil on canvas, 21½ × 28¾ in. (54.6 × 73 cm)
Signed (bottom right): *G. Loiseau*

PROVENANCE: Acquired from the Galerie Boissière (Geneviève Arcas), Paris, by Robert Lehman, New York, 1964.

LITERATURE: Baetjer 1980, vol. 1, p. 108, vol. 3, ill. p. 652.

The present work, the latest in date of the three pictures by Gustave Loiseau in the Lehman Collection, was completed a decade before the artist's death. It is set in the Norman town of Fécamp, which had been visited by most of the Impressionists at some point in their careers and occasionally served as the subject of their paintings. Here, Loiseau depicts the large, Second Empire quay built for promenading tourists in the resort town, and avoids the spectacular cliffs and windswept sea that had captivated Monet in 1881.[1] Indeed, Loiseau's humanized townscape owes a greater debt to the views of Dieppe and Le Havre painted by Pissarro in the last years of his life.

RB

NOTE

1. See San Francisco–Raleigh–Cleveland 2006–7, pp. 80–85.

Édouard Vuillard

(Cuiseaux [Saône-et-Loire] 1868–La Baule 1940)

Édouard Vuillard's family moved to Paris after the retirement of his father, a tax inspector and former military man so that his mother could establish herself as a corsetiere and dressmaker. Vuillard attended the Lycée Condorcet, where he formed lifelong friendships with several classmates, including Ker-Xavier Roussel (later to be his brother-in-law), Maurice Denis, and Aurélien Lugné-Poe. Following the death of his father, and his older brother's decision to embark on a military career, Vuillard was free to pursue his aspirations to become a painter. Despite four unsuccessful attempts to pass the entrance exam for the École des Beaux-Arts, he was finally accepted in 1887, firmly establishing himself as an artist. His avant-garde leanings materialized by 1889, when he began to associate with the group of young painters who called themselves the Nabi (Hebrew for "prophet"). These young men preferred to work from memory, rather than to create the kind of "immediate" art associated with Impressionism. Vuillard's relationship with Pierre Bonnard dates from this time, and the two artists continued to be friendly rivals throughout the ensuing years.

Vuillard became the preeminent painter of Parisian bourgeois—and occasionally aristocratic—society between 1890 and 1940, recording his impressions of the city and its inhabitants, as well as their summer homes and leisure pursuits, in countless drawings, paintings, and prints. His subjects ranged from dentists' offices to subway interiors, and he endowed the popular art of portraiture with a psychological intensity not often encountered in French art after Degas's time. Perhaps his most prized works are the early small canvases of intimate domestic scenes and the vast decorative projects of the 1890s. Although Vuillard never married, he preferred the company of women. He lived with his mother, and cultivated a succession of female muses, the most important of whom, Misia Natanson and Lucy Hessel, were married; the latter would become his lover.

The catalogue raisonné of Vuillard's painted oeuvre was initiated by his nephew-in-law Jacques Salomon and Salomon's son Antoine; the project was completed by Guy Cogeval only in 2003. RB

Édouard Vuillard

42. *The Green Interior* (*Figure Seated by a Curtained Window*), 1891

1975.1.222
Oil on cardboard, mounted on cradled wood, 12¼ × 8¼ in. (31.1 × 21 cm)
Initialed in red and dated (lower left): *ev 91*

PROVENANCE: Private collection, Paris; possibly the painting acquired from the Galerie O. Pétridès, Paris, by Robert Lehman, New York, June 1948.

EXHIBITED: Bern 1946, no. 54; Brussels 1946, no. 17; Cincinnati 1959, no. 170 (as *Figure Seated by Curtained Window*); New York 1974, no. 15; Copenhagen 1986, no. 56; Zürich–Paris 1993–94, no. 147; New York 1996b.

LITERATURE: Chastel 1948, p. 5, colorpl. 3; Chastel 1954 (as *Woman Reading*), color ill. p. 41; Szabo 1975, p. 95, colorpl. 103; Oakley 1981, colorpl. 6; Georges 1982, p. 77; Daniel 1984, p. 207, fig. 69; Ciaffa 1985, pp. 78–81, fig. 1; Salomon and Cogeval 2003, vol. 1, no. IV-10 (as *The Green Interior*), p. 231, color ill.

Vuillard became a full-fledged artist in 1891. That April, he rented a tiny studio in Paris with Pierre Bonnard and Maurice Denis at 28, rue Pigalle. The three young painters, already fast friends, worked as affable competitors, encouraging one another to experiment while maintaining their individuality. Also sharing their studio were two men from the world of the theater: the critic Georges Roussel and the dramatist, actor, and producer Aurélien Lugné-Poe, who would recall the premises as having been "as large as a pocket handkerchief," with a window that "took its light from the rue Pigalle."[1] Lugné-Poe,

who established the Théâtre de l'Oeuvre with Vuillard and Camille Mauclair about 1893, immortalized the little studio in the first volume of his memoirs, *Le Sot du tremplin*, published in Paris in 1930:

> Sérusier, Percheron, Gauguin, Coquelin cadet, Ibels, Ranson, Le Barc de Boutteville senior, Camille Mauclair and many others whose names escape me sat around with us in the studio . . . it was the birthplace, also, of the Nabis, those chaste prophets of painting who stood out like a new branch from the proud tree of Signac, Seurat, and Pissarro. . . . While my friends painted, I bored them to distraction as I went over my parts for the Conservatoire or gave lessons then and there, in front of them. As I had not as yet found a theater of my own, I had to fall back on our little studio for my managerial debuts.[2]

It is surely this studio—its single window recalled by Lugné-Poe—that is the subject of Vuillard's *The Green Interior*. The imaginative use of apple green on the wall, which contrasts with the brilliant yellow-printed fabric of the curtain, makes this compact painting one of Vuillard's strongest such scenes from a year in which he produced many great works (his portrait of Lugné-Poe, in the Memorial Art Gallery of the University of Rochester (fig. 3), was likely painted in that room, as perhaps was his image of a sleeping figure, *In Bed*, in the Musée d'Orsay, Paris). The settings of these pictures are enclosed within plain painted walls, their colors reflecting the light conditions in the room. They are decidedly unlike the artist's domestic interiors of the same year, painted in one or the other of the apartments in the rue de Miromesnil or the rue Saint-Honoré, with their profusely patterned wallpaper, where Vuillard lived with his grandmother, mother, and sister. In October 1891 Vuillard left his colleagues at 28, rue Pigalle, for a separate studio of his own several doors down along the same street.

Much effort has been spent to determine whether the ambiguous figure in the lower right of the Lehman panel is male or female and is sewing or reading. In a recent essay on the painting, Guy Cogeval conclusively identifies the figure as male by relating it to a watercolor study (fig. 1), as well as to a profile drawing of the Polish expatriate Cipa Godebski, the half brother of Misia Natanson, whom Vuillard, however, had not yet met in 1891.[3] The figure in the latter drawing seems to be wearing glasses, as the extremely nearsighted Pierre Bonnard habitually did. Furthermore, Vuillard's droll portrait of Bonnard of 1891 (fig. 2) exhibits one formal characteristic in common with the figure in the Lehman painting that absolutely confirms that the sitter is Bonnard: the dark triangular-like shape that comprises the painter's ear and sideburn.

Bonnard seems totally absorbed in examining something quite small—which, perhaps, is why the unseen lamp behind him is so bright. An almost blinding light

Figure 1. Édouard Vuillard. *Figure in a Room*, about 1891. Watercolor on paper. Whereabouts unknown

Figure 2. Édouard Vuillard. *Portrait of Pierre Bonnard*, 1891. Oil on cardboard. Private collection, United States

illuminates the walls, which assume a greenish hue from the color of the glass, or fabric, lampshade. The brilliance of the light is manifest in the many cast shadows—behind the curtain; under the portfolio; in back of the draped print, or drawing, on the wall; and in the mysterious halo around the curious oval mirror, or framed painting, at the upper right (this object resembles what also looks to be an oval mirror, placed over a door, in a painting by Vuillard from 1897–98 [Foundation E. G. Bührle Collection, Zürich (VI-39)], of the salon in the Natansons' apartment in the rue Saint-Florentin). The radiant light appears to infiltrate every corner of the tiny studio, but it fails to clarify its contents for the viewer. The only object that is fully illuminated is the window itself, its oval metal knob emerging from the depths of a large, dark shadow. Everything else in the picture is deliberately ambiguous—the figure, the "sculpture" (if, indeed, that is what it is) on its base at the lower left, the oval "mirror," the draped work of art, and the closed portfolio. One wonders what Bonnard is examining so carefully—and whether it is reflected in the tiny strip of light on the left side of his face and glinting on his eyeglasses.

Figure 3. Édouard Vuillard. *Aurélien-Marie Lugné-Poë*, 1891. Oil on paper, mounted on hardboard. Memorial Art Gallery, University of Rochester. Gift of Fletcher Steele (72.18)

For all its order and compositional clarity, Vuillard's painting was intended to mystify as much as to please. Scholars have suggested that the artist's introduction of ambiguities in the painting was influenced by the poetic and dramatic texts of the French Symbolist writers in his circle. Andrew Cardiff Ritchie recognized a connection between the pictorial aesthetics in Vuillard's work of the early 1890s and the poetry of Stéphane Mallarmé, whom the artist met about 1891.[4] Ritchie even quotes from an early poem by Mallarmé that refers to a window and curtains, but the text is too purposefully perplexing to have been the source for any of Vuillard's paintings.[5] The German scholar Ursula Perucchi-Petri attempts to establish a connection between Vuillard's intimate scenes and the plays of the 1890s by Maurice Maeterlinck;[6] in fact, Vuillard created sets for one of them, *L'Intruse*, in collaboration with Lugné-Poe and his Théâtre de l'Oeuvre, in the spring of 1891. Through his close association with Lugné-Poe and Georges Roussel, Vuillard was au courant on the subject of Parisian avant-garde theater, and his experience creating stage decor in turn influenced his smaller panel paintings.

Finally, with regard to the previously cited watercolor (fig. 1), despite proposals by numerous scholars that it was executed prior to the Lehman painting, there is no evidence to support this thesis; the drawing could just as easily postdate the present panel. Not only is each work complete in itself, but also the watercolor is not at all like Vuillard's preparatory studies from the early 1890s, which tend to be graphically tentative and executed for the most part in graphite. Additionally, the nearsighted Bonnard in the Lehman painting, with his characteristic hairline, seems to have metamorphosed in the watercolor into the myopic Lugné-Poe, whose equally distinctive hairline, dramatically receding from a central peak, creates a dynamic black shape in the upper center of Vuillard's portrait of Lugné-Poe (fig. 3).

RB

NOTES

1. Lugné-Poe, in *Le Sot du tremplin*, 1930; translation by John Russell, quoted in Russell 1971, pp. 80–85.
2. Ibid.
3. See Salomon and Cogeval 2003, vol. 1, p. 231.
4. See Ritchie 1954, pp. 14–19.
5. Ibid., p. 16.
6. See Perucchi-Petri, in Zürich–Paris 1993–94, p. 312.

Édouard Vuillard

43. *Mme Vuillard in a Set Designer's Studio*, 1893–94

1975.1.223
Oil on canvas, 17¾ × 14¾ in. (45.1 × 37.5 cm)
Stamped (bottom right): *E. Vuillard*

PROVENANCE: G. Bernheim, Paris; Alphonse Bellier, Paris; Jacques Seligmann & Co., New York; acquired from Jacques Seligmann & Co., New York, by Robert Lehman, New York, November 1948.

EXHIBITED: New York 1948c, no. 14 (as *Le Foyer*, about 1900); Cincinnati 1959, no. 171 (as *By the Hearth*); Oklahoma City 1983 (as *The "Foyer"*); Copenhagen 1986, no. 59.

LITERATURE: Mauner 1978, p. 257, fig. 135; Salomon and Cogeval 2003, vol. 1, no. IV-105 (as *The Green Posts, Tante Saurel*), p. 285, color ill.

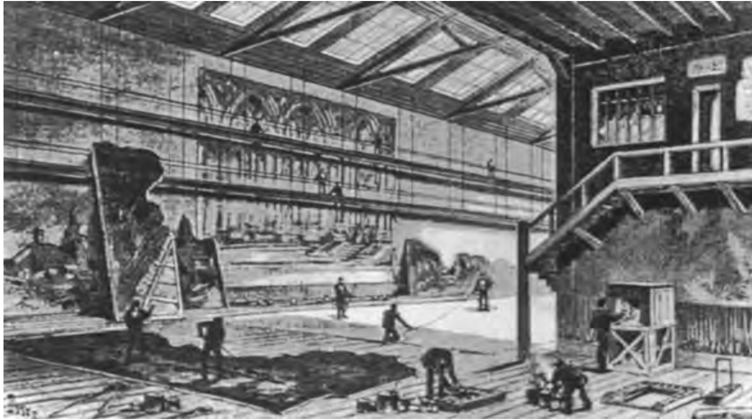


Figure 1. *A Theater-Set Designer's Studio*, illustration. Georges Moynet, *Trucs et décors*, 1888

Both the subject and setting of this small painting have proven exceedingly puzzling, and its date equally difficult to determine. The space is occupied by a figure who looks very much like Mme Vuillard, the artist's mother. Behind her is a circular staircase that leads to a small balcony with a turned or carved wood balustrade draped with a patterned blanket, tablecloth, or rug. To her proper right is a small bluish green door with glass or wire mesh at the top, and beneath the staircase and to her left is what appears to be a fireplace with glowing yellow embers. The woman is absorbed in an unidentifiable activity that is being performed on a greenish blue rectangular structure that resembles a simple balustrade; an identical form, in front of and parallel to it and painted the same color, hides the head of a small dog resting on the whitish floor. A wide band of almost undifferentiated brownish red, which extends along the right side of the composition and serves to situate the viewer behind it, might be a doorway, a curtain, or even a dark passageway. This complex architectural space is mysterious, but not at all threatening because of the presence of the human figure.

Scholars have disagreed in their attempts to interpret the subject of the picture: Meg Potter[1] identified the staircase with the one on the landing of the Vuillard apartment in the rue de Miromesnil that appears in a painting by the artist of 1891,[2] but that staircase was firmly attached to the walls of the landing. The recent catalogue raisonné of Vuillard's oeuvre proposes that the work was painted in the courtyard of an apartment building and that the figure is the artist's aunt ("Tante Saurel").[3] However, while Vuillard's scenes often take place in the courtyards of the two buildings in the rue Saint-Honoré where he lived with his mother and grandmother (after moving from the rue de Miromesnil in October 1891), the architecture in these paintings does not bear even the slightest resemblance to the idiosyncratic setting of the Lehman painting.

Vuillard began a painting by repeating certain images over and over again, eventually creating patterns based on these interiors or enclosed spaces—first with graphite on small sheets of paper and subsequently in paint on small panels or canvases. As very few of his works from the 1890s are unrelated architecturally, the uniqueness of the Lehman composition suggests that Vuillard did not subject the space described here to his usual manipulations.[4]

It is tempting to identify the interior as the studio of a set painter, like the one seen in the print (fig. 1)[5] illustrating Cogeval's essay on Vuillard and the theater—in the catalogue raisonné—which also shows a staircase leading to a balcony. From there, the artists could look down on the huge flats they were painting, which were spread out on the floor. In the lower-right corner of the print is a small support that closely resembles the two blue rectangular structures in the Lehman painting. Vuillard's first involvement with the theater was his collaboration with Lugné-Poe on the sets and lighting for Maeterlinck's *L'Intruse* at the Théâtre d'Art in May 1891. This experience would lead him to cast his mother, sister, grandmother, and countless friends in roles related to those in the plays by Maeterlinck, Ibsen, and Strindberg, thus turning his paintings of what seem to be intimate domestic interiors into powerful miniature dramas. About 1893, Vuillard, Lugné-Poe, and Camille Mauclair formed a new avant-garde theater, the Théâtre de l'Oeuvre, which became extremely popular. Cogeval relates that Vuillard's theatrical projects reached their apex in 1894–95, when he created ten playbill covers in addition to as many series of set designs and costumes.

One can only speculate on why Vuillard depicted this workshop only once. It may be that his constant work at this time painting actual stage designs under tight deadlines allowed him little opportunity to focus on his surroundings. In fact, he even had to enlist his mother to help with costumes and fabrics, and it is very likely that she was sewing or repairing something for him when he decided to capture her humble activity in the present picture.

Vuillard never signed the canvas, and the estate stamp at the lower right indicates that he kept the painting throughout his long life. Perhaps because the picture has had so few owners, it has not required relining, and its carefully executed paint surface remains in pristine condition. A proposed date of 1893–94 for the work—suggested by Antoine Salomon in documents in the Lehman Collection departmental files—is perfectly acceptable on both stylistic and biographical grounds.

RB

NOTES

1. Meg Potter's notes on the painting are in the Lehman Collection departmental files.
2. See Cogeval, in Washington, D.C.–Montreal–Paris–London 2003–4, pp. 416–17.
3. Salomon and Cogeval 2003, vol. 1, no. IV-105, p. 285.
4. However, Salomon and Cogeval (ibid., vol. 1, no. IV-104, p. 284) do relate the Lehman picture to a somewhat smaller oil painting then on the art market in Paris, which they identify as *The Green Gate, Tante Saurel.*
5. Ibid., vol. 1, p. 156.

Édouard Vuillard

44. *Misia at the Piano*, 1895 or early 1896

1975.1.224
Oil on cardboard, 10¼ × 9¹³⁄₁₆ in. (26 × 25 cm)
Signed (lower left): *E Vuillard*

PROVENANCE: Hermann-Paul;[1] sale, Galerie Charpentier, Paris, June 10, 1953, no. 131; André Weil, Paris; acquired from André Weil, Paris, by Robert Lehman, New York, 1953.

EXHIBITED: Paris 1936c, no. 57; Cincinnati 1959, no. 172 (as *Girl at the Piano*); New York 1974, no. 17; Oklahoma City 1983; Copenhagen 1986, no. 57; New York 2000.

LITERATURE: Szabo 1975, p. 95, colorpl. 102; Ciaffa 1985, pp. 322–23, 325, fig. 177; Houston–Washington, D.C.–Brooklyn 1989–90, pp. 124–25; Salomon and Cogeval 2003, vol. 1, no. VI-31, p. 474, color ill.

Édouard Vuillard's foremost muses were his mother and sister, but he also had passionate relationships with several other women; two of them, Misia Natanson and Lucy Hessel, were as indispensable to his art as they were to his life. Misia, his first real love, was safely married to the publisher Thadée Natanson, founder of *La Revue blanche*—the most important artistic and literary journal in Paris in the 1890s. Vuillard met Thadée Natanson in 1891 through the critic Pierre Veber, yet it was not until 1895 that the artist was "taken up" by the Natansons,[2] whom he saw almost daily for more than half a decade. That year, the couple moved from a traditional Parisian apartment in the rue Laffitte to what they called the "Annex," in the rue Saint-Florentin. Not an apartment in the usual sense, it has been described by Gloria Groom as a very large single space that opened out into several alcoves.[3] Thadée was the son of a Jewish businessman of Polish descent and Misia was a Polish Catholic pianist; both spoke fluent but subtly accented French. They were completely free of the confining bourgeois conventions governing marriage, education, and friendship that defined French society. Thadée is reputed to have been jolly yet reserved, completely the opposite of his artistic wife, whose extravagant gestures, movements, and facial expressions were highly theatrical. Whether in the city or at their country house, they were never alone, and Vuillard, a lifelong bachelor, soon became a fixture in their lives.

Much has been written about Misia and Vuillard. The dual pianists Arthur Gold and Robert Fizdale[4] published a colorful biography of Misia, and detailed studies by Salomon and Cogeval, Easton, and Groom examine the relationship of the painter and his pianist-muse. The artist made hundreds of pencil sketches at the Natansons' apartment and at their country place, developing over one hundred of them into paintings, pastels, and more elaborate finished drawings; after 1897, he documented their five-year friendship in photographs as well.

Figure 1. Édouard Vuillard. *Cipa Listening to Misia Playing the Piano*, 1897–98. Oil on cardboard. Staatliche Kunsthalle, Karlsruhe (Inv. 2520)

In the Lehman painting, Vuillard represents Misia intently playing the large grand piano that dominated the room in the Annex. A serious amateur pianist, her talents were extolled by many of the most famous musicians of her day, and such eminent French composers as Debussy, Ravel, Fauré,[5] and Chabrier frequented her salons and concerts along with the painters and writers she inspired. Her playing is said to have been both accomplished and impassioned, provoking the same emotional intensity in her listeners as she affected herself.

The present picture is one of six with the same subject in Vuillard's oeuvre:[6] of these, one is an examination of listening as much as of making music (Salomon and Cogeval 2003, no. IV-38); two deal more persuasively with the room itself (nos. IV-45, IV-46); another focuses in some detail on the score that Misia is playing (no. IV-49); and the final study is not of the piano but is, instead, a somewhat erotic rendering of Misia's neck and head as she looks down at her fingers on the keyboard (no. IV-61). Although the Lehman painting has been dated in the literature (and in the Lehman Collection departmental files) anywhere between 1895 and 1899, Cogeval places it at the beginning of the sequence, based on research by Groom, among others. The glorious Liberty- or William Morris–style wallpaper predominates, its surface interrupted only by a modest, medium-size gilt-framed picture on the wall that is partially obscured by the art-glass globe of the oil lamp on the piano. Because it appears to be matted, we can surmise that this is a work on paper, but it clearly is in color, and represents two seated figures whose profiles are easily discernible. They serve as Misia's symbolic audience, for no one but the artist, whose presence is implied, was allowed to witness this concentrated study of Misia's pianism. The next picture in the series, *Cipa Listening to Misia Playing the Piano* (fig. 1), shows a corner of the

Figure 2. Édouard Vuillard. *Interior with Three Lamps, rue Saint-Florentin*, 1899. Glue-based distemper on paper, mounted on canvas. Musée d'Orsay, Paris (R.F. 2000.26)

room from another vantage point, but here the print has been replaced by *The Album*, one of five decorative paintings—each different in format but similar in their red tones—painted by Vuillard for the Natansons in 1895 and installed late that year or the next in their apartment in the rue Saint-Florentin.[7] A later view of the room and the piano (but without Misia), *Interior with Three Lamps* (fig. 2), reveals that Vuillard's painting was replaced by a large, expensive-looking tapestry meant undoubtedly to muffle the sounds of Misia's piano. From these changes in the pictures on the walls Cogeval deduced an order for the six paintings, identifying the Lehman work as the first in the sequence, datable to 1895 or perhaps early 1896.

Vuillard spent countless hours in the room he depicted in the Lehman painting. By focusing on Misia's upright body and her right hand (she appears to be playing the piano with only one hand), he seems to have watched her as intently as he listened. Her head raised, she reads from the score in the rack, rather than playing from memory. A bright light shines on the piano, establishing that it is night. Perhaps she is using only one hand because she is practicing, repeating the right-hand part of a new piece of music, just as Vuillard himself was practicing with his pencil and paper, creating a series of croquis in his notebook before his final performance—the finished painting. RB

NOTES

1. The first owner of the Lehman painting was Hermann-Paul (René Georges Hermann-Paul, 1864–1940), a painter, illustrator, and printmaker who exhibited with the Nabis, Vuillard, Bonnard, and Maurice Denis.
2. In 1893, when she was twenty-one, Misia married Thadée Natanson; the couple had no children, and in 1900, Misia left him for Alfred Edwards, the publisher of *Le Matin*.
3. Groom 1993, p. 81.
4. Arthur Gold and Robert Fizdale, *Misia: The Life of Misia Sert* (New York, 1980).
5. As a schoolgirl, Misia studied piano with Gabriel Fauré.
6. For the other works in the series, see Salomon and Cogeval 2003, nos. VI-38, 45, 46, 49, and 61.
7. See Groom 1993, pp. 84–89.

Édouard Vuillard

45. *Mme Vuillard Sewing by the Window, rue Truffaut*, about 1899

1975.1.225
Oil on canvas, 19½ x 20¾ in. (49.5 x 52.7 cm)
Signed (lower left): *EVuillard*

PROVENANCE: Acquired from the artist by the Galerie Bernheim-Jeune, Paris, April 27, 1901; Georges Dusseuil, Le Havre and Paris, January 31, 1902; Galerie Bernheim-Jeune, Paris, May 6, 1902; Gaston Bernheim de Villers, Paris, July 7, 1908; Sam Salz, New York; acquired from Sam Salz, New York, by Robert Lehman, New York, April 1952.

EXHIBITED: Paris 1938a, no. 17; New York 1946–47, no. 10; Paris 1957, no. 83 (as *Intérieur*); Cincinnati 1959, no. 173 (as *Interior with Figure*); New Haven 1960, no. 66; New York 1964b, no. 11; New York 1974, no. 18; Copenhagen 1986, no. 58.

LITERATURE: Preston 1972, pp. 90–91, color ill.; Szabo 1975 (as *Interior with Figure Sewing*), p. 100, pl. 101; Oakley 1981, colorpl. 3; Ciaffa 1985, fig. 2; Preston 1985, pp. 68–69, color ill.; Houston–Washington, D.C.–Brooklyn 1989–90, pp. 74–75, fig. 50; Salomon and Cogeval 2003, vol. 2, no. VII-44, p. 565, color ill.

Between March 1899 and July 1908—the latter date just before his fortieth birthday—Vuillard and his mother lived at 28, rue Truffaut, in Paris. Those nine years marked the longest time that they had spent at one address, and the comparative luxury of this apartment—with its elaborate plaster ceiling cartouche, subtly gilded and painted dado, and moldings—would suggest that Vuillard's income was sufficient to pay a higher rent. The artist would soon meet the Bernheim brothers, whose gallery, Bernheim-Jeune, would support him for the rest of his life through the efforts of their cousin and associate, Jos Hessel, and Hessel's wife, Lucy.

Indeed, Lucy Hessel became Vuillard's most important and indefatigable muse in the last five decades of his career. From Vuillard's many paintings of the rue Truffaut apartment, it appears that there were at least three rooms: the main living/dining/sewing room, represented here, with a bedroom on either side—one for his mother and a white room that was the painter's, which he used as both a place to sleep and a studio until he could afford to rent a separate work space of his own. In addition, there undoubtedly was a small kitchen and a water closet. The studio, where Vuillard regularly brought models and other visitors, and the living/dining/sewing room, where Mme Vuillard conducted her business as a seamstress, appear most frequently in the artist's pictures. In fact, the rue Truffaut dining area is perhaps the Vuillards' best-documented room: the chairs were traditionally placed along the wall (as they are here) until mealtime, when they were arranged around the table, and the table itself also was moved—sometimes nearer to the wall, when the Vuillards were home alone, and at other times to the center of the room, so that Mme Vuillard could use it as a worktable, or it could better accommodate guests. The catalogue raisonné by Salomon and Cogeval includes at

least thirty-three paintings of this room, executed between 1899 and 1906.[1] In addition to those representing Vuillard's white atelier-cum-bedroom (many of which are figure studies or nudes in simple studio settings), this group of pictures is impressive as well and demonstrates that Vuillard painted with greater ease in the first decade of the twentieth century. The artist gloried in the complexity of space and invested it with psychic meaning. He tended to avoid the obsessive planarity of his earlier work in favor of positioning walls and windows at an angle to the picture plane. His paint handling in this period is correspondingly relaxed and varied. The almost neurotic patterning in the works of the early and mid-1890s is absent. Every segment of the composition is anchored in space, and forms no longer appear to leap from the surface or interlock in a single colored plane.

The Lehman painting seems as much a portrait of a tablecloth as it is a genre scene. Indeed, the almost garish circular cloth—its vivid red interacting with deep black, further animated by flaming yellow lines and bird's-egg blue leaves and flowers, in a pattern of decidedly Middle Eastern origin—is almost worthy of Matisse. One wonders how Vuillard came to own this fabric, as its visual strength would seem to belie the accustomed quiet

Figure 1. Édouard Vuillard. *Interior with Hanging Lamp*, 1899. Color lithograph from the series Paysages et Intérieurs, printed by Auguste Clot; published by Ambroise Vollard, Paris. The Metropolitan Museum of Art, New York. Harris Brisbane Dick Fund, 1925 (25.70.23)

Figure 2. Édouard Vuillard. *Grandmother Michaud Seen against the Light*, 1890. Oil on canvas. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of the Marion L. Ring Estate, 1987 (87.32)

aesthetic of the painter. Perhaps the tablecloth was a gift from the flamboyant Misia Natanson when the Vuillards moved to the rue Truffaut in the spring of 1899. In any case, from the artist's later paintings we can surmise that the cloth did not last long in the Vuillards' apartment, and that apparently Mme Vuillard replaced it with simpler, less visually discordant table coverings.

The present painting is dated by Salomon and Cogeval to about 1900, both on the basis of style and, perhaps more convincingly, on the record of its having been purchased from the painter by the Galerie Bernheim-Jeune in April 1901 for six hundred francs. However, the tablecloth does appear in an earlier work—in other colors—Vuillard's lithograph *Interior with Hanging Lamp* of 1899, from the Paysages et Intérieurs series (see fig. 1), which represents a previous apartment with simpler moldings and different wallpaper, and an imposing hanging lamp. Since so many personal details became the subjects of Vuillard's art, it is tempting to interpret his works biographically. For example, he juxtaposed the figure of his mother—lurking in a greenish corner in the

Figure 3. Édouard Vuillard. *Child Wearing a Red Scarf*, about 1891. Oil on cardboard. National Gallery of Art, Washington, D.C. Ailsa Mellon Bruce Collection (1970.17.90)

lithograph, and seated contentedly by the light from a window in the Lehman picture—with the tablecloth, set off by an empty chair at the lower right in the painting and by an empty red bed in the print. As noted earlier, the tablecloth could very well have been given to the Vuillards by Misia Natanson in 1899, for Vuillard depicted her often in his works of that year; in that case, Salomon and Cogeval's date of 1900 for the Lehman picture would have to be moved back one year. Once Vuillard had met Jos and Lucy Hessel, Misia's hold over him waned considerably, and by the time that Misia and Thadée Natanson divorced in 1902, Vuillard rarely saw her. Maybe the tablecloth was too vivid a reminder of the painter's first muse and thus had to be banished from the Vuillard household by 1901.

Aside from the bold fabric, the rest of the painting is a study in muted browns, oranges, and reds. Vuillard's mother epitomizes domesticity: she appears almost to have been lifted from the paintings of Chardin or of Vermeer—whose *Lacemaker*, in the Louvre, was among Vuillard's favorite pictures. She is quietly at work, taking advantage of the daylight, repairing the torn edge of a white tablecloth or a bedsheet, which is spread over her knees; her Singer sewing machine is by her side, concealed by its wood cover. On the wall are three pictures, their subjects indicated only suggestively: the one at the upper right, above the tall desk (also seen in other Vuillard paintings), is likely the artist's 1890 portrait of his grandmother (fig. 2); the one to the left of the window is identifiable from the small red spot emerging from the blackness as *Child Wearing a Red Scarf*, of about 1891 (fig. 3), but the wood-framed, horizontal painting hanging by itself on the papered wall at the left is difficult to read.[2] The tablecloth remains the focus of the Lehman picture, and the abandoned bits of material on its surface—on which Mme Vuillard has been working, but which she has cast aside—reinforce the fact that the dining room is her domain, not the painter's, and certainly not Misia Natanson's. RB

NOTES

1. Salomon and Cogeval 2003, nos. VII-39–41, 43–45, 47, 50, 51, 53, 140, 141, 144, 146, 148–155, 157–164, 401, and 444.
2. In his notes in the Lehman Collection department files for *Mme Vuillard Sewing by the Window, rue Truffaut*, Antoine Salomon suggests that the painting represented here might be Vuillard's *La Pelouse ronde* (*The Lawn*) of 1899 (Whereabouts unknown; see Salomon and Cogeval 2003, no. VI-105).

Édouard Vuillard

46. *The Small Drawing-Room: Mme Hessel at Her Sewing Table*, 1917

1975.1.226
Oil and gum tempera on paper, glued to canvas, 20 × 30 in. (50.8 × 76.2 cm)
Signed (lower right): *E Vuillard*

PROVENANCE: Purchased from the artist by Jos Hessel, Paris, April 25, 1917; Jeanne Lanvin, Paris; Countess Jean de Polignac, Paris; Sam Salz, New York; acquired from Sam Salz, New York, by Robert Lehman, New York, April 1952.

EXHIBITED: Paris 1932a, no. 43; Zürich 1932, no. 163; Paris 1938a, no. 165; Cincinnati 1959, no. 174 (as *Woman Sewing by Lamplight*).

LITERATURE: Bernard 1930, p. 25 (as *Le Petit Salon*), ill.; Schlumberger 1963, p. 62, color ill.; Salomon and Cogeval 2003, vol. 3, no. X-203, p. 1271, color ill.

This painting by Vuillard had been entitled *Sous la Lampe* (*Mme Hessel*) and assigned a date of 1911 by Sam Salz, the dealer from whom Robert Lehman purchased it in 1952. Subsequently, Meg Potter proposed a connection between the present work and a smaller painting in distemper, known as *Couture sous la lampe* (fig. 1), which had been dated 1912 in the catalogue to an exhibition at the London gallery Arthur Tooth & Sons in 1969. Unfortunately, Potter's supposition proved incorrect, and it was left to Salomon and Cogeval, in their catalogue raisonné of Vuillard's oeuvre, to provide a new title and a date for the painting.

The least studied of the five works by Vuillard in the Lehman Collection, its neglect has been due less to its undisputed quality as a work of art than to its relatively late date of execution. Vuillard's career has been regarded as enjoying an auspicious beginning in the 1890s and then, despite his productivity, undergoing a period of aesthetic decline as the twentieth century unfolded. Because he failed to embrace the avant-garde art movements of the early 1900s, Vuillard was considered to be a regressive painter, who worked within the French pic-

torial tradition, preferring muted to brilliant color and the old world of the aristocrats and haute bourgeoisie to the bracing classlessness of the new century. Troubled by what he believed was a distortion of Vuillard's legacy, Guy Cogeval set out to correct this assessment of Vuillard's work by including a large number of the master's twentieth-century paintings in the exhibition he organized in 2003–4, with venues in Washington, D.C., Montreal, London, and Paris. He also devoted two of the three volumes of the prodigious catalogue raisonné to that phase of the artist's oeuvre. Cogeval did not include the present painting in the retrospective exhibition, but he and his colleague Antoine Salomon cover it fully in the catalogue raisonné, where they date the picture to 1917 and identify its setting as a room in the extraordinarily grand apartment of Jos and Lucy Hessel in the rue de Naples in Paris.

Figure 1. Édouard Vuillard. *Couture sous la lampe*, 1908. Glue-based distemper on paper, mounted on canvas. Private collection, South Africa

Curiously, in the catalogue raisonné, the two authors separate the closely related distemper (fig. 1) and the Lehman painting by hundreds of pages, and they date the distemper (without convincing evidence) to 1908, which seems too early. They are surely correct, however, in ascribing the Lehman canvas to 1917, offering proof obtained from the records of Jos Hessel, the dealer who purchased the painting from Vuillard on April 25, 1917. (One could argue, of course, that the artist painted the work in late 1916 and did not sell it until the following April.) However, Hessel tended to buy new paintings from Vuillard in this period, to satisfy his faithful clients' demands for the artist's latest work. It was at this time (1916–17) that Vuillard created a group of related representations of Mme Hessel reading, sewing, and engaged in various activities in the same room. In 1917, Vuillard parted with two of the five large, vertical paintings of Mme Hessel reading: one (Salomon and Cogeval 2003, no. X-196) was purchased by Hessel again in July 1917 and another (fig. 2) was donated by the painter to a sale held at the Galerie Georges Petit in Paris for the benefit of the Fraternité des Artistes in April of the same year. Another similar picture, somewhat smaller than the Lehman canvas and painted on board, *Mme Hessel by the Fire*, was bought by Jos Hessel in January 1918 (Salomon and Cogeval 2003, no. X-204). Both this work and the present one sold for twenty-five hundred francs, reflecting the rise in price commanded by Vuillard's paintings since 1901, when the Galerie Bernheim-Jeune paid the artist six hundred francs for a major oil on canvas (now also in the Lehman Collection; see cat. no. 45).

Figure 2. Édouard Vuillard. *Mme Hessel Reading a Newspaper by a Fireplace—II*, 1917. Glue-based distemper on paper, mounted on canvas. Kunstmuseum, Bern (Inv. 1624)

This cluster of activity, including purchases and gifts, makes it clear that the paintings in question, and perhaps several unpublished pencil drawings, were executed in a period during which Vuillard called upon his muse Lucy—by then his mistress—almost daily. These works provide an intimate view of her private quarters, such as her dressing room, one of the smaller spaces in the vast, art-filled apartment, seen often in paintings by Vuillard. His visits seem to have occurred in the daytime as well as in the evenings, when Mme Hessel was relaxing, or readying herself for a dinner, concert, or the theater.

Generally, she is depicted wearing a loose silk, fur-trimmed housecoat, plum colored in the Lehman painting but rose or red in other works.

There are a number of representations, vertical in format, of Mme Hessel reading, in a virtually identical pose and in the same room as in the Lehman painting, but the present work is unique in its informality. Here, she is completely absorbed in her sewing, unaware not only of the painter but of the viewer as well. The lampshade is at an angle, so that the light falls on her work and illuminates her left arm and a portion of her body just above her breasts. The decorousness of her dress and her absorption in her task downplay the erotic content of the image; its intimacy resides in our access to the sitter, passively engaged in a private activity in her own room. Because of Vuillard's discretion, Lucy's husband, Jos, could purchase this and similarly intimist images of his wife, painted by her lover, and sell them to mutual friends, who may or may not have known the extent of the physical intimacy between Vuillard and his muse. In this Vuillard was like his mentor, Degas, who was able to portray events in the lives of his friends and contemporaries without violating their privacy. Yet, while Degas's images from the 1880s and 1890s focused on working girls and prostitutes, Vuillard's scenes are almost never associated with the lower classes but subtly chronicle the intimate pursuits of his aristocratic and haut bourgeois protagonists.

In the Lehman painting, while we can sense Vuillard looking down at Mme Hessel, the fact that she is oblivious to him may be due either to familiarity, force of habit, or the possibility that she is acting out the role of model rather than muse, unlike Misia her predecessor. Conversely, when Vuillard paints Jos Hessel, most often he is at work, not at home with his wife, and therefore, not a benevolent presence, as Thadée Natanson had been. Vuillard took particular care not to include himself, even in the guise of painter, in the depictions of Mme Hessel: his reflection is never seen in the mirror; his shadow never falls across the carpet; the chair in which he is seated never intrudes in the composition. There is an upholstered chair in the background of the Lehman painting, but it is empty; perhaps it will be occupied by Vuillard, once he has finished his work. RB

Pierre Bonnard

(Fontenay-aux-Roses [near Paris] 1867–Le Cannet 1947)

Pierre Bonnard first made his mark on the art world as a founder of the Nabi (Hebrew for "Prophet"), a small coterie of young, vanguard artists who joined forces in 1888. In addition to Bonnard, Édouard Vuillard, Paul Sérusier, and Maurice Denis were the most important members. The group adapted the Synthetist doctrine developed by Gauguin in the late 1880s—simplified shapes, exaggerated colors, and planar compositions—to the Parisian-based subject matter of the Impressionists, who favored bourgeois interiors, theatrical scenes, cityscapes, and suburban landscapes. The Nabi aesthetic was diametrically opposed both to the scientific manifestation of Impressionism—or Neo-Impressionism—of Seurat as well as to the non-Western, exotic imagery adopted by Gauguin.

Bonnard worked closely with his Nabi colleagues throughout the 1890s, creating works in a variety of media, including lithography, drawing, painting, set design, and domestic decoration. By 1900, when the group began to disintegrate, he found inspiration in the new approach to color epitomized by the paintings of Matisse and his Fauve followers. Bonnard earned praise as a colorist himself, once he allowed the affective and ornamental qualities of color to take precedence over all other elements in his work. The subject matter of his paintings was centered in Paris and its suburbs, but by the 1920s he produced landscapes set in the Midi and on the French Riviera. Palm trees, blooming shrubbery, and azure waters predominated in these paintings, which transported the warmth and charm of the South of France into the galleries and drawing rooms of Paris. His work became increasingly personal and emotional in content, detached from the strictures of art theory and concerned primarily with the aesthetic potential of color and paint.

RB

Pierre Bonnard

47. *House on the Seine near Vernon*, 1916

1975.1.157
Oil on canvas board (Masonite), 13¾ × 19 in. (34.9 × 48.3 cm)
Signed in orange (bottom right): *Bonnard*

PROVENANCE: Acquired from Sam Salz, New York, by Robert Lehman, New York, 1952.

EXHIBITED: Paris 1957, no. 60 (as *La Maison du Peintre à Vernonnet*, 1916–20); Cincinnati 1959, no. 167 (as *Artist's House at Vernon*).

LITERATURE: J. and H. Dauberville 1966–74, vol. 2, no. 849 (as *Maison vue par-delà la Seine*, 1916), p. 369.

In 1912, Pierre Bonnard bought a small house in Normandy, which he affectionately called "Ma Roulotte" ("My Camper," or "Caravan"), likening the retreat[1] to a Gypsy wagon, and acknowledging his pleasure in wandering like a vagabond throughout the French countryside and its environs.[2] Previously, he had summered at Villennes and Vernouillet in the Seine valley and at Cottevrard in Normandy. For the next twenty-five years or so he would alternate between Ma Roulotte, his northern refuge, and homes in the South of France, which attracted him, especially during winter months.[3]

Ma Roulotte, a half-timbered, two-story structure, typical of the region, was nestled in the Forêt de Vernon, ideally situated near the water's edge on the right (east) bank of the Seine just outside Vernonnet. It was directly across the river from the town of Vernon, about four kilometers downstream from Giverny—where Monet had lived since 1883—and forty kilometers northwest of Paris. According to Thadée Natanson, Monet would often arrive by automobile at Ma Roulotte, accompanied by his stepdaughter/daughter-in-law, Blanche Hoschedé-Monet, for a visit and a look at the younger artist's latest paintings.[4] Bonnard, in turn, together with his lifelong companion, Maria Boursin, known as Marthe,[5] would visit Monet and his large family at Giverny, where they would enjoy a fine meal and review the progress of Monet's water-lily paintings (which Monet would donate to the Musée de l'Orangerie in Paris in 1922).[6]

At the time of its purchase, the present painting was entitled *La Maison à Vernon* and dated to 1932. Scholars subsequently seem to have misinterpreted the title and the image as representing the artist's house. Not only do records in the Robert Lehman Collection refer to the painting as *The Artist's House at Vernon* but the work was exhibited in Paris in 1957 as *La Maison du Peintre à Vernonnet* (with the date of 1916–20) and in Cincinnati in 1959 as *Artist's House at Vernon.* Neither these titles nor the date of 1932 is accurate.

Although Ma Roulotte was, in fact, located in Vernonnet (as the 1957 Musée de l'Orangerie catalogue notes) and not in Vernon, of greater importance is the fact that the building in the Lehman painting is a relatively imposing stone, or stucco, structure—not Bonnard's own house. This becomes more apparent when we compare the stone house to two of Bonnard's many depictions of Ma Roulotte (see figs. 1, 2), which was a wood structure, more like a cabin—albeit with two stories[7] and a balcony on two sides.

Jean and Henry Dauberville titled the present painting *Maison vue par-delà la Seine* (*House Seen from Across the Seine*) and dated it to 1916 in their catalogue raisonné of Bonnard's painted oeuvre[8]—both, perfectly plausible conclusions. The implication is that the painting depicts a view across the Seine of a house that Bonnard may have glimpsed on a daily walk or, even more likely, from the small boat that he explored the river.

A comparable and contemporary painting by Bonnard, dating from 1919, represents a scene that the artist may have observed from his balcony, as he looked across the Seine toward Vernon. Bonnard divided both compositions into horizontal bands to indicate water, land, and sky, producing what Nicholas Watkins has called a "curtaining" effect by massing the trees at the right in the Lehman painting, and on both sides of the 1919 picture, to create the effect of a window or a stage set.[9]

The Lehman painting is modest in size, deftly executed, subtle, unpretentious, and charming. With his characteristic scrubbed touch, the artist employed mint

Figure 1. Pierre Bonnard. *Sunlight at Vernon*, 1920. Oil on canvas. National Museum Cardiff, Wales (NMW A 2164)

Figure 2. Pierre Bonnard. *House among Trees (Ma Roulotte à Vernonnet)*, 1918. Oil on canvas. The Fitzwilliam Museum, University of Cambridge, England. Bequest of Frank Hindley Smith, 1939 (2378)

greens and blues to convey the sensation of a leafy yet light-filled landscape. The white house is quite small in proportion to the landscape, but its red roof draws our attention to the center of the canvas. The blue of the sky is shot with areas of pink that faintly echo the red of the roof. A line of poplars shields the house from the wind on one side, creating a vertical rhythm left of the center, in the upper half of the canvas. The mass of trees and bushes, and their watery reflections at the right, are composed of transparent layers of green and gold. The almost electric quality of these shimmering, iridescent colors—jewel-like blues, purples, and greens—reveals Bonnard's Symbolist connections and his associations with Ker-Xavier Roussel and Odilon Redon, among other artists, who exploited such colors for their emotional impact. At the same time, Bonnard's fascination in the Lehman painting not only with reflections but also with the vegetal patterns that appear to float on the water's surface might ultimately derive from his great admiration for the similar effects in the work of his neighbor Monet, who, while preoccupied with the Nymphéas series, occasionally would paint such a view across a body of water toward a shoreline in the distance.[10]

The same year that Bonnard purchased Ma Roulotte, an appreciation of the artist by Lucie Cousturier appeared in the December issue of *L'Art décoratif*.[11] She noted that Bonnard's self-effacing demeanor matched the modesty of his country house—his base of activity in the Seine valley. She also described how Bonnard would gather inspiration out of doors but would work up his creations in the studio, providing the viewer with the pleasurable sensation of having experienced nature, not in a faithful imitation but through the poetic vision of the artist's sensibility. NL

NOTES

1. Bonnard's Paris studio was then located at 22, rue Tourlaque.
2. Bonnard's love for the French countryside developed in his childhood, when he vacationed at his paternal grandmother's home in Le Grand-Lemps, near Grenoble. His delight in travel led him as an adult to explore parts of Belgium, The Netherlands, Spain, England, Italy, and North Africa, usually in the company of his friend and fellow painter Édouard Vuillard.
3. Bonnard spent time in the South of France at Grasse and Saint-Tropez, and in Le Cannet, where in 1925, he bought the Villa Le Bosquet. He lived there for the duration of World War II and died there in 1947.
4. See Natanson 1951, p. 83.
5. Bonnard met Marthe de Méligny (Maria Boursin) in 1893, but they did not marry until 1925.
6. In 1916, the year that Bonnard painted the Lehman canvas, Claude Monet oversaw the completion of a new studio in Giverny. The studio was designed to accommodate the creation of the large-scale paintings that constitute his Nymphéas (Water-Lily) cycle, and included the group of "grandes décorations" on which he had already been at work for the previous two years and which were ultimately destined for the Musée de l'Orangerie.
7. The dining room on the ground floor of Ma Roulotte is the setting of Bonnard's *Before Dinner* of 1924, in the Lehman Collection (see cat. no. 48).
8. J. and H. Dauberville 1966–74, vol. 2, no. 849.
9. See Watkins, in Tokyo–Nara–Yokohama–Fukuoka 1991, no. 37.
10. As for example, Monet's *The Flowered Arches at Giverny* of 1913, now in the Phoenix Art Museum, Phoenix, Arizona (see D. Wildenstein 1996, vol. 4, no. 1799, color ill., p. 836).
11. See L. Cousturier 1912.

Pierre Bonnard

48. *Before Dinner*, 1924

1975.1.156
Oil on canvas, 35 ½ × 42 in. (90.2 × 106.7 cm)
Signed (bottom right): *Bonnard*

PROVENANCE: Purchased from the artist by the Galerie Bernheim-Jeune, Paris, 1924; acquired from the Galerie Bernheim-Jeune, Paris, by Mlle Ricotti; almost certainly the work acquired from the Galerie O. Pétridès, Paris, by Robert Lehman, New York, June 1948.

EXHIBITED: New York 1954–61; Cincinnati 1959, no. 168 (as *Dining-Room Scene*); Zürich 1984–85, no. 110; Copenhagen 1986, no. 51; New York 2009, no. 2.

LITERATURE: Heinrich 1954, p. 224 (as *Tea Time*); J. and H. Dauberville 1966–74, vol. 3, no. 1266, p. 220; Szabo 1975, pp. 94–95, colorpl. 114.

Clad in a checked, Japanese-style housecoat, a red skirt, and a high-necked, purple blouse with red cuffs, a blond woman is seated in profile in a stylish, upholstered armchair, her hands folded over her tightly crossed legs, her feet slipped into simple, stark white mules outlined in sea-blue. Isolated at the far left of this radically cropped view of a bourgeois dining room, she stares out of the

Figure 1. Pierre Bonnard. *Grande Nature Morte au Chat*, 1925. Oil on canvas. Private collection

Figure 2. Pierre Bonnard. *The Table*, 1925. Oil on canvas. Tate Gallery, London. Presented by the Courtauld Fund Trustees, 1926 (N04134)

painting, away from the viewer, seemingly oblivious to her surroundings although very much a part of them. Richly colored rugs with contrasting patterns cover the floor under her chair, while a tall folding screen, or receptacle for table leaves, behind her, seems to anchor her in place, as does the top of the chair, its wood edge perfectly aligned with her head. To her right, in front of an imposing sideboard, is a second woman, her hands clasped in front of her, whose modest floral dress reveals her ample form. She appears to be inspecting a section of a carefully set table that fills the lower-right half of the canvas, dominating the scene by its size and placement within the composition. Tipped high on the picture plane, like the floor below, the table is covered with a white linen cloth that magically reflects many of the ambient colors—warm pinks, soft yellows, pale blues, and light greens. The cloth is bathed in a bright light that streams into the room from the right, increasing the table's prominence while maximizing the plasticity of the silverware, platters, bottles, and plates.

Figure 3. Pierre Bonnard. *La Nappe blanche*, 1925. Oil on canvas. Von der Heydt-Museum, Wuppertal (Inv. G 1339)

The orderly arrangement of the objects on the table parallels the strong relationships that Bonnard established elsewhere in the painting—between the interlocking squares and rectangles of the background, and between the verticals of the screen, or receptacle, in back of the woman at the left and those of the columns of the sideboard at the right. The angles of the table, floor, and wall meet near the center, just to the right of the snout of a dachshund who emerges from behind the chair at the left. These calculated correspondences contribute to the pervasive sense of calm in the painting, although all is not perfect: the figures are isolated in their respective worlds—inert, like the items on the table—and the table itself is precariously positioned without any visible form of support, which causes it to appear to hover in space and makes some of the objects displayed on it seem unstable, such as the ladle to the left. Bonnard increases this tension by defining most of these items only sketchily. Except for the silverware and the red butter dish near the center, none of the objects has a firm outline nor an even coat of paint; thus, they all appear both transparent and insubstantial. Bonnard's loose application of a thinned-out paint medium elsewhere in the composition further undermines its sense of orderliness, and his palette only enhances this dichotomy—specifically, in the strongly contrasted lights and darks and the juxtaposed primary tones of red, yellow, and blue, which occur in the chair, on the floor and the wall, in the background, and even in the woman's housecoat, with its blues and reds clashing with the yellows of the rug and of the upholstery behind her.

Completed in 1924, the painting is part of a large group of pictures that Bonnard executed at Ma Roulotte, which he rented in 1910, and purchased when it became available two years later. It was his antidote to Paris—an idyllic escape from the pressures of urban living. Not surprisingly, the first paintings Bonnard completed there were mostly of the Eden-like gardens that sloped down to the river, or light-filled interior scenes and views through a window or door of sun-drenched landscapes. After World War I these domestic scenes predominated in his work, perhaps subconsciously reflecting his desire to establish a measure of stability in those tense times. Bonnard concentrated on simple events in uncomplicated surroundings. The dining-room table and its accoutrements in *Before Dinner* appear in fifteen other paintings by the artist (see, for example, figs. 1, 2, 3), and the same figures recur repeatedly as well.

There are numerous precedents for *Before Dinner*, ranging from seventeenth-century genre paintings by Pieter de Hooch and by Johannes Vermeer, to Impressionist renderings of similar domestic scenes, such as those by Monet, to works by Matisse from the late nineteenth and early twentieth centuries. Echoes of Bonnard's first depictions of intimate interior settings, dating from the 1890s, were also present (see fig. 4)—specifically, the dining tables radically upended on the picture plane, the drama played out not so much by the figures as by the evanescent light and the subtle relationships that Bonnard establishes among the inanimate objects in the composition.

As in the preparatory charcoal drawing (fig. 5), the focus in the Lehman picture is on the tension between

Figure 4. Pierre Bonnard. *The Meal*, 1899. Oil on board. The Fitzwilliam Museum, University of Cambridge, England (PD.14-2002)

Figure 5. Pierre Bonnard. *Before Dinner*, about 1924. Charcoal on paper. Whereabouts unknown

the two women, who share a compact space and are relatively close to each other but do not interact. It is generally acknowledged that the woman at the left is Marthe, who was Bonnard's favorite model, and that the standing figure is most likely the maid. (Marthe became Bonnard's live-in companion in 1893, and the couple eventually married in 1925, a year after the Lehman painting was finished. Have they had a spat, or are they merely caught in moments of private reflection? Is the mistress of the house awaiting her meal and the servant inspecting the table as she carries out her domestic tasks? Perhaps they are both expecting someone to arrive—Bonnard?—which might be signaled by the presence of the dog. The woman at the left could be talking to a person outside of the scene and our range of vision. If the meal is, in fact, about to begin, it is curious that the bottle, placed at the far edge of the table, is only partly full, while the carafe at the center is seemingly empty. Furthermore, there are no wine glasses, and only a single butter plate (at the right). The absence of chairs also causes us to wonder whether the woman near the table is sitting or standing.

Such visual and social ambiguities were the stock-in-trade of the Impressionists, particularly of Manet and Degas; their work of the 1860s and 1870s, which explored the contradictions of bourgeois life in modern Paris, undoubtedly influenced Bonnard's approach in the Lehman picture. It is possible that the painting's psychological edginess was a tangible reflection of Bonnard's personal life with Marthe, whose various illnesses and depression isolated the couple, for weeks on end, from all but the maid and gardener. However, Bonnard did not retreat professionally; on the contrary, he saw his paintings successfully exhibited during the early 1920s, when a major retrospective at the Galerie Druet in Paris in April 1924 brought him critical acclaim and financial rewards. He also enjoyed the continued support of Josse and Gaston Bernheim-Jeune, the dealers who had organized a show of his work in 1906 and agreed to represent him for his entire career. In fact, it was the brothers Bernheim-Jeune who were the first to purchase the present painting from the artist.[1] PT

NOTE

1. The gallery sold the painting to a certain Mlle Ricotti, perhaps the actress who posed for Kees van Dongen in 1921 (Van Dongen's portrait is now in the Musée d'Art Moderne de la Ville de Paris).

Pierre Bonnard

49. *Landscape in the South (Le Cannet)*, about 1943

1975.1.158
Oil on canvas, 25 1/4 × 28 in. (64.1 × 71.1 cm)
Signed (bottom right): *Bonnard*

PROVENANCE: Purchased from the artist by the Galerie Bernheim-Jeune, Paris; Galerie Pétridès, Paris; Sam Salz, New York; acquired from Sam Salz, New York, by Robert Lehman, New York, 1952.

EXHIBITED: Nice 1946; Amsterdam 1947; Paris 1947b; Cincinnati 1959, no. 169 (as *Landscape*); Bordeaux 1981, no. 151; Oklahoma City 1983; Zürich 1984–85, no. 151; Copenhagen 1986, no. 52; London–Newcastle 1994, no. 34; Paris 2006a, no. 82; Rome 2006–7, no. 106.

LITERATURE: de Laprade 1944, colorpl. 20; Beer 1947, p. 148, pl. 128; J. and H. Dauberville 1966–74, vol. 4, no. 1627, p. 59 (as *La Descente au Cannet*, about 1943); Szabo 1975, p. 96, colorpl. 115; Hibbard 1980, p. 456, colorpl. 817; M. Terrasse 1988, pp. 42–43, 123, color ill. (as *La Descente au Cannet*, 1940); Watkins 1994, p. 225, colorpl. 169; Hyman 1998, p. 154, fig. 122 (as *Descent to Le Cannet*, 1943); Kostenevich 2005, p. 54, color ill. (as *The Descent to Cannet*).

The lush green footpath in the immediate foreground, which curves gently through the middle of this brilliantly lit landscape, serves as a perspectival device, defining the recession of space in the composition. In the clarity of its function and its chromatic consistency, the path also contributes a measure of calm to what is otherwise a riot of seething color and broken brushwork. Two irregular

parcels of land frame the path on either side: the one on the right is divided into two parts consisting of a triangle composed of mosaic-like strokes of blues, yellows, and pinks that dissolves into a fancifully rendered mound of dense yellow, green, and orange undergrowth. Bordered by tall, sentinel-like stakes, the undergrowth extends upward at the far right, closing off the lower half of the view. To the left of the path is an even more luminous wedge of land ringed by a row of blazing white flowers. Also constructed with a series of independent brush-strokes, the land here slopes down, following the general orientation of the path but creating the appearance of greater disorder. Like the path itself, this area of land leads, in the middle ground, to a large house at the left. Partially screened by a small grove of flowering (almond?) trees, the structure, perched on a ridge that looks out over a breathtaking expanse of land and sea, is distinguished by its pink walls and bright orange roof. Bonnard employs the same color scheme in the foreground and in the upper half of the canvas, increasing the density and opacity of the hues as they recede into the distance. Although still lively, the brushwork is more ordered in the background, the touches of paint applied horizontally across the picture plane, parallel to the multicolored bands of landscape. A group of variously colored structures occupies the first and darkest of these horizontal

Figure 1. Pierre Bonnard. *Landscape at Le Cannet*, about 1939. Oil on canvas. Private collection, France

segments, directly below the house in the middle ground; they are spread farther apart on the left, their facades bleached by the sun like the light-filled field above them, but on the right they are set at different angles, creating a cacophonous effect that echoes the complexity of the undergrowth in the foreground on that side. Other houses are scattered diagonally beyond the dark band at the left and through the lighter green one above it, terminating at the edge of the overhanging, radiant blue strip—the narrowest of the bands. A final, larger strip at the top, dominated by violets, yellows, lighter blues, and pinks, and surmounted by what appears to be white surf, is just below a skinny, seemingly endless expanse of sea or sky, its bluish green color balancing the purer yellow-green hue of the path in the foreground.

Bonnard achieved an overriding unity of the disparate elements in the landscape, strategically incorporating them into a tightly knit composition. He carefully controlled his palette so that while most of the colors are high keyed, none is so intense that it stands out from the others. Even the touches of deep red on the crest of the hill in the right foreground, and the blacks and whites

Figure 2. Pierre Bonnard. *View of Le Cannet*, 1941. Oil on canvas. Private collection, United States

Figure 3. Pierre Bonnard. *The Painter's House*, about 1939. Graphite on paper. Whereabouts unknown

Figure 4. Pierre Bonnard. *Landscape with a Red House*, about 1942. Oil on canvas. Private collection, United States

in the middle ground to the left of the prominent pink house, are held in check. In addition, the artist paid particular attention to the surface of the canvas, varying the density of the paint but keeping the use of impasto uniform. Similarly, while the brushwork differs in each section, no area was given special prominence, with the result that an even, tapestry-like effect was maintained throughout.

The harmony in Bonnard's scene owes much to its subject and setting in the South of France. Bonnard's first trip to the area was in the early spring of 1904, when he traveled with the painter Édouard Vuillard to visit Vuillard's friend Ker-Xavier Roussel in Saint-Tropez; there, he also met Valtat and Signac (who had owned a house in the seaside resort since 1893). In 1906, Bonnard worked in Marseille, and in 1909, he summered once again in Saint-Tropez. In what proved to be a turning point, he followed a routine over the course of the next fifteen years, leaving his Paris studio annually to spend time in various towns along the Mediterranean coast. What he experienced "struck [him] like a Thousand and One Nights . . . the sea, yellow walls, reflections as bright as light."[1] In 1927, he decided to settle in Le Cannet, just above Cannes, where he bought a house that he called Le Bosquet ("The Grove")—a reference to the trees on his property and to the area itself, which was known by that name.[2] It is his own house that he chose to represent in the Lehman picture—and in at least ten other paintings and one sketch (see, for example, figs. 1, 2, 3, 4). All of the images confirm the glories of the site and the reverie that the South of France could engender.

For the aging artist, who turned seventy-two just after the start of World War II, aesthetic enchantment and visual wonder continued to be of supreme importance. Always central to his life and his art, they provided inspiration and nourished his soul. As he wrote to Matisse, in late February or early March 1940, when the Germans tightened their hold on France, "During my morning walks I amuse myself by defining different conceptions of landscape, landscape as 'space,' intimate landscape, decorative landscape, etc. But as for vision I see things differently every day, the sky, objects, everything changes continually, you can drown in it. But," he affirmed, "that's what life's about."[3] According to Bonnard's nephew, those daily walks were generally on the path that appears in the Lehman painting, from which Bonnard would survey the Ruisdaelesque vista that lay at his feet. The dazzling colors of this specific site, with its evanescent light and vibrant forms, apparently allowed him to maintain his humanity despite the devastating conditions that prevailed in the country. "Art will never be able to do without nature," he once told the curator of ancient art at the Louvre—an approach that he demonstrated, in the Lehman painting, with consummate aplomb. PT

NOTES

1. Letter from Bonnard to his mother, Saint-Tropez, June/July 1909, written while visiting Henri Manguin; see Bonnard 1944, p. 49.
2. Members of the painter's family still live in the house at 29, avenue Victoria, in Le Cannet. A Bonnard museum is scheduled to open on the boulevard Sadi Carnot in Le Cannet, near the town hall, in 2010.
3. Quoted in French in M. Terrasse 1988, p. 293: "Dans mes promenades du matin, je m'amuse à définir les différentes conceptions de paysages, paysage 'espace', paysage intime, paysage décoratif, etc. Mais comme vision je vois chaque jour des choses différentes, le ciel, les objets, tout change continuellement, on peut se noyer là-dedans. Mais cela fait vivre."

Albert André

(Lyon 1869–Laudun [Gard] 1954)

Albert André began his artistic career in his native Lyon as a designer for the silk industry. In 1889 he moved to Paris, where he attended the Académie Julian and shared a studio with Louis Valtat. When Auguste Renoir saw five of André's paintings at the Salon des Indépendants in 1894, the event marked the beginning of a fast friendship (André's monograph on Renoir [1919] is the only one to have been written during the Impressionist master's lifetime). Renoir introduced André to Paul Durand-Ruel, who would be his dealer for the duration of his career.

In October 1917, André became curator of the Fondation Léon Alègre, a museum situated in the Hôtel de Ville in Bagnols-sur-Cèze, a short distance from his country home in Laudun. At the time, the museum housed only art objects and artifacts relating to history and the sciences collected by its founder, Léon Alègre (1813–1884), a native of Bagnols. During his thirty-seven years as head of the museum, André assembled a collection of nineteenth- and twentieth-century works by Renoir, Monet, Rodin, Bonnard, Matisse, Marquet, Signac, and Cross, among others, many donated by the artists themselves and by the dealers Durand-Ruel and Vollard.

In 1983, the original Alègre collection was transferred to a new site in Bagnols-sur-Cèze, and the Musée Albert André took over its former space in the town hall to display modern and contemporary art. An exhibition celebrating the friendship between André and Renoir, held at the museum in 2004, was accompanied by the catalogue Renoir et Albert André: une amitié, 1894–1919, *by Alain Girard.* NL

Albert André

50. *Bouquet of Roses and Fruit*, 1913

1975.1.150
Oil on canvas, 24¼ × 18½ in. (61.5 × 47 cm)
Signed (lower right): *Albert André*; dated (on back of frame): 1913

51. *Compote of Peaches and Pears, with Pitchers, on a Table*

1975.1.151
Oil on canvas, 32½ × 41 in. (82.6 × 104.1 cm)
Signed (bottom left): *Albert André*

PROVENANCE: Acquired from the Galerie Durand-Ruel, Paris, by Robert Lehman, New York, October 1956.

52. *Still Life with Fruit and Brioche*, 1945

1975.1.153
Oil on canvas, 21½ × 25⅞ in. (54.6 × 65.7 cm)
Signed (upper right): *Albert André*

PROVENANCE: Acquired from the Galerie Durand-Ruel, Paris, by Robert Lehman, New York, October 1956.

53. *Table Setting with Fruit*

1975.1.154
Oil on canvas, 33 × 41 in. (83.8 × 104.1 cm)
Signed (bottom left): *Albert André*

These four still lifes by Albert André have not been published before, nor have they been included in any exhibition of the paintings in the Robert Lehman Collection. Perhaps this is because André generally has been considered a minor follower of Renoir's, rather than a significant painter in his own right. Yet, these pictures constitute a highly selective group, as they represent only one genre, that of still-life painting, which André continued to practice but never allowed to dominate his oeuvre. Indeed, of the seventy-three works in the retrospective exhibition celebrating André's career (held at the Galerie Durand-Ruel in Paris from May to June 1956—two years after the painter's death), only eight pictures were still lifes: one was a pastel, or watercolor [(no. 4 in the list of "Aquarelles et Pastels")] and four (nos. 50, 57, 65, and 71) were of floral subjects. Only one painting, *Fleurs et fruits* of 1925 (no. 50), would seem to be linked by its

50

51

52

53

title to the work in the Lehman Collection called *Bouquet of Roses and Fruit* (1975.1.150), but a label on the verso of the frame of the latter work bears the date of 1913, ruling out any connection between the two canvases.

As André's dealer, Charles Durand-Ruel had occasion to exchange many letters and bills of sale with Robert Lehman: these exist in the Lehman Collection archives, but surprisingly, only two of the present four still-life paintings can be associated directly with the Durand-Ruel Gallery. A letter of June 19, 1956, from Durand-Ruel to Lehman lists *Compotier et pichets sur la table, pêches et poires*; St. 14703–Ph. 13452 (*Compote of Peaches and Pears, with Pitchers, on a Table*; 1975.1.151) as one of two still lifes by André that the collector had placed on reserve in 1955, and a subsequent letter from the dealer indicates that Lehman purchased the painting in early October 1956. *Still Life with Fruit and Brioche* of 1945 appears both on a list of available paintings by André sent to Lehman by Durand-Ruel after the close of the Paris exhibition on June 6, 1956 (*Fruits et brioche*, 1945; D. 14035–Ph. 11063), and again in a letter from Lehman to Durand-Ruel in which the financier agreed to purchase the picture for a substantial sum (with the hope of what he called "a slight deduction").

As for the other two André still-life paintings in the Lehman Collection, much about them remains unknown. The artist followed the example of his mentor, Renoir, and signed—but rarely dated—his canvases; consequently, we cannot establish a chronological order. Furthermore, because they represent objects that are themselves undatable, set in anonymous interiors, the usual methods of the art historian—who attempts to trace the peregrinations of the artist and then to date his works by situating them geographically—do not apply here. It is tempting to identify a 1930 still life that Durand-Ruel refers to in a letter to Robert Lehman of October 3, 1956

(in the departmental files), as "*Nature Morte, coupe de fruits*, 1930," with one of the paintings of a bowl of fruit in the Lehman Collection (either no. 1975.1.151 or 1975.1.154), yet the dimensions that Durand-Ruel provides for the canvas, "40 × 56 cm," rule out both Lehman pictures as the likely candidates.

What is fascinating about these four paintings by André is how little they resemble still lifes by Renoir. The tangible solidity of André's fruits and vessels makes it clear that he owed more to the example of Renoir's friend Cézanne, although the Provençal master would have dismissed the soft, painterly facture of André's work and his palette of pastel pinks and greens, as well as the inclusion of complex, patterned fabrics. Clearly, André was also deeply affected by the work of artists of his own generation—especially that of Vuillard, Bonnard, and Matisse, all of whom were born within a year of André's birth in 1869.

This group of beautifully subtle still-life paintings (which probably date from the period between 1913 and 1945) calls for a reconsideration of André's career. Of the four, *Bouquet of Roses and Fruit,* the smallest and most likely the earliest, also may be the finest. RB

Albert André

54. *Renoir and His Model*, 1952–53

1975.1.152
Oil on canvas, 19⅝ × 24 in. (49.8 × 61 cm)
Signed (lower right): *Albert André*

PROVENANCE: Commissioned from the artist by Robert Lehman, in correspondence with Charles Durand-Ruel, Paris, November 21, 1952; acquired from Charles Durand-Ruel, Paris, by Robert Lehman, New York, April 1953.

EXHIBITED: Cincinnati 1959, no. 177 (as *Renoir in His Studio*); New York 1974, no. 27; Oklahoma City 1983; Copenhagen 1986, no. 61.

LITERATURE: Bagnols-sur-Cèze 2004, p. 40.

Figure 1. Albert André. *Renoir and His Model*, about 1917. Oil on cardboard, mounted on canvas. Private collection

Albert André was eighty-three years old when Robert Lehman commissioned the present painting. Mr. Lehman had written to his friend the Parisian dealer Charles Durand-Ruel[1] to request that he engage the aging artist to paint yet another picture of Auguste Renoir at work. Renoir had died thirty-three years before, but André never ceased to devise new works with the Impressionist master as their subject; in fact, André based the Lehman painting not on his memories of the older artist but on two of his own earlier canvases (see fig. 1).[2] André must surely have kept photographs of both pictures, which represent, with slight variations, Renoir at work on a painting of a nude model,[3] who is seated informally on the floor of his studio in Cagnes; a length of fabric draped over the balustrade of the staircase behind her serves as a backdrop. In the Lehman painting, as well as in the versions that preceded it, André depicts Renoir in old age, confined to a wheelchair, holding his brush with a hand severely deformed by arthritis. The contrast between the fleshy, vital young model and the disabled, aged artist is at the heart of the painting's message. In André's image of Renoir, the painter refuses to give in to his infirmities, and musters all of his remaining powers to create a work celebrating youth and beauty that—we are encouraged to believe—will endure forever.

André devoted much of his life to his friend and mentor. Renoir had already gained fame as an Impressionist when, in 1894, he "discovered" André (almost thirty years his junior) and enthusiastically recommended him to his own dealer, Durand-Ruel. Perhaps in gratitude, the younger artist, more than anyone else, dedicated himself

to ensuring that Renoir, late in his career, would be comfortable and free of unwanted interruptions or tensions. André acted as Renoir's confidant, agent, and go-between, freeing the painter's family from these tasks.

Indeed, along with the French dealer Ambroise Vollard and the German art historian and critic Julius Meier-Graefe, André helped to shape the perception of Renoir in the early twentieth century as the foremost living painter. Meier-Graefe considered Renoir to be the ultimate successor to the great Renaissance tradition of figural artists, which originated in Venice, and Vollard joined him in promoting Renoir as the antithesis of the other leading French figure painter, Cézanne. André, in a moving essay first published in *Cahiers d'aujourd'hui* in 1919, the year of Renoir's death, presented the master as the man that he was.[4] In André's vivid yet simple and direct prose, we hear Renoir's voice: we discern his wit and his humanity; we lunch with him; and we discover his painting techniques, attitude toward old friends, and struggle to paint a portrait of the composer Richard Wagner. André's Renoir is accessible and human—a loving husband and father.

The many paintings by André representing Renoir at work have never been studied thoroughly,[5] and their sources (recollections or photographs), dates, and degrees of historical reliability remain uncertain. Perhaps they are fantasies, based partly on fact as well as on the mystique surrounding the painter that André himself had a hand in creating. It is likely that André's advanced age influenced both his decision to model the present canvas on earlier versions of the subject and his inability to fulfill Lehman's request in 1953 for another picture, this time of a younger Renoir in the process of painting

Figure 2. Photograph of Pierre-Auguste Renoir painting at the Villa de la Poste, Cagnes, France, 1907. Collection Durand-Ruel

Two Young Girls at the Piano of 1892, which Lehman himself owned (cat. no. 25).[6] André died in 1954, one year after the present work was delivered to Robert Lehman. The collector purchased one other still life by André at the 1956 memorial exhibition in Paris at the Galerie Durand-Ruel.

It should be noted that, while the Lehman painting is a variant of André's earlier compositions, he was careful not to produce an actual copy, although he used the same size canvas.[7] Since one of the works after which it was modeled is known only from black-and-white photographs, it is not clear whether he altered his palette. Here, however, André did vary the paintings by Renoir that he depicted in front of the ladder at the right and on the wall at the far left. He also shifted the pose of the model, eliminating one of the canvases on the wall behind her and adding the vibrant blue-green drapery backdrop. In addition, he portrayed Renoir turning his head, as if he were about to apply a touch of paint to the canvas, rather than appearing to study the model as he does in the earlier paintings. André added drapery to the rattan chair in the lower-left corner of the composition and included a flowered straw hat on the hatbox behind the painter. The banister of the staircase in the studio, too, is markedly changed. All of the many existing photographs of the elderly Renoir in the act of painting were known to André. One of these, in the archives of the Collection Durand-Ruel in Paris (fig. 2), captures Renoir in an outdoor setting painting a landscape; he wears a similar beret and the position of his hand is identical to that in the present work. Even if this photograph were, in fact, André's source, the various paintings that resulted represent the creative efforts of an artist who was fortunate to know his subject intimately and who succeeded in bringing the elderly Renoir to life on the canvas as no photograph ever could. RB

NOTES

1. A copy of Robert Lehman's letter of November 21, 1952, to Charles Durand-Ruel is in the files of the Lehman Collection, as are two other letters (of February 24 and April 30, 1953) and a cable (of February 18, 1953) relating to the commission.
2. One version, entitled *Renoir dans son atelier* (fig. 1), was bought from Durand-Ruel in 1917 and served as the frontispiece illustration in the catalogue accompanying the gallery's presentation "Exhibition of Masterpieces by Renoir after 1900," at its New York venue, April 1–25, 1942. The three versions of André's *Renoir et son modèle* are listed in Bagnols-sur-Cèze 2004, Appendix I–2, p. 40.
3. The young woman is possibly Andrée ("Dédé") Heuchling, Renoir's model during the last five years of his life, who married his son Jean.
4. André's essay was republished as the text to a major illustrated monograph on Renoir that appeared in 1923 and 1928, and subsequently has been excerpted in numerous publications; for the full text, see de Butler 2002, pp. 18–38.
5. In the catalogue to the 2004 exhibition organized by Alain Girard in Bagnols-sur-Cèze, which examined the friendship between Renoir and André ("Renoir et Albert André: Une amitié, 1894–1919"), there are four images by André of Renoir painting: *Renoir peignant*; *Renoir peignant de profil*; *Renoir peignant en famille*; and *Renoir et son modèle* (see Bagnols-sur-Cèze 2004, Appendix I–2, pp. 39–40). The exhibition itself featured one of the two examples of *Renoir peignant en famille,* of 1901, and six preparatory sketches for the picture.
6. The letter from Robert Lehman to Charles Durand-Ruel, of April 30, 1953, and from Durand-Ruel to Lehman, of May 15, 1953, are both in the Lehman Collection departmental files.
7. The dimensions of the present painting were recorded in the Lehman Collection departmental files erroneously as 32¼ x 39 inches (81.9 x 99.1 centimeters) and appeared in all subsequent publications of the painting until now, when Principal Departmental Technician Manus Gallagher of the Robert Lehman Collection provided the correct measurements given above.

Georges d'Espagnat

(Melun [Seine-et-Marne] 1870–Paris 1950)

Georges d'Espagnat, an illustrator, muralist, printmaker, and painter of still lifes, portraits, nudes, genre scenes, and religious compositions, was born in the Île-de-France, and moved to Paris at the age of eighteen to pursue his artistic studies, briefly attending art classes at the Académie Colarossi but spending most of his time at the Louvre studying the work of Delacroix, Rembrandt, and Rubens. In 1890, he traveled to Italy to experience first-hand the paintings of the Venetian masters, especially those by Titian and Tintoretto. D'Espagnat participated in the Salon des Refusés in Paris in 1891, and in 1892, exhibited four paintings at the Salon des Indépendants; his first solo exhibition took place in Paris at Le Barc de Boutteville; his second, in 1895, was held at the Galerie Durand-Ruel in Paris, where he continued to exhibit his work regularly for the rest of his life. About 1900, he met Signac, Maurice Denis, Bonnard, Vuillard, Louis Valtat, Albert André, and Renoir, who became his close friends and whose work influenced his own. That year, in the company of Valtat, he spent time on the Côte d'Azur, visiting Renoir at Magagnosc and, later at Cagnes-sur-Mer. His first independent exhibition in the United States was held in 1902 at Durand-Ruel in New York. Inspired perhaps by Delacroix's Orientalist subject matter, d'Espagnat traveled to Morocco in 1903. He helped to organize the Salon d'Automne—in which he also participated, from 1903 (its inaugural year) until 1949—becoming vice president in 1939. His work was included in important group exhibitions at the Galerie Marcel Bernheim in Paris from 1907 on.

D'Espagnat's first son, Jean, was born in 1894 to d'Espagnat's companion, Genève Agnès ("Eva") Holmes. After Jean died of illness in 1919, the relationship between d'Espagnat and Holmes ended. In 1921 the artist married Marguerite de Ginestet and settled in Quercy, where their son Bernard was born. The family also spent time in Collioure, Concarneau, and La Rochelle (favorite haunts of Signac), and from 1925 on, they summered in Quercy and wintered in Paris. In 1931, d'Espagnat participated in the Carnegie International exhibition in Pittsburgh, and in 1934 he had a solo exhibition in London at Wildenstein & Co. Ltd. In Paris, he designed sets and costumes for the Théâtre des Arts, the Comédie-Française, and the Opéra Comique, and in 1936, was appointed professor of painting at the École Nationale Supérieure des Beaux-Arts.

Among the subjects of d'Espagnat's portraits are Signac, Albert André, and the poet Paul Valéry. His group portrait of the composers Maurice Ravel, Florent Schmitt, Déodat de Séverac, and Albert Roussel; the music critic Michel Dimitri Calvocoressi; and the pianist Ricardo Viñes is in the Musée de l'Opéra in Paris. D'Espagnat illustrated the writings of Rémy de Gourmont, Alphonse Daudet, André Gide, and Francis Jammes. Of the many murals he painted are those for the Salon Victor Hugo in the Palais du Luxembourg, Paris; the town hall in Vincennes; the law courts in Toulouse; and the ocean liner Normandie.

Posthumous retrospectives of d'Espagnat's work were held at the Salon d'Automne in 1951, the Musée des Beaux-Arts et de la Dentelle in Alençon in 1987, and the Espace Saint-Jean in his native Melun in 2001. His son, Bernard, a distinguished physicist and professor at the University of Paris, published an important monograph on his father's work in 1990. The Robert Lehman Collection contains more paintings (nine) by Georges d'Espagnat than by any other nineteenth- or twentieth-century artist. NL

Georges d'Espagnat

55. *The Old Mushroom Gatherer*, 1893/94

1975.1.171
Oil on canvas, 36¼ × 28¾ in. (92 × 73 cm)
Signed in red (upper right): *Gd'E.*

PROVENANCE: The artist's widow, Marie Constance Marguerite de Ginestet d'Espagnat, until at least 1953; acquired through the Galerie Durand-Ruel, Paris, by Robert Lehman, New York, October 1956.

EXHIBITED: Paris 1953a, no. 1.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 655; d'Espagnat 1990, pp. 101, 138, ill. (dated 1894).

Georges d'Espagnat's *The Old Mushroom Gatherer* was included in the memorial exhibition of fifty-one paintings with which the Galerie Durand-Ruel in Paris honored the artist in April and May 1953. The painting was never a part of the gallery's inventory but, at the time of the exhibition, was on loan from the artist's widow. Subsequently, Mme d'Espagnat consigned the canvas to Durand-Ruel, through whom Robert Lehman purchased it three years later.[1] Durand-Ruel dated the painting to 1893, but in the monograph on the artist by d'Espagnat's son Bernard, 1894 is the date given. In 1894, the artist would have been twenty-four years old. An article in *La Plume* that year gave the critic Henri Degron's assessment of the range and quality of the canvases by d'Espagnat that he saw in the artist's Montmartre studio at 33, rue Lamarck: "a miscellany of canvases brushed by the devil . . . some superb morsels, full of spirit and color."[2]

Figure 1. Vincent van Gogh. *Undergrowth*, 1889. Oil on canvas. Van Gogh Museum, Amsterdam (F 746)

Bright color and expressive brushwork—especially in the background—are salient features of the Lehman painting. The subject is a mushroom gatherer, as we know from the title and perhaps from the contents of the pocket visible in the old man's blue work shirt. With his jaw dropped in a state of weariness, the peasant rests on a grassy slope that is awash with the intense tonalities we associate with the Provençal paintings of Vincent van Gogh.[3] Indeed, the setting of the Lehman painting strongly recalls that of Van Gogh's *Undergrowth* (fig. 1), painted at Saint-Rémy in July 1889 and exhibited at the Salon des Indépendants in 1890 (no. 838). The yellows and oranges within the sunlit undergrowth provide a kind of backlit radiance that underscores the sanctity of the laborer's station in life. This sympathetic view of a French peasant has ties to the Romanticism espoused by the older generation of artists that included Jean-François Millet and Jules Breton. In fact, there may be a specific

Figure 2. Jean-François Millet. *Vineyard Laborer Resting*, about 1870. Pastel and black conté crayon on paper. Museum Mesdag, The Hague

G d'E

Figure 3. Vincent van Gogh. *Patience Escalier*, August 1888. Private collection

connection to Millet's large pastel *Vineyard Laborer Resting* of about 1870 (fig. 2),[4] in which a tired worker is portrayed sitting on the ground, his rough hands momentarily idle, with a brimmed hat protecting his head from the sun. However, d'Espagnat's use of heavily reinforced contours and his powerful brushwork are even closer to the more nearly contemporary idiom of Van Gogh—as exemplified by the latter's 1888 portrait of a peasant, *Patience Escalier* (fig. 3).[5] NL

NOTES

1. Invoice sent to Robert Lehman, New York, by Galerie Durand-Ruel et Cie., Paris, October 3, 1956, in the Lehman Collection archives.
2. "Un mélange de toiles brossées à la diable . . . des morceaux superbes, pleins de fougue et de coloris"; quoted in d'Espagnat 1990, p. 103.
3. By 1894, d'Espagnat had certainly become familiar with Van Gogh's paintings, which had been exhibited in 1888, 1889, 1890, and in 1891 at the Salon des Indépendants (posthumously), in which d'Espagnat himself participated in 1892, 1893, 1894, 1895, 1896, and 1897. A memorial exhibition of sixteen paintings by Van Gogh was organized by the artist Émile Bernard in 1892 at the Galerie Le Barc de Boutteville in Paris; d'Espagnat's first solo exhibition of fifty-one paintings, twenty-six drawings, twelve woodcuts, and two lithographs was held at the same gallery in 1895.
4. After having had several owners, Millet's pastel was sold in Paris by the Galerie Georges Petit on June 4, 1890 (no. 78), two years after d'Espagnat settled in the French capital. For the next two years (1891–92), the sheet was with Arnold and Tripp, dealers and publishers in Paris, from whom it was purchased by Hendrik Mesdag of The Hague in 1892.
5. It is unlikely that d'Espagnat saw the portrait before painting *The Old Mushroom Gatherer*, as the cataloguer of Van Gogh's oeuvre notes that *Patience Escalier* was first exhibited in 1896 in Rotterdam (see the List of Exhibitions in de la Faille 1970, F444).

Georges d'Espagnat

56. ***Anemones on a Flowered Tablecloth***, about 1908

1975.1.170
Oil on canvas, 21½ × 18 in. (54.5 × 45.8 cm)
Signed (upper right): *G d E*

PROVENANCE: Possibly either the *Nature morte* or the *Bouquet* acquired from the Galerie Boissière, Paris, by Robert Lehman, New York, October 1964.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 654.

A bouquet of anemones in a small green amphora with a reddish brown base is the focus of this simple yet charming composition by Georges d'Espagnat. The same flowers are incorporated in the pattern on the white cloth covering the round table on which the vase is set. A slightly mottled red wall provides a backdrop for the bouquet, and a portion of a bookcase or cabinet is visible

Figure 1. Georges d'Espagnat. *Still Life with Fruits and Three Bouquets*, 1898. Oil on canvas. Private collection

in the background at the left. The sepals of the anemones in the vase vary in color from red to pink to white; their black centers emphasize the diagonal arrangement and, together with the dark spots punctuating the flowers on the tablecloth, serve to animate the composition.

D'Espagnat included the same green vase in several of the more complex still lifes he painted at the turn of the twentieth century, thus offering some guidelines in dating the present picture. In one example from 1898 (fig. 1), the vessel is shown more frontally, at the far right, filled with ivy leaves and daisies, along with two larger containers of flowers and two plates of fruit; an apple on the table behind it establishes a sense of scale. The small vase also appears at the far right (resting on a plate) in another still life by d'Espagnat in the Robert Lehman Collection (cat. no. 59), which was painted in 1908 or earlier;[1] there, it contains a mixture of anemones and other flowers in a more symmetrical bouquet. As in the present composition, the vase is viewed slightly from above. In all versions, d'Espagnat employs white highlights to describe the light falling on the broadest point of the rounded, lower portion of the ceramic vessel's shiny green surface.

NL

NOTE

1. *Basket of Fruit and Two Vases of Flowers* (cat. no. 59) was bought directly from the artist by the Galerie Durand-Ruel in 1908.

Georges d'Espagnat

57. *Girl Painting at an Easel*, about 1900–1910

1975.1.177
Oil on canvas, 25⅞ × 32 in. (65.7 × 81.3 cm)
Signed in greenish brown (lower left): *G d E*

EXHIBITED: Oklahoma City 1983.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 656.

The deft handling of paint and skillful juxtaposition of shapes and colors make *Girl Painting at an Easel* one of Georges d'Espagnat's most successful pictures. The variously patterned fabrics that enliven the left side of the canvas (one, covering the table on which the still-life elements are arranged and another draped on the wall alongside it) reveal the influence of the Nabi painters, many of whom were close friends of the artist.

The interior represented here is possibly d'Espagnat's studio. A young woman, whose identity is not clear, is seated at an easel. Using the brush in her right hand, she is blocking out a drawing on the canvas before her with thinned black paint, while resting the palette and the additional brushes in her other hand on her knee. The subject of her painting, the nearby still-life arrangement of fruit and autumn flowers, recalls similar still lifes by d'Espagnat, four examples of which are in the Robert Lehman Collection.[1]

The young woman's palette is organized in the classic manner, with white at the top right and colors ranging

Figure 1. Berthe Morisot. *Young Girl Drawing*, 1891. Oil on canvas. Private collection, United States

from red to green at the bottom, from left to right, but she has not yet applied pigment to her canvas. Exercising artistic license, she has reduced her composition, eliminating the plate of fruit beside the amphora of flowers and adding an extra pear near the vase. The complexity and subtlety of the present picture contrast with the extreme simplicity of the woman's painting, but it seems unlikely that d'Espagnat was implying that female artists lack the talent of their male counterparts, as two works by a woman may have served as the inspiration for the Lehman canvas—Berthe Morisot's studies of her daugh-

Figure 2. Berthe Morisot. *Young Girl with a Greyhound*, 1893. Oil on canvas. Musée Marmottan Monet, Paris. Bequest of Michel Monet, to the Académie des Beaux-Arts de Paris, 1966

Figure 3. Georges d'Espagnat. *Young Woman in a Flowered Hat.* Oil on canvas. Private collection

Figure 4. Berthe Morisot. *Paule Gobillard Painting at an Easel,* 1887. Oil on canvas. Musée Marmottan Monet, Paris. Berthe Morisot Collection. Succession of M. et Mme Julien Rouart (no. 73)

ter, Julie Manet:[2] *Young Girl Drawing* of 1891 and *Young Girl with a Greyhound* of 1893 (figs. 1, 2). Both were exhibited in Paris at the Galerie Durand-Ruel in 1896, one year after Morisot's death, and again at the 1907 Salon d'Automne (which d'Espagnat had helped to organize four years earlier).

The visible portion of the large painting in a gilded frame in the background of d'Espagnat's *Girl Painting at an Easel* shows a woman in blue, seated on a stone bench out of doors with a blond child playing at her knee. Her posture is exactly that of Julie Manet in Morisot's painting in fig. 2, although Julie Manet is shown indoors, seated on a sofa, with a greyhound before her. The figures in the background painting here may be d'Espagnat's companion, Genève Agnès ("Eva") Holmes, and their son Jean, who was born in 1894. The subject of d'Espagnat's undated painting *Young Woman in a Flowered Hat* (fig. 3) also is seated out of doors with her right hand in her lap and her left arm extended to the side (the same position as the woman in fig. 2), so that that image, too, may be related to the canvas in the background of the Lehman picture—which, of course, may not represent an actual painting at all.

D'Espagnat's young artist faces left, as does Julie Manet, whom Morisot shows drawing at an easel (see fig. 1). Yet, the composition of the Lehman picture is even closer to that of Morisot's 1887 portrait of her niece Paule Gobillard seated at an easel in her aunt's studio (fig. 4), a brush in her right hand and a palette and additional brushes in her left. It is unlikely, however, that d'Espagnat was familiar with that image because Julie Manet and her husband, Ernest Rouart, kept the canvas in their home, and it was not exhibited publicly until 1926 (at the Galerie Dru, Paris). Morisot's source for the images of her daughter and her niece may very well have been her brother-in-law Édouard Manet's 1870 portrait of Eva Gonzalès painting a still life (fig. 5)—which, indirectly, would make the Manet picture the basis for the Lehman composition.

D'Espagnat depicted a female artist on a number of occasions—as, for example, in *Woman Painting in the Open Air* (cat. no. 60), dating to about 1912–14,[3] also in the Robert Lehman Collection. In the large, highly decorative canvas that he exhibited at the 1906 Salon d'Automne (see cat. no. 60, fig. 1), a female painter appears in *profil perdu*, seated in a garden on a grassy

Figure 5. Édouard Manet. *Eva Gonzalès*, 1870. Oil on canvas. The National Gallery, London. Sir Hugh Lane Bequest, 1917; on loan to the Hugh Lane Municipal Gallery of Modern Art, Dublin, since 1979 (NG3259)

Figure 6. Georges d'Espagnat. *Young Woman Painting*, 1919. Oil on canvas. Private collection

slope. Like *Girl Painting at an Easel*, the setting of *Young Woman Painting*[4] of 1919 (fig. 6), is an indoor studio, and behind the floral still life is a similar backdrop of patterned drapery. In fact, the artist is sitting in the very same chair that the girl at the easel occupies in the Lehman painting, yet her arms—the left one bent at the elbow, the right one outstretched toward the canvas—are positioned like those of Eva Gonzalès in the Manet portrait in fig. 5.

The present painting is not dated, but the sitter's hairstyle (an upswept arrangement evocative of a Gibson girl) and her costume (a loose smock in pinkish beige with a white collar) suggest a date between 1900 and 1910, although the canvas was said to be "from the 1920s" in the text accompanying its only previous publication.[5] If the two Morisot paintings shown at Durand-Ruel in 1896 and at the Salon d'Automne in 1907 (see figs. 1, 2) did, indeed, play a part in inspiring d'Espagnat, a date earlier than the 1920s seems even more likely for *Girl Painting at an Easel*.

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NOTES

1. See catalogue numbers 56, 58, 59, 61.
2. If these paintings of Julie Manet did, in fact, influence d'Espagnat's composition, there is a certain unintentional irony, as a diary entry for March 19, 1898, by Morisot's daughter (and Édouard Manet's niece) describes the still lifes in d'Espagnat's first exhibition at the Galerie Durand-Ruel as "pretty" but "very badly painted" (see Manet 1987, p. 130). D'Espagnat, however, was not aware of this criticism, as the diary only came to light in 1979, almost thirty years after his death.
3. The Galerie Durand-Ruel bought the painting from the artist in 1914.
4. In 1921, d'Espagnat married Marie Constance Marguerite de Ginestet, a brunette; an artist in her own right, she may be the sitter in d'Espagnat's *Young Woman Painting* of 1919.
5. Oklahoma City 1983, p. 40.

Georges d'Espagnat

58. *Red Flowers and Fruit*, about 1907

1975.1.172
Oil on canvas, 29¼ x 36½ in. (74.3 x 92.7 cm)
Signed (upper right): *G d E*

PROVENANCE: Possibly either the *Nature morte*, acquired from the Galerie Boissière, Paris, or the *Fleurs et Fruits*, acquired from the Galerie J. Le Chapelin, Paris, by Robert Lehman, New York, October 1964.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 655.

D'Espagnat paid homage to his older friends Renoir and Monet with sumptuous still-life compositions like this one. As in the Lehman painting, Renoir's *Mixed Flowers in an Earthenware Pot* of about 1869 (fig. 1), for example, includes a decorative vase containing a large, informal arrangement of densely petaled, globe-shaped flowers interspersed with sparser, less manicured ones, and a few pears and apples set directly on the table. Monet's *Two Vases of Chrysanthemums* of 1888 (fig. 2) similarly features two tall, slender bouquet-filled vases. About 1890, these two still lifes by Renoir and Monet were bought by the Galerie Durand-Ruel—the Paris gallery that first showed d'Espagnat's work in 1898—and d'Espagnat could well have seen them there. (Monet's still life was sold to a New York collector in 1893, but the painting was included in an exhibition in 1907 at the Galerie Bernheim-Jeune in Paris, where d'Espagnat was even more likely to have encountered it.) For d'Espagnat, as for Monet and Renoir (and, indeed, for their dealers), still-life paintings represented very marketable commodities. In April 1908, Durand-Ruel mounted a large exhibition devoted solely to the genre, with examples by Monet, Renoir, d'Espagnat, and d'Espagnat's contemporary Albert André.

It was d'Espagnat's custom (and Renoir's, too) to compose his still lifes in a deliberate manner, consciously assembling and then arranging the objects to achieve variety, while repeating shapes and colors to add rhythm and dynamism to the composition.

Here—as in another very similar work by d'Espagnat (fig. 3)—two porcelain vases of Art Nouveau design are the focus. They are featured in the Lehman painting alongside groupings of pears and apples, some arranged on a plate and others on the table (as in the still life depicted in d'Espagnat's *Girl Painting at an Easel* [cat. no. 57]). The empty white bowl with a blue rim, which lends weight to the right side of the present picture,

Figure 1. Pierre-Auguste Renoir. *Mixed Flowers in an Earthenware Pot*, about 1869. Oil on paperboard mounted on canvas. Museum of Fine Arts, Boston. Bequest of John T. Spaulding, 1948 (48.592)

Figure 2. Claude Monet. *Two Vases of Chrysanthemums*, 1888. Oil on canvas. Courtesy of the Wildenstein Archives. Whereabouts unknown

Figure 3. Georges d'Espagnat. *Still Life with Two Bouquets.* Oil on canvas. Private collection

Figure 4. Georges d'Espagnat. *Bouquet,* 1904–5. Oil on canvas. Musées Royaux des Beaux-Arts, Brussels

also appears in d'Espagnat's *Bouquet* of 1904–5 (fig. 4), together with a tall vase of flowers and assorted pieces of fruit on a plate on the table.

In the Lehman picture, d'Espagnat combined disparate prints and patterns, as in the paintings of many of his Nabi friends—draping the table with a floral cloth and introducing a plaid one in the background at the left. As if responding to the use of pure color by his Fauvist colleagues, he added a bright red cloth at the left—over an intensely yellow one that extends across the wall behind the table. The red cloth counterbalances the red flowers at the right and the red fruit on the dish and on the table, and complements the greenish blue of the tall vases. The yellow wall-covering echoes the color of some of the fruit, and the green pear on the table repeats (albeit in a brighter shade) the green of the leaves in the floral arrangements. It would be hard to imagine a more thoughtfully conceived still life than this one. Nevertheless, the painting remains fresh and attractive, despite the extreme care and control that went into its execution. NL

Georges d'Espagnat

59. *Basket of Fruit and Two Vases of Flowers*, about 1908

1975.1.173
Oil on canvas, 28¾ × 36¼ in. (73 × 92.1 cm)
Signed in green (upper right): *G de E*

PROVENANCE: Acquired from the artist by the Galerie Durand-Ruel, Paris, August 1908; purchased from the Galerie Durand-Ruel, Paris, by Robert Lehman, New York, May 1952.

EXHIBITED: Paris 1911a, no. 21.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 655.

The variety of colors, patterns, and shapes in this highly decorative still life are well integrated in an extremely skillful composition. We seem to be looking down at an octagonal wood table on which lemons and oranges (or peaches) with green leaves are nestled in green paper in a woven, lidded box. While the citrus fruit awakens associations with the South of France, d'Espagnat may, in fact, have executed the painting at his home in Paris, after having received a package of fruit from the Côte d'Azur. In any case, the season evoked is surely late spring or early summer.

Two vessels filled with a profusion of flowers dominate the scene. A mixture of white and red blossoms (roses or carnations) and yellow acacia is arranged in a white pottery pitcher with pink and green decorations (it is also possible that the acacia is in its own, third, hidden container), and a small green vase, which is featured in other d'Espagnat still lifes—including another Lehman painting (see cat. no. 56)—is seen here again, but now the anemones are combined with different flowers in a cluster-like bouquet. The green vase rests on a blue-and-white pottery dish that may be the same one that d'Espagnat depicted holding apples in yet another still life in the Lehman Collection (see cat. no. 58). In the present picture, even more flowers are in bloom—they adorn the wallpaper, rug, and both panels of the folding screen, each of which is covered in a separate pattern. The pair of slightly blemished apples on the table—one green and one yellow—and the fruit in the basket, leaves still attached, relate the painting to the complex still lifes executed by Courbet in 1871–72 (see, for example, fig. 1).

Still-life subjects were an important aspect of d'Espagnat's oeuvre when Durand-Ruel bought the present one from the artist in 1908. The Paris gallery featured it along with forty-four other paintings and various drawings in a solo exhibition of d'Espagnat's work in March and April 1911. NL

Figure 1. Gustave Courbet. ***Still-Life: Fruits***, 1871–72. Oil on canvas. Shelburne Museum, Vermont

Georges d'Espagnat

60. *Woman Painting in the Open Air*, about 1912–14

1975.1.175
Oil on canvas, 24 × 28¾ in. (61 × 73 cm)
Signed in dark brown (lower left): *G d E*

PROVENANCE: Acquired from the artist by the Galerie Durand-Ruel, Paris, June 1914; purchased from the Galerie Durand-Ruel, Paris, by Robert Lehman, New York, January 1965.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 656.

The subject of a female artist at work appears to have fascinated Georges d'Espagnat. In addition to the present picture, there is a second example in the Robert Lehman Collection (see cat. no. 57), as well as a precedent for a young woman painting out of doors in the presence of two children in a picture created some eight years earlier: *The Drawing Lesson* (fig. 1), which d'Espagnat submitted to the Salon d'Automne in 1906, is a very large, decorative composition, set in the formal gardens of a grand estate. Its elaborate, curvilinear patterns have an Art Nouveau quality, and the treatment of the sky and the trees reveals an awareness of the work of Van Gogh.

Figure 1. Georges d'Espagnat. *The Drawing Lesson*, 1906. Oil on canvas. Private collection

The present picture is much smaller in scale and more informal. On a hilltop overlooking a river, a young woman, seated before a vertical canvas, is being watched by two small children—one in a pink hat and dress resting awkwardly on the grass, and a girl in white, with blond hair, leaning against a tree. The children seem quite large in comparison to the woman. The girl looks as if she was posing for the painting, which is visible but not legible. The woman wears a hat, blue skirt, and pink blouse. Three sparse trees screen the distant view of sailboats on the river. The sky is touched with pink, picking up the color of the mother's blouse and the reclining child's hat and dress, but the blues and greens of the landscape dominate the painting.

The surface is very thickly painted, with extensive scumbling, and the figures are defined by strong outlines. While the scene is reminiscent of those by Renoir, the application of the paint is more like that of Courbet or Monet. There are indications of underdrawing in dark paint at the upper right.

The picture most likely dates from 1914, or before, as Durand-Ruel purchased it from the artist in June of that year; the gallery—Robert Lehman's favorite in Paris[1]—sold it to him more than fifty years later.[2] The painting had not been exhibited in all that time. NL

NOTES

1. In making arrangements to acquire the present painting, Mr. Lehman's secretary wrote to Charles Durand-Ruel (in a letter dated December 2, 1964, now in the Lehman Collection archives) requesting that the frame be included in the purchase: "He wants the frame as he saw it hanging in your gallery. He thought it looked very nice as it was, and if it is good enough for the Durand-Ruel Gallery, it is good enough for him, as he considers Durand-Ruel the best in Paris."
2. Letter from Caroline Durand-Ruel Godfroy, Paris, to Linda Wolk-Simon, then associate curator, The Metropolitan Museum of Art, New York, May 2001 (copy in the Lehman Collection departmental files).

Georges d'Espagnat

61. *Flowers and Fruit*, about 1920

1975.1.176
Oil on canvas, 19⅞ × 24³⁄₁₆ in. (50.5 × 61.4 cm)
Signed (bottom left): *G d E*

PROVENANCE: Possibly either the *Nature morte*, acquired from the Galerie Boissière, Paris, or the *Fleurs et Fruits*, acquired from the Galerie J. Le Chapelin, Paris, by Robert Lehman, New York, October 1964.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 656.

Georges d'Espagnat came closest in this painting to acknowledging the modernist trends toward simplification and abstraction that emerged in the early twentieth century. Gone are the intimist setting, the patterned fabrics, and the complicated arrangement of objects that so often distinguish his earlier still lifes of fruit and flowers (see cat. nos. 58, 59). The color scheme is now reduced to red, green, black, and white, with white on white representing the background table and wall, and a broken horizontal line dividing the two areas. A simple floral arrangement in a small vase consists of five red blossoms (each with four distinct petals) and their dark green stems and leaves. Another, fuller, red flower lies on the table at the bottom right, perhaps as a visual barrier to keep the five loose apples in check. There is comparatively little modeling (through shadows and highlights) of the fruit and the two vessels, and their heavy outlines add to the sense of flatness.

Projecting into the picture plane from the top center of d'Espagnat's canvas is a portion of a woodcut without a frame, simply pinned to the wall above the still life arrangement on the table. Richard R. Brettell has identified the print shown in d'Espagnat's painting as Paul Gauguin's *The Ox Cart (le Char à boeufs. Souvenir de Bretagne)*.[1] This picture-within-a-picture is likely a work that d'Espagnat owned. It belonged to a suite of woodcuts made by Gauguin in Tahiti in 1898–99, and d'Espagnat may have purchased it from the Parisian dealer Ambroise Vollard, who received the entire suite in 1900.[2] The print was one of three in the group with imagery related to Gauguin's memories of Brittany, yet, like all the others, it was printed in Tahiti by Gauguin himself on very fine Japanese tissue paper from blocks made of tropical wood.[3]

Employing the device of synecdoche, d'Espagnat shows us the full width of Gauguin's woodcut print, but only half of its height, so we must imagine the upper portion of the image. We can clearly make out the ox, cart, and the figure of the Breton peasant wearing a broad-brimmed hat, but the snow-covered roofs of the village of Pont Aven are absent from our view.

Figure 1. Paul Gauguin. *The Ox Cart (le Char à boeufs. Souvenir de Bretagne)*, 1898–99. Woodcut. Museum of Fine Arts, Boston. Bequest of W. G. Russell Allen, 1960 (60.352)

As we have seen in d'Espagnat's *Girl Painting at an Easel* (cat. no. 57), it was often the artist's practice to include pictures on the walls in his interior scenes. The boldly simplified forms of the Gauguin print depicted on the wall of the present work play a role in determining the more modern character of the painting as a whole.

NOTES

1. For Brettell's essay on Gauguin's late (1898–99) woodcuts, see Washington, D.C.–Chicago–Paris 1988–89, pp. 426–36. *The Ox Cart* is reproduced as no. 243.
2. Ibid.
3. Ibid.

Georges d'Espagnat

62. *Woman and Child*, 1925

1975.1.174
Oil on canvas, 25½ × 32 in. (64.8 × 81.3 cm)
Signed in reddish brown (bottom right): *G d E*

PROVENANCE: Galerie André Weil, Paris; acquired from the Galerie André Weil, Paris, by Robert Lehman, New York, November 1964.

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 655.

A woman wearing a hat, summer dress, and white stockings is standing in the shade of a tree, holding the hand of a very young child who seems shy, as if reluctant to pose for a photograph. The woman is obviously aware of the viewer, but her face is not depicted distinctly enough to qualify as a portrait. The painting is reminiscent of comparable scenes by Renoir of women and children at leisure in outdoor settings (see fig. 1), although d'Espagnat's composition is more contrived in its arrangement.

The setting is the South of France, the locale defined by the olive tree and the castle on the hill. D'Espagnat and his wife, Marie Constance Marguerite de Ginestet, often spent time in Collioure, perhaps on the recommendation of the artist's friend Signac, and the castle likely represents the Fort Saint-Elme built by Charles V in 1552, which Signac included in *The Town Beach, Collioure, Opus 165* of 1887 (see cat. no. 34). The woman pictured here is probably d'Espagnat's wife, who wears the same hat and white stockings as the eponymous subject of *Mme d'Espagnat Reading under a Tree* of 1926 (fig. 2). In both paintings, a large tree in the foreground frames the composition at the far left. The model for the child most probably was d'Espagnat's four-year-old son, Bernard, who is shown asleep in a 1926 painting by the artist (fig. 3), but in the present picture seems to have been transformed into a little girl in a red dress.

NL

Figure 1. Pierre-Auguste Renoir. *The Apple Seller*, about 1890. Oil on canvas. The Cleveland Museum of Art (1958.47)

Figure 2. Georges d'Espagnat. *Mme d'Espagnat Reading under a Tree*, 1926. Oil on canvas. Private collection

Figure 3. Georges d'Espagnat. *Bernard Sleeping*, 1926. Oil on canvas. Private collection

Figure 3. Georges d'Espagnat. *Bernard Sleeping*, 1926. Oil on canvas. Private collection

Georges d'Espagnat

63. *View of Cagnes*, 1912

1975.1.178
Oil on canvas, mounted on wood, 15 × 18¼ in.
(38.1 × 46.4 cm)
Signed in dark green (lower right): *G d E*

PROVENANCE: Galerie Durand-Ruel, Paris (according to an inventory number on the back of the frame).

LITERATURE: Baetjer 1980, vol. 1, p. 54, vol. 3, ill. p. 656.

This small, delightful painting has much to say about the friendship between Georges d'Espagnat and Pierre-Auguste Renoir. Like his contemporaries Valtat and André, d'Espagnat was a devoted follower of Renoir—who was almost thirty years their senior. Between 1900 and 1910, d'Espagnat was a frequent guest of the older artist on the Côte d'Azur. In the present landscape, he records the ancient olive trees and the vistas so often painted by Renoir himself in the vicinity of his house at Cagnes-sur-Mer[1] (see fig. 1). The effects of the artist's relationship with Renoir are evident not only in d'Espagnat's choice of locale and subject but also in the mood of the Lehman painting, in which the twisting trees and airy canopy of leaves express the timeless rhythms of nature in the fertile South of France.

D'Espagnat infuses the scene with a pink, end-of-day light, and the earth appears warm from the blazing Midi sun. The artist tends to outline forms and to apply paint in a more heavy-handed manner than that of his mentor, and his inclusion of areas of vivid color reveals his strong ties to the Fauves. By placing a large tree in the foreground at the extreme left and another in the middle ground—a traditional compositional device employed in the classical landscapes of Claude Lorrain—d'Espagnat gradually leads the gaze of the spectator into the distance. Renoir, on the other hand, frames his view with the ancient trees in the foreground (see fig. 1), and his feathery brushwork and more subdued tonalities lend his painting a greater unity than that achieved here by d'Espagnat. NL

Figure 1. Pierre-Auguste Renoir. *The Vineyards at Cagnes*, 1908. Oil on canvas. The Brooklyn Museum. Gift of Colonel and Mrs. E. W. Garbisch (51.219)

NOTE

1. D'Espagnat (in the company of Valtat) visited the venerable Impressionist at the Villa Raynaud in Magagnosc in 1900 and at the Villa "Le Printemps" in Le Cannet in 1902 and 1903. D'Espagnat traveled to Cagnes for the first time to see Renoir in the winter of 1905; after Renoir purchased Les Collettes, an estate in Cagnes, in 1907, d'Espagnat called upon him there regularly, until 1910. The two maintained a correspondence until the older artist's death in 1919.

Henri Matisse

(Le Cateau-Cambrésis 1869–Nice 1954)

Henri Matisse was born in a textile-manufacturing town in northern France. In 1887, he left his comfortable bourgeois family and moved to Paris to study law. After graduation, he was successful at securing a position, and it was not until a period of convalescence from appendicitis that he took up painting. He became a student of Adolphe-William Bouguereau as well as of Gustave Moreau, who introduced him to the mysteries of color. By 1899, he was working full-time as an artist, and beginning in 1901, publicly showing his paintings. His first solo exhibition took place in 1904, by which time he was executing landscape paintings in the South of France that dispensed with both the naturalistic and the scientific color theories that had dominated French art for two generations. His new approach to color had been influenced by the writings of Paul Signac and the paintings of Henri-Edmond Cross. For Matisse, color represented a pictorial force in its own right, and the chromatic tensions he established in his compositions became the dominant feature in his work. He emerged as the leader of a radical group of young painters dubbed "Les Fauves" ("The Wild Beasts") in 1905, who competed with the equally young and comparably radical Cubists for public attention in Paris before World War I.

To earn a living, Matisse founded a private art school in Paris, which attracted many important American artists; for a fee, they came to paint and to sculpt. It was there that Matisse met the illustrious Steins from San Francisco; Gertrude and her brother Leo would become his earliest patrons. At the outbreak of World War I, Matisse relocated to Nice, on the Côte d'Azur, and concentrated on creating soft-focus landscapes, interior scenes, and nudes that marked a significant departure from the toughness and rigor of his Parisian works. By the 1930s, his paintings were infused with a new intensity, the compositions reflecting a tendency toward greater experimentation. However, it is Matisse's late work—dating from the onset of his illness in 1941—that is perhaps the most remarkable. Confined to bed, and unable to paint in the conventional way, he prepared colored papers from which he produced cutouts, and with the aid of long-handled brushes and various studio assistants, assembled them into large-scale, forceful compositions that revolutionized twentieth-century art. He also experimented with printmaking, in collaboration with the Parisian publisher Tériade. RB

Henri Matisse

64. *Olive Trees at Collioure*, Summer 1905 (?)

1975.1.194
Oil on canvas, 17½ × 21¾ in. (44.5 × 55.2 cm)
Label (on the stretcher): with the name of the Galerie Bernheim-Jeune, Paris, and the date 1910

PROVENANCE: Purchased by Leo Stein, Paris, autumn 1906; Gertrude Stein and Leo Stein,[1] Paris; acquired from an undocumented source, Paris, by Robert Lehman, New York, May/June 1949.

EXHIBITED: Paris 1908c, no. 894 (as *Paysage aux oliviers*); Paris 1910a, no. 43 (or 45; as *Paysage de Collioure,* 1906); New York–Minneapolis–San Francisco–Toronto 1952–53, no. 93 (as *Landscape, Collioure*, 1904–5); Chicago 1956; Paris 1957, no. 70 (erroneously titled *Promenade dans les oliviers* 1905);[2] Cincinnati 1959, no. 175 (as *Landscape, Collioure*); New York–Baltimore–Ottawa–San Francisco 1970–71 (as *Olive Trees*, 1905); New York 1973, no. 3; Zürich–Düsseldorf 1982–83, no. 14 (as *Arbres à Collioure,* 1905); Copenhagen 1986, no. 62 (erroneously titled *Promenade among the Olive Trees*); Los Angeles–New York–London 1990–91 (dated 1905).

LITERATURE: Barr 1951, p. 21 (visible in the photograph of the Steins' Paris apartment); Diehl 1954, p. 153; Crespelle 1962, no. 6, p. 353, color ill. (as *Arbres à Collioure*); Muller 1967, p. 35, pl. 20 (as *Olive Trees*, 1905); Shobo 1967, pl. 5; Giry 1970, p. 344 n. 30, fig. 4, ill. cover, p. 341; Luzi and

Carrà 1971, no. 37, pp. 86–97, ill.; Santini 1972, colorpl. 18; Szabo 1975, p. 94, colorpl. 113; Kim 1980, p. 153, fig. 171; Giry 1982, p. 269, colorpl. 19; Flam 1986, pp. 124, 126, fig. 116 (as *Landscape at Collioure*, 1905); New York 1992–93, p. 76 n. 222; Washington, D.C.–Paris–Tokyo–Fort Worth–Toronto–Philadelphia 1993–95, p. 236, fig. 1, p. 308 n. 2; Calloway 2001, ill. p. 47 (pictured in photograph); Schneider 2002, pp. 220–21 (dated to 1906); Céret–Le Cateau-Cambrésis 2005–6, no. 141 (as *Arbres à Collioure*, 1906), pp. 38–40, ill. pp. 38, 202 (color).

Two animated trees stand on a slope overlooking a vibrantly painted panorama of rolling hills capped by a narrow band of blue-and-white sky. The trees are the main actors in this scene of riotous color and broken brushwork and are given appropriate prominence as well as dramatic power. Although they are of the same species, and each is carefully placed at an equal distance from its respective side of the canvas, they could not be more different. Their formidable trunks are composed of contrasting colors, like the splotchy ground from which they rise. The darker tree at the left is dominated by greens and blues, and the lighter one at the right by reds and purples, although both share touches of yellow. The left-hand tree, farther away from the viewer, seems to lean back to the left and at the same time forward to the right as if precipitously clinging to the ridge of the slope, and struggling to maintain its balance; the right-hand tree, in contrast, is securely rooted in a relatively flat section of land. The branches of the trees enliven the upper part of the canvas: those on the right are richly colored and entangled, yet bare, and because they are erect they look

stiff, if not slightly menacing; their counterparts on the left are open and sprinkled with leaves, and even though they are more monochromatic, they appear livelier, gently swaying in graceful rhythm. Together, the branches create a screen through which the multicolored landscape in the distance emerges, its outlines only vaguely suggested by the patches of different, artfully arranged hues. The touches of white against the blue and purple at the upper left, for example, seem to describe a large hill with a base situated somewhere in front of a towering cypress at the right. The neighboring passages of blue and purple suggest the presence of a second hill, parallel to the first, which terminates behind the same totem-like tree. The violets and purples on either side of the cypress indicate a countering land mass that rises to the right. The pink area in the distance is, perhaps, a fourth hill that closes off the scene, or a more boldly sunlit continuation of the purple-and-violet hill—in which case the background at the right might be an extension outward from behind the hills at the left that sweeps around to the right, ending behind the bulbous, dark-green foliage at the edge of the canvas. Between these various hills and the foreground slope lies a gully, or path, highlighted with brilliant yellows and animated by bushes of a contrasting hue on the left and what might be saplings or the posts of an arbor on the right.

Given the jumble of forms, varied brushwork, and shifting orientation of the strokes, as well as the high-keyed color in the picture, it would seem that Matisse wished to render the scene faithfully, as he saw it unfold before him, even at the risk of sacrificing its cohesion and legibility. He succeeded in balancing these disparate elements by subtly repeating similar colors—such as the purples and greens in the foreground, and the pinks and whites—across the canvas. He employed brushwork to considerable effect: the separate strokes in the foreground, applied without regard for description, give way to much more aggressive, thicker pigment in the hills at the left; this, in turn, is offset by the softer strokes of more singular hues at the right—the whole tempered by the stark white in the upper right of the sky.

Order is maintained by the two olive trees in the foreground, which prevail over their respective sides of the composition: the tree at the left spreads its branches over the busy landscape, whereas the tree at the right stands out from among a more stable set of forms, including a stocky tree just below the ridge, the cypress behind it, a cluster of cropped trees at the far right (toward which its branches extend), and the more subdued hills in the distance. Matisse deftly underscores the contrasts between the predominant trees and the rest of the landscape by introducing three yellow-and-green bushes at the left and the group of green saplings, or stanchions, at the right.

The Lehman painting belongs to a series of oils, watercolors, and drawings that Matisse completed in the vicinity of Collioure (a picturesque fishing village on the Côte Vermeille approximately ten miles from the Spanish border) during a stay in this scenic area of France from mid-May to late August 1905.[3] All of these works attest to Matisse's overriding interest in color as the bearer of a picture's descriptive and aesthetic message, and reveal his keen sensitivity to the "wonders of the South." In its freedom of execution and light-filled atmosphere, the present painting attempts to capture the mesmerizing qualities of the Mediterranean, which is so different in character from Matisse's birthplace in the Picardy region of northern France. Stylistically, these paintings fall into two categories: in the first, Matisse laid down the paint in small, unblended strokes that maintain the discreteness of his touch while leaving much of the white canvas uncovered, in a revisionist approach to the Neo-Impressionist style, which he had embraced on and off for years. The culmination of his experimentation occurred just prior to his trip to Collioure, when he completed his purest Divisionist painting in March 1905: the monumental *Luxe, calme et volupté* (Musée d'Orsay, Paris), the second largest picture he had ever attempted. More creatively restless than the other followers of Georges Seurat—the foremost exponent of Divisionism—and less interested in the careful calculation of color contrasts so critical to that style, Matisse appropriated the Neo-Impressionists' regularity of touch and tone for its expressive potential, in the summer of 1905. The result was another set of pictures—for example, *Open Window, Collioure* (National Gallery of Art, Washington, D.C.)—in which the paint medium is applied more broadly in larger areas of greater chromatic consistency. Flatter and more abstract than his previous work, with bolder color contrasts and less nuanced surface treatment, these paintings exemplify the style that soon became known as Fauvism.[4] (The term was coined by the art critic Louis Vauxcelles when he encountered some of these canvases at the Salon d'Automne in the fall of 1905 surrounding a traditional Renaissance-style bronze sculpture, which he described as "a Donatello among the wild beasts.")[5]

The two groups of pictures often have been assigned to the first and second halves of Matisse's initial stay in the South of France, which, while convenient, is an insupportable proposition.[6] No documents exist that establish an exact chronology for the production of the works,

Figure 1. Henri Matisse. *Pastoral*, 1906. Oil on canvas. Musée d'Art Moderne de la Ville de Paris. Bequest of Dr. Maurice Girardin, 1953

and moreover, several of the Collioure paintings were simply studies that would be developed later on in the studio. Two examples are an oil sketch of a grove outside of the town, which served as the basis for the most famous of his Collioure paintings, the *Joy of Life* of 1906 (The Barnes Foundation, Merion, Pennsylvania), and a watercolor of the port that, almost immediately after he returned to Paris, he adapted to a large-scale composition in the Divisionist style.[7]

Another related problem is the difficulty of securely identifying all of the paintings from the first Collioure campaign, which has given rise to a reconsideration of the Lehman picture's date. Scholars had assigned it to the summer of 1905, until John Elderfield and Jack Flam raised the possibility that it was completed in late spring of the following year, when Matisse returned to Collioure after a two-week trip to Algeria.[8] Elderfield and Flam based their hypothesis not only on the fact that there were too many paintings ascribed to 1905 but also on the Lehman picture's greater stylistic similarity to two other landscapes, *The Sea at Collioure* (The Barnes Foundation, Merion, Pennsylvania) and *Pastoral* (fig. 1), which they dated to 1906 as well. In addition, Flam noted that Leo Stein had purchased the Barnes painting in 1906 together with another "landscape in bright colors," which, he concluded, must have been the Lehman painting. Flam likewise discovered that the Lehman picture was dated to 1906 in the catalogue of a retrospective of Matisse's paintings in Paris at the Galerie Bernheim-Jeune from March 7 to 14, 1910.[9]

In 2005–6, an exhibition was held in Céret and in Le Cateau-Cambrésis in celebration of the centennial of the birth of Fauvism in Collioure in the work of Matisse and Derain.[10] In the accompanying catalogue, Flam identified a total of eighty-five canvases by Matisse painted at Collioure in separate campaigns in four distinct time periods: summer 1905 (twenty-four paintings), late spring and summer 1906 (thirty-three pictures, including the present one), late autumn and early winter 1906 (seven paintings, including the arresting *Blue Nude: Memory of Biskra* [The Baltimore Museum of Art, The Cone Collection], and spring and summer 1907 (twenty-one paintings).[11] To establish a chronology for Matisse's paintings of 1905, Flam consulted the catalogue of an exhibition held at the Galerie Druet, Paris, in March 1906; he assumed that because Matisse did not work in Collioure between late August 1905 and late May 1906, the images in the Druet catalogue all dated to the summer of 1905, although some of the titles and descriptions listed admittedly were vague. In addition, Flam examined the sales records and inventories of Druet and other dealers and collectors, including Bernheim-Jeune, Gustave Fayer, and the Steins, together with documents that Wanda de Guébriant made available to him in the Matisse archives in Paris. Flam acknowledged that this elaborate redating is open to question, and he invited others to challenge his opinions.[12]

The Lehman canvas fits in stylistically with *Pastoral*, exhibiting a similarity in brushwork—dashes, dots, and sections of impasto—as well as in palette. The foregrounds are particularly close, while the execution of the trees is equally dramatic. However, the Lehman painting is more labored, its surface thicker and denser, while *Pastoral* retains many areas of exposed canvas. There is also a palpable energy underlying Matisse's application of paint in the Lehman picture that is much more tempered in *Pastoral*. These discrepancies make the establishment of a stylistic and chronological connection between the two works in 1906 somewhat tentative. Furthermore, while the date of 1906 in the Bernheim-Jeune catalogue would seem to be significant evidence, it most likely came from Stein, who had purchased the picture at least four years earlier.

Perhaps most problematic in redating the Lehman panel is its close relationship to Derain's *Mountains at Collioure* (fig. 2), completed in 1905. Matisse had invited the younger artist to join him in the South of France, having admired his work since their first meeting in Eugène Carrière's studio in the winter of 1900–1901. Eleven years Matisse's junior, Derain welcomed change and

Figure 2. André Derain. *Mountains at Collioure*, 1905. Oil on canvas. National Gallery of Art, Washington, D.C. John Hay Whitney Collection (1982.76.4)

encouraged Matisse, as he did, himself, to expand his formal vocabulary in response to the remarkable quality of the light in the area, which he claimed "suppresses shadows."[13] "Shadow," Derain declared in a letter to Vlaminck, written in July from Collioure, "is a whole world of light and of luminosity which is in opposition to the light of the sun: What we call reflections."[14] So moved was Derain by the atmosphere of the South that he confessed to Vlaminck, that summer, "Everything I have done until now seems stupid."[15]

Derain's painting and the Lehman picture depict the same site, with the identical two olive trees, the distant path, and the hills in the background. Matisse's canvas is more radical in many ways—from the lower vantage point, which allows the trees to fill the scene and to be much more vital elements in the composition, to the application of molten paint, and the more strident color contrasts. It seems unlikely that Matisse would have stumbled upon this very site a year after Derain did, or, after seeing Derain's painting in 1905, would have sought out the spot in 1906. It is perhaps more plausible to conclude that they painted together during that first summer in Collioure, especially given Derain's derisive comments, in that same July letter to Vlaminck, about Matisse's outdated approach as opposed to his own progressive attempts at liberating color and rendering the brilliant light of the South.[16] To Derain, Matisse's painting undoubtedly would have appeared heavy-handed and dense when compared with his innovative, airy landscape. In this competitive context, the impression of struggle in *Olive Trees at Collioure* (especially in contrast to the *Pastoral*) is understandable, and perhaps reflects Matisse's quest to arrive at a personal style.

It is ironic that, today, not only does Derain's painting look much more decorative and self-conscious than Matisse's picture, which seems visionary in comparison, but the technique Matisse employed in the Lehman painting is inconceivable without the example of Signac[17] and his fellow Neo-Impressionists. For instance, the influence of Henri-Edmond Cross is clear in the mosaic-

Figure 3. Paul Signac. *Place des Lices, Saint-Tropez*, 1893. Oil on canvas. Carnegie Museum of Art, Pittsburgh. Acquired through the generosity of the Sara Mellon Scaife Family (66.24.2)

Figure 4. Henri-Edmond Cross. *Le Cap Layet (Provence)*, 1904. Oil on canvas. Musée de Grenoble

like patches of paint in the middle foreground, in the random dots and dashes in the trees and distant landscape, as well as in the strong color contrasts throughout the scene, such as the pinks and mauves that enliven the view (Signac and Cross were particularly partial to those hues). The painting recalls other aspects of their work—for example, the trees in Signac's *Place des Lices, Saint-Tropez* of 1893 (fig. 3) or the general layout of Cross's *Le Cap Layet* (*Provence*), of 1904 (fig. 4). Matisse had spent the summer of 1904 in Saint-Tropez with Signac, Cross, and other Neo-Impressionist painters, so their lingering influence is understandable. Signac had been the first to discover Collioure; during the summer of 1887, which he spent there, he produced numerous Divisionist landscapes, including the sublime *The Town Beach, Collioure, Opus 165* (also in the Robert Lehman Collection; cat. no. 34), and even may have recommended Collioure to Matisse.[18] Further evidence of their mutual admiration is the fact that Signac purchased Matisse's *Luxe, calme et volupté* (now in the Musée d'Orsay) and one of his early views of Notre-Dame, and a watercolor entitled *By the Sea* (*The Gulf of Saint-Tropez*), while Matisse owned Signac's *The Green House, Venice* (FC 417), as well as Cross's *La Ferme* (*Matin*) of 1893 (Musée des Beaux-Arts, Nancy).[19]

The Lehman painting combines elements of the Neo-Impressionist style of Matisse's contemporaries with advances he had made in his own work, such as the pictures he completed in Corsica during the summer of 1898, or the *Peach Tree in Bloom* (Private collection, Paris), which he painted in the spring of 1899 while visiting his in-laws in Fenouillet, near Toulouse. Although not as resolved as the Lehman canvas, these landscapes—the product of his first extensive experience of the South—nevertheless share its vitality and freedom of execution. In an interview Matisse granted Guillaume Apollinaire in 1907, he alluded to his practice of referencing his earlier paintings: "I found myself or my artistic personality by considering my early works. I discovered in them something constant which I took at first for monotonous repetition. It was the sign of my personality, which came out the same no matter what different moods I passed through."[20]

Despite the somewhat arbitrary brushwork and cacophonous color, *Olive Trees at Collioure* recalls certain landscapes by Monet. The distant hills in the Lehman picture are like those in Monet's paintings of 1889 of the Creuse valley, just as the trees in the foreground are similar to the famous oak that Monet featured in two canvases in that series (see, for example, fig. 5). Matisse's fanciful

Figure 5. Claude Monet. *The Petite Creuse River*, 1889. Oil on canvas. The Art Institute of Chicago, Potter Palmer Collection (1922.432)

colors likewise resemble not only Monet's Creuse valley pictures but also his views of Antibes and of Bordighera, which reflected the Impressionist master's delight in the fairy-tale-like palette of the Mediterranean setting.

Two other artists indirectly influenced this painting: Van Gogh and Cézanne. After Matisse failed to purchase Van Gogh's *L'Arlésienne* in 1899 (because the dealer Ambroise Vollard doubled the asking price), he bought a more modestly priced landscape drawing by the Dutch painter later that year, and in 1900 acquired another sheet as a gift from the Australian artist John Russell.[21] Matisse's debt to Van Gogh is revealed here in his choice of olive trees as his subject matter—a favorite theme in the dozens of paintings and drawings Van Gogh produced in Arles and in Saint-Rémy in 1888 and 1889—as well as by the heightened color, the impassioned spontaneity of execution, and the crude outlines of the trees and branches. Prior to his trip to Collioure, Matisse served as chairman of the hanging committee for the major retrospective of Van Gogh's art at the Salon des Artistes Indépendants in Paris in the spring of 1905, which allowed him to experience Vincent's work firsthand.

The Lehman painting is not absolutely faithful to Van Gogh's aesthetic, however; that would have required stronger, more continuous outlining of the forms, "static space," and the depiction of specific weather conditions, as Flam and others have pointed out.[22] Rather, Matisse's close study and emulation of works by Cézanne is especially evident in the poetic marshaling of the trees and in their nobility, complexity, and anthropomorphism. Matisse undoubtedly was familiar with Cézanne's many views of

Figure 6. Photograph of the interior of Gertrude Stein's apartment at 27, rue de Fleurus, Paris, about 1907. The future Lehman Matisse is on the lowest row to the left of the sculpture. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library (DL 3737403)

the pines screening Mont Sainte-Victoire, the twisting oaks on his property outside Aix, and the sinewy chestnut trees along the road to the Jas de Bouffan, as well as with the trees Cézanne depicted in a Lehman canvas (cat. no. 22) and the two included in his *Three Bathers* (purchased by Matisse in 1899; now, Musée du Petit Palais, Paris).

Matisse's debt to Cézanne is even more apparent in the shifting forms of the landscape, the unresolved brushwork, and the generalized atmosphere. These formal properties define all of Cézanne's late work and transform Matisse's forthright view into a heartfelt meditation on the complexities of the natural world, with its contrasting phenomena and elusive unity. There is an anxious quality to the scene, as if Matisse were declaring—as Cézanne often did—that nothing can be fully understood or resolved and that the artist can only hint at his personal sensations before the motif. These tensions haunted both artists, but Matisse felt them intensely during the summer in Collioure when, as he later recalled, he was "encumbered with all the techniques of the past and present," and constantly asked himself, "What do I want [to achieve]?"[23] Each brushstroke in Matisse's painting seems consumed with that question, just as the two trees, surrogates for the artist and the spectator, represent the search for order and meaning amid the chaos around them. The surface of the canvas bears witness to the difficulties of the task, while the jarring amalgam of his previous styles suggests Matisse's daring and keen intelligence.

It is little wonder, therefore, that late twentieth-century critics considered the Lehman picture to be among Matisse's most original,[24] or that discerning collectors like Gertrude and Leo Stein acquired the painting shortly after it was completed (it is featured prominently in a photograph of the Steins' apartment at 27, rue de Fleurus, in Paris, taken about 1907; see fig. 6).[25] The painting's novel syntax clearly is the creation of a first-rate artist determined to guide French painting from the romanticism of the late 1800s into the twentieth century.

PT

NOTES

1. The American writer Gertrude Stein (1874–1946) and her brother Leo (1872–1947) shared an apartment in Paris; in a photograph taken about 1907 (see fig. 6), the present painting is visible hanging on the wall. Leo was educated as a biologist and as an art historian. While studying in Florence he met Bernard Berenson, who introduced him to the dealer Ambroise Vollard. The first in his family to collect art, Leo owned works by Matisse, Cézanne, Vallotton, Renoir, and Gauguin. In 1902, Gertrude moved to Paris, where she became especially close to Picasso; in 1906, he painted the well-known portrait of her now in The Metropolitan Museum of Art. (47.106)
2. Jack Flam points out that the Lehman painting has often been confused with *Mme Matisse dans les Oliviers* of 1905 (it was exhibited as *Promenade dans les oliviers* at the Galerie Druet, Paris, in 1906, no. 11), which, in Flam's view,

explains the dating of the present work to 1905 (which he does not accept); see Flam, in Washington, D.C.–Paris–Tokyo–Fort Worth–Toronto–Philadelphia 1993–95, p. 308 n. 2; Flam, in Le Cateau-Cambrésis–London–New York 2004–5, no. 155; Flam, in Céret–Le Cateau-Cambrésis 2005–6, p. 40.

3. For a list of the works Matisse completed in Collioure, see his letter of September 14, 1905, to Paul Signac, quoted in Schneider 1984, p. 262. For Flam's reassessment of the dating of Matisse's Collioure paintings, see "Matisse à Collioure, évolution et datation des tableaux 1905–1907," in Céret–Le Cateau-Cambrésis 2005–6, pp. 30–47.
4. On Matisse's conversion to—and later abandonment of—Fauvism, see Bock-Weiss 1981; Flam 1986, pp. 58–60, 109–64; Elderfield, in New York 1992–93, pp. 51–52, 76 nn. 222, 225; Spurling 1998, p. 330; and Bois 1990, pp. 3–63.
5. Vauxcelles 1905; quoted in Flam 1990, p. 47.
6. For example, Hilary Spurling (in Spurling 1998, chap. 10) attempts to chart Matisse's progress on specific paintings during the summer of 1905 by citing his correspondence with Signac, Henri-Edmond Cross, and others in which Matisse alludes to specific pictures.
7. John Elderfield (in New York 1992–93, p. 76 n. 222) has suggested that Matisse completed other Neo-Impressionist paintings in Paris, including two works from 1905, *Woman with a Parasol* (Musée Matisse, Cimiez [Nice]) and *Mme Matisse in the Olive Grove* (Private collection).
8. See Elderfield, ibid.; Flam, in Washington, D.C.–Paris–Tokyo–Fort Worth–Toronto–Philadelphia 1993–95, p. 308 n. 2; Céret–Le Cateau-Cambrésis 2005–6, p. 40.
9. See Flam, in Washington, D.C.–Paris–Tokyo–Fort Worth–Toronto–Philadelphia 1993–95, p. 308 n. 2.
10. See Céret–Le Cateau-Cambrésis 2005–6.
11. See note 3, above.
12. Flam, "Matisse à Collioure," in Céret–Le Cateau-Cambrésis 2005–6, p. 32.
13. Derain 1955, p. 148: "Une lumière blonde, dorée qui supprime les ombres."
14. Ibid., p. 154: "L'ombre est tout un monde de clarté et de luminosité qui s'oppose à la lumière du soleil: ce qu'on appelle des reflets."
15. Ibid., p. 148: "Tout ce que j'ai fait jusqu'ici me semble stupide."
16. Ibid., pp. 154–55: "Savoir, dans le voisinage de Matisse, extirper tout ce que la division du ton avait dans la peau. Il continue; mais moi, j'en suis complètement revenu et je ne l'emploie presque plus. C'est logique dans un panneau lumineux et harmonieux. Mais cela nuit à ces choses qui tirent leur expression des inharmonies intentionnelles."
17. Cautious by nature, although rarely intimidated, Matisse had long admired Signac, his elder by six years. During a stay in Corsica in 1898, Matisse had read Signac's *D'Eugène Delacroix au Néo-Impressionnisme,* which had been serialized in the May and July issues of *La Revue blanche*. So swayed was he by these writings and so confident had he become in his powers as an artist that, according to Flam (1986, p. 60), Matisse "made a conscious effort to be the painter who would fulfill Signac's prophecy . . . [that a] triumphant colorist has only to appear" in the wake of the advances of Neo-Impressionism. Over the summer of 1898 and into the following year, Matisse's more somber palette and traditional compositions gave way, in his paintings, to surprisingly venturesome color and handling, as in the Neo-Impressionistic *Sideboard and Table* of 1899 (formerly, Collection Michael and Sarah Stein; now Private collection, Switzerland)—the most original in its adaptation of Signac's basic principles. Thus, when Matisse set out to work with the celebrated heir of the legendary Seurat, Signac might well have believed that Matisse was following in his footsteps and was destined to be the painter he had envisioned—but this was not to be the case. Initially, Signac was deeply disappointed by Matisse, particularly with his colorful but Cézannesque painting of his wife seated on the deck of Signac's boathouse.
18. Judi Freeman (in Los Angeles–New York–London 1990–91, p. 68) claims, on the other hand, that Amélie Matisse may have initiated the idea of summering in Collioure, given her roots in nearby Toulouse.
19. On Signac's collection, see Marina Ferretti-Bocquillon, "Paul Signac as a Collector," in Paris–Amsterdam–New York 2001, pp. 51–66.
20. Henri Matisse interview with Guillaume Apollinaire, December 15, 1907 (quoted in Spurling 1998, p. 325; Flam 1995, p. 28).
21. On these drawings, see Flam 1986, pp. 485–86 n. 13; Spurling 1998, p. 442 n. 43. The drawing from Russell was *Haystacks* of 1888 (de la Faille 1928, no. 1427); Matisse would eventually own three Van Gogh drawings: the others were *The Harvest* and *The Old Peasant Patience Escalier*, both of 1888 (ibid., nos. 1491 and 1461, respectively).
22. Flam 1986, p. 125.
23. Interview with Henri Matisse by E. Tériade, "Matisse Speaks," *ARTnews* (November 1951); quoted in Flam 1990, pp. 46–47, and Flam 1995, p. 202.
24. Flam 1986, pp. 121, 124.
25. The Steins also purchased Matisse's equally innovative *Woman with a Hat* of 1905 and hung the two pictures side by side (see p. 304 in this catalogue).

Henri Matisse

65. *Nude in an Armchair* (*Nu au fauteuil*), 1920

1975.1.195
Oil on canvas board, 18 × 15 in. (45.7 × 38.1 cm)
Signed (bottom left): *Henri Matisse*

PROVENANCE: Bought from the artist by Josse Bernheim-Jeune and his brother Gaston Bernheim-Jeune, Fontainebleau, September 23, 1920; Alex Reid & Lefevre Ltd., London, October 1944; sold to a private collector in Scotland, December 1949; Alex Reid & Lefevre Ltd., London; acquired from Alex Reid & Lefevre Ltd., London, by Robert Lehman, New York, October 1964.

EXHIBITED: London 1949, no. 67; London 1963, no. 6; Copenhagen 1986, no. 63.

LITERATURE: Grautoff 1921, pp. 26–27 (as *Der weibliche Akt im Sessel*), pl. 1 (as *Sitzendes Mädchen*); Unsigned 1963, p. 909, ill.; Flam 1990, p. 200; G.-P. and M. Dauberville 1995, vol. 2, no. 381, pp. 858–59, ill.

A nude female is slouched in a yellow, upholstered armchair in a modestly appointed room. She crosses her legs toward her left and leans in the same direction, resting her head weightily on her left arm, which is bent back behind her, following the outline of the chair. Her right arm extends downward, almost reaching the floor; it appears unnatural and unfeminine, with an immensely long forearm and a hand that is oversized and ill defined, much like her similarly exaggerated and unarticulated feet. Although more anatomically plausible, the model's right thigh likewise is ample, as is her abdomen, the extra rolls of soft flesh establishing her distance from the classical ideal of beauty—just like her full, sagging breasts.

The armchair is turned slightly to the right and is covered with material in contrasting patterns, the stiff fringe on the lower portion resembling a series of triglyphs and metopes. The vertical orientation of the design and the alternating lights and darks effectively distinguish the chair from the rug below it, which is decorated with highly irregular, foliate forms, none of them alike. The fringe also transforms the chair into a kind of dais while lending visual interest to the figure above; its wavy upper edge functions as a divider between the crisscrossing motifs of the chair seat. These patterns, punctuated by dots, are generally not as regular as the fringe, but they are more readable than their larger counterparts on the rug. A circular section of an antimacassar is visible at the top of the chair, behind the woman; its splotchy design competes with the well-defined crosses in the fabric on the chair, and its soft, white fringe contrasts with the chair's architectonic base. These complicated patterns set off the nude's pale skin, which is rendered in broad planes of lights and darks. Some of the strokes appear independent, applied with a heavy, crude touch—as, for example, in the different browns on her left leg. Behind the figure, to the right, is a simple dressing table draped with a well-pressed linen fabric adorned as well with decorative patterns that suggest four drawers extending horizontally between the chair and a plain white curtain at the far right. Another linen cloth—white edged in black—is stretched across the top of the dressing table on which a blue vase of hydrangeas has been placed. The undulating outlines of the flowers—like the lyrical designs on the antimacassar and the rug—echo the curving form of the model's hair.

The bouquet partially overlaps an oval swivel mirror in a gold, urn-like frame,[1] set over the table and directly above the woman. The back of her head and her neck are reflected in the mirror, and are surrounded on either side by a series of blue lines that create a triangular frame around her tightly pulled-back hair; what the lines relate to is unclear, although they may belong to some material or decorative treatment on the other side of the room. The wall behind the table seems to be divided into three unequal parts: a pair of multipaneled doors on the left that meet at the rear left-hand corner of the table and an irregular section at the right, which is cast into shadow by the curtain before it. Like the vertical panels of the doors, the curtain enters the picture from a point on the periphery and extends to the bottom of the table at the right, which is on the same axis as the model's left knee and thigh.

Matisse introduces many similar conjunctures in this deceptively simple scene, creating more unity than the competing patterns first suggest: the left arm of the chair aligns with one of the decorative borders of the table covering, and the model's head aligns with the linen cloth behind her, the shadow on her neck ending where the floral material in the background begins, while the curve of her right thigh and buttock is repeated in the arc of the mirror and in the chairback. Even the fingers of her right hand imitate the striations of the upholstery fringe, while her right foot overlaps the outer edge of a round

Figure 1. Michelangelo Buonarroti. *Night*, 1520–34. Marble sculpture from the tomb of Giuliano de' Medici, The Medici Chapel, San Lorenzo, Florence

Figure 2. Cornelis Bos. *Leda and the Swan* (after Michelangelo), about 1550. Engraving. The Metropolitan Museum of Art, New York. Gift of Harry G. Friedman, 1957 (57.658.153)

motif on the rug, its curves like those of her similarly outlined torso.

Art-historical allusions inform the painting as well.[2] The elevated vantage point, contrasting shapes and patterns, and even the model's air of ennui derive from precedents found in the work of the Impressionists—notably, in Degas's portrait *James-Jacques-Joseph Tissot* (Metropolitan Museum, 39.161), Cézanne's *Victor Chocquet* (Columbus Museum of Art, Ohio), and Manet's *Plum Brandy* (National Gallery of Art, Washington, D.C.). The figure's girth recalls that of Renoir's full-bodied nudes, which Matisse greatly admired, as well as examples by Courbet, Boucher, and Rubens, while her substantial lower torso is based on Michelangelo's *Night* (fig. 1) in the Medici Chapel in Florence.[3] Her long right arm and exaggerated hand are appropriated from Michelangelo's *David*—an ironic association, given her lethargy, but one enhanced by her cocked left arm, which echoes David's gesture of imminent action—and from an engraving by Cornelis Bos based on *Leda and the Swan*, a lost painting by Michelangelo (fig. 2). Holding the suspended mirror in place, the swans' heads—one of which is visible at the left in the painting, protruding like an ear from the mirror's frame and facing downward toward the model—is, perhaps, Matisse's attempt to establish a connection between her and Michelangelo's mythical Leda.

Apart from these precedents, however, there is no apparent pretense for the painting; nothing appears especially important or as endowed with the potential to arouse our interest; the model is completely inert, immersed in her chair like the flowers in the vase. The prosaic qualities of the scene are paralleled by Matisse's disregard for traditional painting methods. In addition to areas of bare canvas, the surface is devoid of academic finish, and the forms are imprecisely defined by the brushwork, appearing slightly awkward, independent of each other, and sometimes inexplicable—such as the round red shape behind the chair on the left (actually, an ottoman)—their edges discontinuous and the light inconsistent. It is not clear why the table is pushed up against the two doors in the background—its horizontal and vertical members, incidentally, are not the same (the crosspieces can even be mistaken for a stretcher and the doors for paintings that are turned against the wall, but it is more likely that Matisse was depicting a room that could be expanded into a suite if the doors were opened). As for the model, the positions of the various parts of her body would suggest that she is not as relaxed as she first appears; rather than just posing for the artist, she may well be preoccupied with her own thoughts. She seems vulnerable yet defiant, sensuous yet restrained, as paradoxical as the contrasts Matisse establishes between the seductive, impastoed surfaces and the stark, unpainted areas of the composition, or between the ornamental patterns of the rug and chair and the geometrically regular forms of the table and doors. Matisse regarded painting as a decorative process, which did not require a precise rendering of the visual world. As he stated in his *Notes of a Painter* of 1908, the act of painting was about

delighting the eye and providing "an art of balance, of purity and serenity."[4] The carnage of World War I only reinforced that conviction.

In December 1915, Matisse abandoned his studios and his family in Paris and Issy-les-Moulineaux and set out for the South of France, traveling first to Marseille and then to the neighboring town of L'Estaque, returning the following year and again in 1917. Although he had been to the region many times before—Saint-Tropez in 1904, Collioure in 1905, 1906, 1911, and 1914—the trips to the Côte d'Azur proved to be critical to his art as well as to his health, particularly when, in late December 1917, he left L'Estaque for Nice, hoping to overcome a case of bronchitis. On the twentieth of the month, he rented a room at the Hôtel Beau-Rivage on the quai des États-Unis, overlooking the Bay of Nice. It is unclear whether he had ever been to that city prior to this stay, but his experiences over the next six to seven months proved to be intoxicating: "Nice is a beautiful place! What a gentle and soft light in spite of its brightness," he informed his friend and fellow painter Charles Camoin in May 1918. "It seems as though it is a paradise that one does not have the right to analyze."[5] So beguiling was the city and its environs to the painter from the small, northern French town of Le Cateau-Cambrésis that he went back every year until his death in 1954, immortalizing Nice in hundreds of his pictures, the Lehman canvas among them.

Because it has been difficult to pinpoint exactly when this undated work was executed, it was often assigned to 1922–23, when Matisse completed a group of paintings depicting seated nudes in decorative environments, such as *Odalisque Assise aux Bras Levés, Fauteuil Rayé Vert* of 1923. However, the publication in 1995 of Guy-Patrice and Michel Dauberville's *Matisse: Henri Matisse chez Bernheim-Jeune* established that the painting had been bought from the artist on September 23, 1920, by the brothers Josse and Gaston Bernheim-Jeune.

Figure 3. Henri Matisse. *Le Petit Déjeuner*, 1920. Oil on canvas. Philadelphia Museum of Art. The Samuel S. White 3rd and Vera White Collection, 1967

In style and details, the Lehman painting fits in comfortably with the works from Matisse's 1919–20 painting campaign, when he rented a room at the Hôtel Méditerranée et de la Côte d'Azur on the promenade des Anglais.[6] The room was fitted out with a red floral-patterned rug; a yellow armchair upholstered in a printed fabric with a black-and-white antimacassar; a table with a decorative covering that also suggests the illusionary four drawers; an urn-shaped mirror; a blue vase; and a multipaneled double door leading to another room—all of which conform to elements in the Lehman painting. The mirror, blue vase, yellow chair, red ottoman, and a strikingly similar model are repeated in other paintings from this period—most notably, *Le Petit Déjeuner* (fig. 3), in which the woman is shown in almost the same pose.

The languid sensuality of the figure in the Lehman picture seems to suffuse other parts of the scene, including the rug, the decorative fringe on the bureau, the flowers, and the mirror—a characteristic effect of Matisse's paintings of 1919–20. As he stated in *Notes of a Painter,* Matisse was attempting to make the picture "carry within itself its complete significance and impose that upon the beholder even before he recognizes the subject matter."[7] He was able to achieve the effects he desired not only because of his subtle approach as an artist but also as a result of his choice of the settings in which he worked. As he explained later on, "In order to paint my pictures I need to remain for several days in the same state of mind, and I do not find this in any atmosphere but that of the Côte d'Azur. / The northern lands, Paris in particular . . . offer too unstable an atmosphere for work as I understand it."[8] PT

NOTES

1. For a discussion of the mirrors and paintings depicted in the interior scenes Matisse executed during the Nice campaign, see Clair 1970. The oval mirror in the present picture appears in many of the interior views Matisse painted in Nice, as, for example, in *The Painting Session* of 1918/19 (Scottish National Gallery of Modern Art, Edinburgh), and in *Interior at Nice* of 1920 (The Art Institute of Chicago).
2. In his volume *Die französische Malerei seit 1914* (1921, pp. 26–27, ill.), the German art critic Otto Grautoff was, perhaps, the first to point out the art-historical references in

the present painting; for the English translation, see Flam 1990, p. 200:

> The most beautiful and mature work of the most recent period is *The Female Nude in an Armchair,* which is reminiscent of Degas. Just as enthusiasm for Ingres shows through in each of Edgar Degas's fluffy dancers, so also is the Courbet enthusiast apparent in this painting by Henri Matisse, along with a revitalization inspired by Ingres. This painting abounds in soft curves; thighs, breasts, arms, the back of the chair, the pattern of the carpet—it all comes together in a soaring musical harmony.

3. Working from a cast of the sculpture, Matisse had made studies in 1918; see Elderfield, in New York 1992–93, p. 290.
4. Matisse 1908, pp. 741–42; quoted in Flam 1995, text 2, p. 42.
5. Washington, D.C. 1986–87, p. 23.
6. Matisse fondly recalled the Hôtel Méditerranée et de la Côte d'Azur to his friend Francis Carco: "An old and good hotel, of course! And what pretty Italian-style ceilings! What tiling! It was wrong to demolish the building. I stayed there four years [*sic*] for the pleasure of painting nudes and figures in an old rococo sitting room. Do you remember the light we had through the shutters? It came from below as if from theater footlights" (quoted by Cowart and Fourcade, in Washington, D.C., 1986–87, p. 24). For a description of Matisse's room in the Hôtel Méditerranée et de la Côte d'Azur, see the introduction in Vildrac 1922, translated into English and reprinted in Flam 1990, p. 202. Matisse stayed in the same hotel between November 1918 and spring 1919, but the room in which he painted during those months had a tile floor and lacked the double doors seen in the Lehman picture. Jack Cowart explains that, although Matisse occupied different rooms on his subsequent visits to the hotel, the table and mirror remained in his repertoire of props until the spring of 1921, when he left the hotel (see Washington, D.C., 1986–87, pl. 94, 95, 97).
7. Matisse 1908, p. 741; quoted by Elderfield, in New York 1992–93, p. 40. See also Flam 1995, p. 41.
8. See Flam 1995, p. 146, for this passage from Matisse's first radio interview, 1942.

Henri Matisse

66. *Espagnole: Harmonie en bleu* (*Spanish Woman: Harmony in Blue*), 1923

1975.1.193
Oil on canvas, 18½ × 14 in. (47 × 35.6 cm)
Signed in black pencil, or with a thin brush and black paint (bottom right): *Henri Matisse*

PROVENANCE: Acquired (as *Femme en buste dans les fleurs*) from the artist by Josse Bernheim-Jeune and his brother Gaston Bernheim-Jeune,[1] Fontainebleau and Paris, March 30, 1923; Gaston Bernheim de Villers (Gaston Bernheim-Jeune), 1937;[2] acquired (as *L'Espagnole*) from Sam Salz, New York, by Robert Lehman, Port Washington, New York, November 1948.

EXHIBITED: Paris 1930b; Paris 1931, no. 96; Stockholm 1936; New York 1950a, no. 24; Palm Beach 1953, no. 3 (as *Spanish Woman*); Paris 1957, no. 71; Cincinnati 1959, no. 176 (as *Spanish Girl*); New York 1973, no. 31; Oklahoma City 1983 (as *L'Espagnole, Harmonie en bleu*), ill. (color); Copenhagen 1986, no. 64 (as *L'Espagnole, Harmonie en bleu*); Washington, D.C., 1986–87, no. 124 (as *Espagnole, harmonie bleue* [*Spanish Woman, Harmony Blue*]); Le Cateau-Cambrésis–London–New York 2004–5 (exhibited in New York only).

LITERATURE: Fels 1929, pl. 20; Fry 1930, pl. 20 (as *Spanish Woman*); Jedlicka 1930, pl. 20; Escholier 1937, ill. p. 53; Romm 1937, ill. p. 120, pl. 33; Mushakojo 1939, p. 83, fig. 171; Romm 1947, p. 120, ill.; Diehl 1954, pp. 78, 155; Kampis 1964, pl. 27; Guichard-Meili 1967, p. 99, ill. 90; Marchiori 1967, ill. p. 77; Diehl 1970, ill. and mentioned (as *Espagnole, Harmonie en bleu*) on the verso of pl. 34; Luzi and Carrà 1971, no. 404, p. 103, ill.; Szabo 1975, p. 95, colorpl. 116; Schneider 1982, no. 404, ill.; Schneider 1984, pp. 513–14; G.-P. and M. Dauberville 1995, vol. 2, no. 545 (as *Espagnole à l'éventail*), pp. 1104, 1106, ill.; Schneider 2002, pp. 513–14.

Although quite small, this study of Henriette Darricarrère[3] (wearing costume jewelry, a contemporary afternoon dress accessorized with a red silk rose, a mantilla, and a fan) possesses an undeniable monumentality. It was purchased from Matisse by the Bernheim-Jeune brothers only days before the opening of their annual Matisse exhibition.[4] Oddly, the painting is not documented as having been in that exhibition (the gallery records from the 1920s are inconsistent), nor does it appear in the published photographs of the installation.[5] Perhaps

Henri-Matisse

Figure 1. Henri Matisse. *Espagnole*, 1922. Oil on canvas. Private collection

Figure 2. Henri Matisse. *Espagnole au vase de fleurs*, 1923. Oil on canvas. Private collection

Gaston Bernheim de Villers, who is listed as the owner of the work, kept it in his private collection rather than offering it for sale. The first certain appearance of the painting occurred in 1930 at an exhibition and sale at the Galerie Georges Petit, Paris, but it was not sold until 1948, when the New York dealer Sam Salz offered it to Robert Lehman. By then, however, the picture was already famous, having been included in virtually every Matisse exhibition and illustrated in all the books devoted to the artist's work, among them the first major monograph in English, by the critic Roger Fry.[6]

Matisse had been able to live in relative comfort owing to a formal arrangement with Bernheim-Jeune negotiated by the dealer and critic Félix Fénéon in 1919. The artist had agreed to sell half of his annual output to the Paris gallery, which would then mount an annual exhibition of his works. Perhaps because of the commercial nature of this arrangement, Matisse's paintings of the 1920s generally have been regarded as of lower quality. However, as demonstrated by the works in the large show of decorative pictures Matisse painted in Nice,[7] his style of the 1920s has its own aesthetic, and is as important and as modern as his avant-garde approach of the previous decade.

The Lehman painting belongs to a small series of works in which Matisse depicts Henriette Darricarrère in a frontal pose, almost as if he were executing a formal portrait. In each case, she appears before a different fabric background and is outfitted in various costumes and accessories with ethnic associations; often she is dressed as a Spanish woman, or *Espagnole*. These pictures pay homage to Manet's paintings of the 1860s for which the dancer Lola de Valence or the model Victorine Meurant posed in Spanish costumes in his Paris studio; with these works, Manet wished to establish a link between himself and the seventeenth-century Spanish masters Velázquez and Ribera.

A painting submitted by Matisse to the Salon d'Automne in 1922, and later kept by the artist (see fig. 1),[8] is similar enough to the present canvas to suggest that both were painted at the same time; the acquisition by the Bernheims of the Lehman picture early in 1923 suggests either that

Figure 3. Henri Matisse. *Espagnole à l'éventail*, 1923. Charcoal on paper. Musée National d'Art Moderne, Centre Georges Pompidou, Paris (Inv. AM 1074 D)

it might date to 1922, or that it was an improvement on the earlier work after that was sent back to Matisse in Nice at the close of the Salon exhibition. In yet another, larger painting—purchased from Matisse by the Bernheims on the same day as the Lehman picture—the mantilla Henriette wears and the fan that she holds appear to be identical, but the backgrounds are different and a ceramic pitcher filled with flowers has been added to the composition (fig. 2).[9] It is possible that seeing the 1922 painting again, after its return from the Salon, prompted Matisse to further explore the same subject matter and to vary only the patterns and the color. Perhaps this explains the painting's traditional subtitle, *Harmonie en bleu* (when the picture was first published, it was known either as *L'Espagnole* [*Spanish Woman*] or *Espagnole à l'éventail* [*Spanish Woman with a Fan*]). However, the Bernheim brothers' invoice of March 1923 listed the Lehman painting as "Toile no. 8 Femme en buste dans les fleurs"[10]—an allusion, no doubt, to the cabbage-rose pattern in the background and the flower adorning Henriette Darricarrère's décolletage.

A charcoal drawing by Matisse of the same model in the identical costume, setting, and pose (fig. 3) is directly related to the present painting. Although it is slightly larger (51 × 40.2 cm), it has always been regarded as a preparatory study, but this does not seem to be the case. Matisse considered drawing and painting to be separate disciplines in which the same subject matter could elicit different aesthetic and emotional responses. He is never known to have based a painting on a drawing, but rather, to have worked in whatever medium appealed to him at a given moment, so that a drawing might precede or follow a particular painting. The drawing and the Lehman canvas, despite their resemblance, were each created independently from the model, not from one another. Variations in the fabric of the backdrop, the sitter's mouth, the beads or faux pearls of the necklace, the number of bangles (she wears one in the drawing and two in the painting), the sleeves of the costume, and the manner in which Henriette holds her fan are numerous enough to prove that the images represent two separate collaborations between Matisse and his model.

Although Matisse published his writings on art throughout his long career, he was unusually silent in the 1920s, when the Lehman picture was painted, granting only two interviews that decade. However, in a discussion with E. Tériade in 1929, the year before the artist left Paris for New York and then Tahiti, Matisse explained his intentions in a work like the Lehman *Spanish Woman*:

> My purpose is to render my emotion. This state of mind is created by the objects that surround me and that react in me: from the horizon to myself, myself included. For very often I put myself in the picture, and I am aware of what exists behind me. I express as naturally the space and the objects that are situated there, as if I had only the sea and the sky in front of me: that is to say, the simplest thing in the world. This is to make it understood that the unity realized in my picture, however complex it may be, is not difficult for me to obtain, because it comes to me naturally. I think only of rendering my emotion. Very often, the difficulty for an artist is that he doesn't realize the quality of his emotion and that his reason leads this emotion astray. He should use his reason only for control.[11]

RB

NOTES

1. Joseph (called "Josse") Bernheim-Jeune (1870–1941) and Gaston Bernheim-Jeune (1870–1953), grandsons of Joseph Bernheim, a paint manufacturer and merchant from Besançon, were the sons of Alexandre Bernheim (1839–1915), who, in 1865, opened a gallery in the rue

Laffitte in Paris, where he exhibited the work of the Barbizon painters and, later, of the Impressionists.

With his sons Josse and Gaston, Alexandre organized the first major exhibition of the work of Vincent van Gogh in Paris in 1901. Josse and Gaston opened the Galerie Bernheim-Jeune on the boulevard de la Madeleine in 1906 and represented Matisse, Bonnard, Vuillard, Cézanne, Cross, and Seurat, as well as members of the Parisian avant-garde. Gaston was a painter himself and went by the names of Gaston de Villers or Gaston Bernheim de Villers; Josse sometimes used the name Bernheim d'Auberville.

2. The brothers apparently purchased the present painting together (G.-P. and M. Dauberville 1995, vol. 2, p. 1104, illustrates the receipt for the painting; see also no. 545, p. 1106), but only Gaston Bernheim de Villers's name appears on the sales receipt issued by Sam Salz, Inc., November 9, 1948, on file in the Robert Lehman Collection at The Metropolitan Museum of Art. Jack Cowart and Dominique Fourcade note that Josse Bernheim-Jeune was the sole owner of a related painting, *L'Espagnole aux fleurs* (*Spanish Woman with Flowers*), also purchased from Matisse by both Josse and Gaston on March 30, 1923, while the present painting belonged to Gaston (see Washington, D.C., 1986–87, nos. 123, 124; see also G.-P. and M. Dauberville 1995, vol. 2, no. 544).
3. Henriette Darricarrère was a twenty-year-old dancer when Matisse met her in 1920 at a film studio, and for seven years she was his muse and model.
4. "Exposition Henri Matisse" was held at the Galerie Bernheim-Jeune, Paris, in April 1923.
5. Washington, D.C., 1986–87, p. 240.
6. See Fry 1930, pl. 20.
7. See Washington, D.C., 1986–87.
8. See Vildrac 1922, no. 3.
9. Ibid., no. 14.
10. See G.-P. and M. Dauberville 1995, vol. 2, p. 1104.
11. See Flam 1995, pp. 83–86, for the complete text of Matisse's 1929 statement to E. Tériade on Fauvism and color.

Albert Marquet

(Bordeaux 1875–Paris 1947)

In his youth, Albert Marquet left Bordeaux for Paris, and while still in his teens, he struck up a friendship with Matisse that would last a lifetime. Both young men attended the École des Arts Décoratifs and later studied with Gustave Moreau at the École Nationale Supérieure des Beaux-Arts. After Marquet and Matisse befriended Henri Manguin, the three artists decided to rent a studio together.

Marquet gained an international reputation primarily as a landscape painter who specialized in scenes of ports and of the quays, bridges, and streets of Paris, as well as in images inspired by his travels throughout France—especially his trips to Le Havre and Trouville (with Raoul Dufy)—and to London (with Matisse and Charles Camoin). He first visited Algiers in 1920, spending several subsequent winters in North Africa; from 1940 to 1946, he sought refuge in Algiers to escape the German occupation of France.

Marquet's paintings dating from the turn of the twentieth century helped to launch the art movement known as Fauvism. After 1908, he replaced the bright tonalities of his Fauve-period pictures with sober and delicate color harmonies, working in charcoal, brush and ink, and watercolor, in addition to oil paint. Two of Marquet's drawings are in the Robert Lehman Collection: Man Strolling, *in brush and black ink, and the charcoal study* Seated Female Nude in Profile *(see Metropolitan Museum of Art 2002, nos. 159, 160).* RB

Albert Marquet

67. *Sergeant of the Colonial Regiment*, 1906–7

1975.1.192
Oil on canvas, 35½ × 28 in. (90.2 × 71.1 cm)
Signed (bottom right): *Marquet*

PROVENANCE: Mme Marquet, Paris; acquired from René Gas, Paris, by Robert Lehman, New York, 1949.[1]

EXHIBITED: Zürich–Paris 1948, no. 37; New York 1950a, no. 23; New York–Minneapolis–San Francisco–Toronto 1952–53, no. 78; Davis 1953; New York 1954–61; Buffalo 1955, no. 32; Paris 1957, no. 69; San Francisco 1958, no. 21; Cincinnati 1959, no. 179; New Haven 1960, no. 82; New York 1966b, no. 65; New York 1971, no. 12; Oklahoma City 1983; Copenhagen 1986, no. 66; Paris 1999–2000, no. 77; Kyoto–Tokyo 2002–3, no. 11.

LITERATURE: Besson 1947, pl. 22; Fels 1950, p. 185, ill.; Brookner 1957, p. 248; Daulte 1957, ill. p. 90; Sterling 1957, pp. 133–42, ill. p. 138; Vauxcelles 1958, p. 73, pl. [6]; Delahaut 1964, no. 22, ill.; Muller 1967, pp. 96, 100–101, colorpl. 88; Diehl 1971, ill.; Szabo 1975, p. 100, colorpl. 111; Bordeaux–Paris 1975–76, mentioned under no. 37, p. 90.

The military man was a popular subject among French Modernist painters[2] in the late nineteenth and early twentieth centuries (see, for example, figs. 1–4). Charles Baudelaire, in his 1863 essay "The Painter of Modern Life," celebrated one such artist, Constantin Guys, who frequently featured images of soldiers in his pictures. According to Baudelaire,[3] it was the "showy attire" worn by military officers that accounted for their appeal—and this may have been precisely what led Marquet to paint two versions of a seated man in the uniform of a sergeant of the colonial regiment, about 1906–7 (see fig. 5).

The version now in Bordeaux (Marquet's native city) is smaller in format than the Lehman picture but shows the sitter in full, in three-quarter view, seated, and in a domestic setting; in the Lehman portrait, he is depicted in half-length and also in three-quarter view, against a plain background. In both paintings, the "sergeant" wears an elegant blue-black jacket with dazzling gold epaulets, red-and-gold braid, and rows of gleaming brass buttons—all of which were details especially attractive to an artist then employing a typically Fauvist palette of vibrant color. The jacket worn by the sitter may be the same in each painting. The use of artistic license could account for the slight variations, which include three buttons on the sleeve of the jacket in the Lehman canvas and two buttons visible on the sleeve in the Bordeaux painting. Other differences exist in the costumes of the two subjects: the sitter of the Lehman painting wears a casquette on his head, while the hatless man in the Bordeaux painting has a medal pinned to the breast of his jacket. If the jackets in the two portraits seem to be the same, the sitters do not. The seated figure in the Bordeaux painting is younger, with a fuller lower lip and no double chin, and the configuration of his eyebrows and the shape of his nose differ from those of the sitter in the present portrait. The model for the Bordeaux version has a heavier beard (albeit shaved), his sideburns are trimmed in a more pointed fashion, and he sits on a stool, pitched forward slightly, his left hand overlapping the right one. While it is not visible, we imagine that the man in the Lehman picture is seated in a chair with a back. Whether he is an authentic soldier or simply a professional model wearing a sergeant's costume, he sits stiffly with his shoulders back and his chest extended. His expression is somewhat vacant, and he does not engage the viewer directly. The arrow-like point of his mustache echoes the red insignia on his collar. The keen observation with which Marquet typically rendered individual personality traits and bearing (especially in his ink drawings)[4] is not evident here, although the solidity and three-dimensionality of the figure are convincingly portrayed.

Françoise Garcia suspects that Marquet's caustic wit was at work, as she compares the sitter in the Bordeaux painting to the ringmaster, Monsieur Loyal, in Toulouse-Lautrec's circus paintings, calling *Le Sergent de la Coloniale* a "pompous title" with which Marquet intended to "mock the respectable army corps."[5] Marquet may well have employed a professional model for each painting, but if this is so, one wonders about the identity of the French sergeant who originally wore the jacket, and how the artist came to own it. By the first decade of the twentieth century, when Marquet executed the two paintings, France maintained colonies in Indochina, the West Indies, Algeria, Tunisia, Morocco, and Equatorial and West Africa.

François Daulte identified the Lehman canvas as the first of Marquet's two paintings entitled *Sergeant of the Colonial Regiment*, but dated them both to 1904[6]—Marcel Giry later agreed, but only with regard to the Bordeaux version.[7] Daulte cited Raoul Dufy's 1902 portrait of his brother Gaston in the uniform of a flutist in

Figure 1 Hilaire-Germain-Edgar Degas. *Achille De Gas in the Uniform of a Cadet*, 1856/57. Oil on canvas. National Gallery of Art, Washington, D.C. Chester Dale Collection (1963.10.123)

Figure 2. Édouard Manet. *The Fife Player*, 1866. Oil on canvas. Musée d'Orsay, Paris (R.F. 1992)

Figure 3. Pierre-Auguste Renoir. *Captain Édouard Bernier*, 1871 (formerly called *Captain Paul Darras*). Oil on canvas. Gemäldegalerie Neue Meister, Dresden

the French military (see fig. 4) as a source for Marquet's full-length version of the *Sergeant*—pointing to parallels in theme and setting, and in the pose of the figure and its placement in the composition, noting that Marquet would have seen the painting in Dufy's family home in Le Havre.[8] Dufy's painting, in turn, has as its source Manet's *The Fife Player* (see fig. 2), which appeared in a 1902 publication in Paris.[9] One wonders if Marquet and Dufy might have also been aware of Van Gogh's portrait of the postman Joseph Roulin, seated in a chair and wearing a cap and a double-breasted jacket (fig. 6).[10]

Most scholars date the two versions of *Sergeant of the Colonial Regiment* to 1906 or 1907, based perhaps, on Marquet's and Dufy's travels together along the coast of Normandy in 1906—when Dufy's influence on Marquet was strongest. However, well before his close association with Dufy, Marquet was working in the "fauve manner," in the company of his friend Matisse, about the turn of the twentieth century (some six to seven years before the critic Louis Vauxcelles coined that derisive term to describe the group of young painters who used boldly strident colors and daringly simplified forms in the works they exhibited at the 1905 Salon d'Automne).[11] No critic has dated Marquet's two paintings later than 1907, as, after that year, the artist reverted to a more subtle

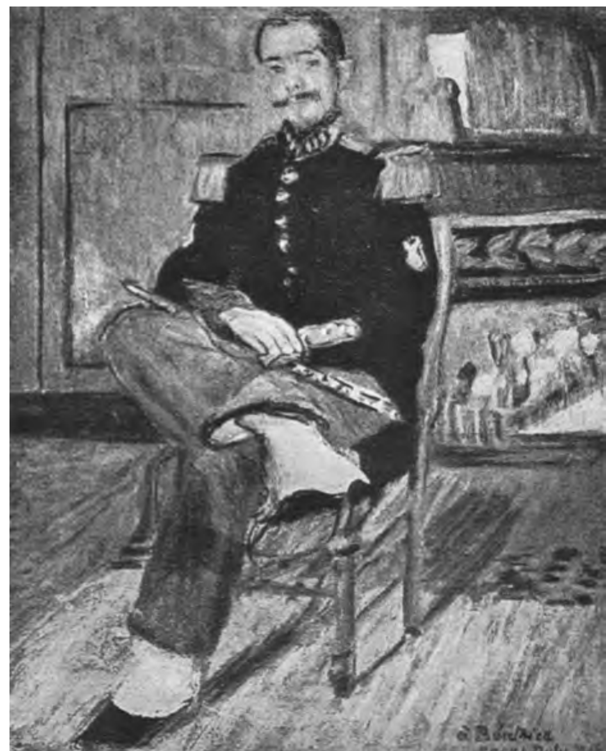

Figure 4. Raoul Dufy. *Portrait of Gaston Dufy with his Flute*, 1902. Oil on canvas. Whereabouts unknown

marquet

Figure 5. Albert Marquet. *Sergeant of the Colonial Regiment*, 1906–7. Oil on canvas. Musée des Beaux-Arts, Bordeaux. Bought 1960

Figure 6. Vincent van Gogh. *Postman Joseph Roulin*, 1888. Oil on canvas. Museum of Fine Arts, Boston. Gift of Robert Treat Paine, 2nd, 1935 (35.1982)

palette. Both paintings were exhibited in Zürich in 1948 in the large retrospective following the artist's death the previous year.[12] NL

NOTES

1. Information in the Robert Lehman Collection archives for the last six months of 1949 indicates that Robert Lehman bought this version of the *Sergeant of the Colonial Regiment* directly from Marquet's widow, Marcelle, but this is contradicted by a letter of November 29, 1949, to Robert Lehman from the shipping agent René Haas, of Arthur Lénars & Cie. (also in the Lehman Collection archives), identifying the Paris dealer René Gas as the individual from whom Lehman acquired the painting.
2. These artists include Degas; Manet; Renoir, who depicted his commander at Vic-en-Bigorre during the Franco-Prussian War (see Ottawa–Chicago–Fort Worth 1997–98, no. 10, pp. 110–13); Raoul Dufy; Van Gogh; and Bonnard.
3. Baudelaire 1930, p. 121.
4. See *Man Strolling*, in Metropolitan Museum of Art 2002, no. 159, pp. 312–13.
5. See Barcelona 2000–2001.
6. Daulte 1957, p. 90.
7. Giry 1982, pl. 20.
8. Daulte 1957, p. 90.
9. Duret 1902, no. 76.
10. A large exhibition of Van Gogh's paintings was held at the Galerie Bernheim-Jeune in Paris in the spring of 1901, and other works by him were shown at the Salon des Indépendants in March 1905.
11. Daulte (1957, p. 90) cites a letter written by Matisse to Georges Duthuit: "Dès 1898, nous travaillons, Marquet et moi, dans ce qu'on appellera plus tard la manière fauve." However, a Wildenstein gallery exhibition catalogue (New York 1985, p. 11) quotes from the 1950 English edition of Duthuit's 1949 book *Les Fauves* (translated by Ralph Manheim), in which Marquet is credited with the remark: "Even before the [1905] Exhibition, as early as 1898, Matisse and I were working in what was later called the fauve manner." Both references are to the pictures Matisse and Marquet painted when they worked together in Arcueil and in the Luxembourg Gardens in Paris in 1899.
12. See Zürich–Paris 1948, no. 36, 37.

Albert Marquet

68. *The Port de Bougie, Algiers, in Sunlight*, 1925

1975.1.191
Oil on canvas, 25½ × 31½ in. (64.8 × 80 cm)
Signed in black (bottom right): *Marquet*

PROVENANCE: Purchased from the artist by the Galerie Bernheim-Jeune,[1] Paris; in 1925 acquired from an undocumented source (possibly the shipping agent René Haas) in Paris, by Robert Lehman, New York, 1949.

EXHIBITED: Paris 1925, between nos. 66 and 69; New York 1971, no. 29.

LITERATURE: Martinet and Wildenstein 2001, no. I-563 (as *Le Port au soleil*), p. 416, ill.

Of the nearly forty paintings that Marquet completed during his two-month stay in what was then Bougie in French Colonial Algeria,[2] the majority were harbor scenes. For the plunging views that he preferred, the artist set up his easel indoors, near windows, or outside on the terraces of buildings along the Gulf of Bougie (now Bejaïa) coast.[3] His rooms in the Hôtel d'Orient, where he spent February and March 1925, looked out on the Chamber of Commerce and on Abd-el-Kader (see fig. 1), a Spanish sixteenth-century fort.[4] From a window in the Bank of Algeria, Marquet could see the terrace of the place de Gueydon and the port beyond (see fig. 2),[5] and the terrace provided a good vantage point from which to paint the corrugated, silvery roofs of the sheds used for

Figure 1. Albert Marquet. *The Port of Bougie in Grey Weather*, 1925 or 1926. Oil on canvas. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Bequest of Mme Frédérique Lung, 1961 (Inv. AM 3903 P)

Figure 2. Albert Marquet. *The Terrace Overlooking the Port*. Oil on canvas. Musées Royaux des Beaux-Arts, Brussels

Figure 3. Albert Marquet. *Hangars in the Port de Bougie, Algeria*, 1925. Oil on canvas. Private collection

Figure 4. Albert Marquet. *Cargos on the Quai*, 1925. Oil on canvas. Whereabouts unknown

storing phosphates, as well as the rugged Babor Mountains, situated at a distance across the Gulf of Bougie (see, for example, fig. 3).[6] Marquet positioned himself on the same terrace when he painted the Lehman picture, but he turned more to his right for this painting and the nine others in a series related to it.[7] For the present work he limited his palette to red, white, blue, and black, with some tan and gray. The lively pattern of red rooftops in the foreground leads into the composition, where tiny figures, whose shadows fall on the walkways, provide a human presence on this sunny day.

At the left are some of the warehouses that appear more prominently in Marquet's other scenes of the port at Bougie (see, for example, fig. 2). A white building (also with a red roof) at the water's edge, parallel to the embankment, housed the offices of the Compagnie Générale Transatlantique, according to Michèle Paret, author of the catalogue raisonné of Marquet's North African works.[8] Both visually and literally, this building served as a boundary between the commercial structures of the port and the gulf, where cargo vessels navigated the deep, calm waters, sheltered from the wind by Mount

Gouraya and Cape Carbon. The artist introduced additional compositional interest into the blue plane of the water through his depiction of the slender, Y-shaped roadstead, where ships and barges loaded products for export. Marquet's facility with the brush is evident in the apparent lack of effort with which he rendered the sailboat in just three deft strokes.

A master of the effects of light and atmosphere on water, here Marquet captures the precise shade of blue of the gulf, under the intense North African sunlight.[9] He painted similar views of Bougie in different weather conditions, such as morning fog, which he represented in more somber tones (see fig. 4).[10] In the upper third of the Lehman canvas, he silhouetted the Babor Mountains against the sky, their snowcapped peaks imitating the jumble of roofs in the foreground, with a string of fluffy clouds hovering over them even on this sunny day. The band of clouds is echoed in miniature in the plume of smoke over the cargo ship at the far right, which, oddly enough, does not appear to come from its smokestack. A watercolor of 1925 or 1926 (fig. 5),[11] related to the Lehman canvas and the similar views depicted in other oils, may have been a preparatory study or a souvenir of Marquet's journey, executed after one of the paintings in the series (it was once owned by the artist's good friend the art critic Georges Besson, who published it [as plate 91] in his 1929 biography of the painter).

Marquet remarked that in 1925 the port of Bougie was somewhat forgotten and often empty, but nobly proportioned and somewhat picturesque: "un paysage fait pour Poussin."[12] He had first visited Algeria in 1920, on the advice of his friend and doctor Élie Faure, to relieve his annual bouts of flu, and up until 1946, made repeated trips there, usually in winter; however, during World War II and the Nazi occupation of France, Marquet and his wife, Marcelle, remained in Algeria for more than four years. His numerous North African paintings include specifically Oriental motifs—mosques, minarets, and Arabs and Berbers in native dress—themes that had fascinated many nineteenth- and early-twentieth-century French artists. Yet, it was the ports of North Africa that most powerfully captured Marquet's imagination, just as they did in France and elsewhere. As his wife explained, "Marquet opened his eyes in a port,"[13] a simultaneous allusion to her husband's birth in Bordeaux and to his artistic preference for port scenes, in which he could exercise his almost unparalleled ability to depict the phenomenon of light on water.

Recent scholarship has focused on this pivotal importance of Algeria in Albert Marquet's life and work—especially the 2001 publication by the Wildenstein Institute in Paris, *Marquet, L'Afrique du Nord. Catalogue de l'oeuvre peinte*. The concept of a catalogue of Marquet's North African paintings had originated with Jean-Claude Martinet, a nephew of the artist's wife, but it would not be completed until seventeen years after Martinet's death, by Guy Wildenstein, Michèle Paret, and Nicole Castais. Several Marquet exhibitions in France and in the United States in the last decade of the twentieth century and the beginning of the twenty-first also have exposed the public to the work of a painter whose avoidance of the limelight during his lifetime delayed the full appreciation of his talents by the art world for more than half a century.[14]

NL

Figure 5. Albert Marquet. *Port de Bougie*, 1925 or 1926. Watercolor and crayon on paper. Musée des Beaux Arts, Besançon. Bequest of George and Adèle Besson to the Musées nationaux in 1963. Acquired by the Musée des Beaux Arts, Besançon in 1970

NOTES

1. Marquet was under contract at the time with two Paris galleries: Bernheim-Jeune had the rights to one-third of the artist's production and the other two-thirds were held by Druet.
2. Bejaïa, formerly Bougie, is a seaport on the coast of Algeria, east of Algiers and almost directly south across the Mediterranean from Marseille. Its original name derived from the beeswax candles once produced there. After the bitter war of 1954–62, Algeria gained independence from France, and the town became Bejaïa.
3. Marquet had long been in the habit of painting scenes viewed through a window. The locations cited here and the identity of the buildings are discussed in Martinet and Wildenstein 2001, especially pp. 403, 409, 410, and 414.
4. *The Port of Bougie in Grey Weather*; see Martinet and Wildenstein 2001, no. I-549.

5. *The Terrace Overlooking the Port*; see ibid., no. I-552.
6. *Hangars in the Port de Bougie, Algeria*; ibid., no. I-553.
7. See ibid., nos. I-560–I-570, pp. 414–19.
8. Ibid., p. 414.
9. The color of the water in the Gulf of Bejaïa has likely changed dramatically since 1925, because it is now the northern terminus of the Hassi Messaoud pipeline from the Sahara and the principal oil port in the western Mediterranean.
10. *Cargos on the Quai*; Martinet and Wildenstein 2001, no. I-560.
11. *The Port de Bougie* (Musée des Beaux-Arts, Besançon).
12. Quoted in Bordeaux–Paris 1975–76, p. 142; Columbia 2001, p. 92; and Martinet and Wildenstein 2001, p. 403. As a young art student in Paris, Marquet copied paintings by Poussin in the Louvre and always sought out that artist's work in museums on his travels abroad.
13. "Marquet ouvrit les yeux dans un port"; see Marquet 1955, n.p. [3].
14. The exhibitions were held at the Musée de Lodève, France, in 1998; at the Musée des Beaux-Arts, in Marquet's native Bordeaux, in 2002; at various venues in the United States and France, from 2001 to 2003, organized by the Musée National d'Art Moderne, Centre Georges Pompidou, Paris; and at the Musée des Beaux-Arts, Roanne, in 2003–4; the last one, "Albert Marquet et Ses Amis en Algérie: Artistes et Mécènes 1920–1945," was an attempt by the director of the museum, Brigitte Bouret, working closely with Élisabeth Cazenave, to establish the connections between Marquet and the residents of the French artists' colony at the Villa Abd-el-Tif.

Maurice de Vlaminck

(Paris 1876–Rueil-la-Gadelière [Eure-et-Loir] 1958)

When Maurice de Vlaminck, the son of two musicians, recounted the story of his tempestuous life as a violinist, racing cyclist, anarchist, author, and painter, it filled four volumes. About 1900, he shared a studio in Chatou with André Derain, with whom he attended a 1901 Van Gogh exhibition that deeply affected them both. Vlaminck met Matisse through Derain, and the three artists participated in the legendary Fauve exhibition at the 1905 Salon d'Automne and in the Salon des Indépendants the same year. Also about 1905, the dealer Ambroise Vollard commissioned Vlaminck to decorate some four hundred pottery objects, and in 1906, the prescient dealer bought everything produced by Vlaminck and Derain in their Chatou studio. Influenced by the spatial effects that he witnessed in the paintings of Cézanne on exhibition at the 1907 Salon d'Automne, Vlaminck abandoned brilliant color for a somber, more structural style. About 1915, he discarded Cézanne's theories, returning to an Expressionist manner like that of Van Gogh. The medium of watercolor interested him as much as oil did, and the graphic arts proved an important outlet for his prodigious talents.

Vlaminck exhibited his work in Paris at the Druet, Bernheim-Jeune, and Charpentier galleries; in New York at Wildenstein & Co.; and in Brussels at the Palais des Beaux-Arts. The artist won first prize at the Carnegie International exhibition in Pittsburgh in 1936 and 1939, and in 1955 he was elected a member of the Académie Royale de Belgique. RB

Maurice de Vlaminck

69. *Sails at Chatou*, 1906

1975.1.218
Oil on canvas, 15 × 18½ in. (38.1 × 47 cm)
Signed (bottom right): *Vlaminck*
Inscribed (on label on the verso): *Les Voiles à Chatou* [in the artist's hand]; 4049 [stock number of Ambroise Vollard's Paris gallery]

PROVENANCE: Ambroise Vollard (1866–1939), Paris; Captain Edward H. Molyneux (1891–1974), Paris, 1936 or after; acquired from an undocumented source, Paris, by Robert Lehman, New York, 1949.

EXHIBITED: New York 1954–61; Cincinnati 1959, no. 182 (as *Sailboats on the Seine*); New Haven 1960, no. 79 (as *Sailboats on the Seine*); Los Angeles 1965, no. 39 (as *The Seine at Chatou*).

LITERATURE: Duthuit 1949, p. 105, colorpl. (as *Paysage,* 1906; Collection Captain Molyneux, Paris); Duthuit 1950, colorpl. 29 (as *Landscape,* 1906; Collection Captain Molyneux, Paris); Muller 1956, p. 26, color ill. (as *La Seine*); Sauvage 1956, no. 64 (as *Les Voiles à Chatou,* 1907), p. 112, pl. 64; Selz 1963, p. 5, color ill. (as *Sailing Boats at Chatou,* 1906; Captain Molyneux Collection, Paris); O'Laoghaire 1992, p. 340, pl. 174 (as *Les Voiles à Chatou*); Vallès-Bled 2008, no. 180 (as *Les Voiles à Chatou / Sails at Chatou,* 1906–7), pp. 396–97, color ill.

It is possible that this painting by Vlaminck was stored in a cave in France for five years during World War II, prior to its purchase by Robert Lehman. The picture was

once owned by the British-born couturier Captain Edward Henry Molyneux,[1] who acquired it sometime after 1936 along with other Modernist works he was assembling for his flat on the quai d'Orsay in Paris. When the city was occupied by the German army in 1940, Molyneux, who operated fashion houses in both Paris and London, crossed the Channel on a coal barge, after placing his personal collection of small but choice paintings by Manet, Renoir, Degas, Bonnard, Vuillard, Matisse, and Vlaminck in safekeeping in a cave on the grounds of a château near Pau. Whether Lehman bought the present painting directly from Captain Molyneux or from another source is not documented, nor is it known if Molyneux obtained the work from the Paris dealer Ambroise Vollard, who had acquired it directly from the artist.[2] *Sails at Chatou*[3] (called *Au Bord de la Seine* [*On the Banks of the Seine*] in the Lehman Collection departmental files) was first published in the French edition of Georges Duthuit's volume on the Fauve painters as *Paysage* (*Landscape*) in 1949; in the English edition of 1950 (volume eleven in the "Documents of Modern Art" series) it was called, simply, *Landscape*.

In 1956 (when the artist was still living), Marcel Sauvage included the painting in his biography of Vlaminck,[4] along with an editorial note in which the author pointed out that, as Vlaminck never dated any of his paintings, the various books on the artist sometimes provide different dates for the same work. Sauvage added that the artist himself, "the father of Fauvism," was of no help in the matter, because he attached no importance to chronology.[5] It is quite probable that some of Vlaminck's works in the Fauve style were, in fact, not painted during his Fauve period (1904–7) but at a later date, in response to the relative commercial success generated by paintings of the type.

The date of 1906 seems appropriate, however, for the Lehman picture, which is less like a plein air painting than a construction composed of blocks of color. The horizon line, situated high up in the composition to capture the artist's viewpoint, is not without precedent in Vlaminck's Fauvist oeuvre.[6] Short strokes of orange, red, white, and various shades of blue paint are thickly applied to the canvas to denote sails, buildings, and vegetation, as well as their reflections in the water. Two boats—one about to turn—are shown in full sail: the wind can be measured by the positions of the vessels and by the direction of the tricolor atop the boathouse. Several figures are watching the sailboats from the shore. Maïthé Vallès-Bled has pointed out that here, for the first time, Vlaminck depicted the spans of the railway bridge at Chatou, as well as the Maison Giquel, an inn at the foot of the bridge on the Rueil side of an arm of the river Seine.[7]

NL

NOTES

1. Captain Molyneux proudly retained the rank he achieved in World War I as part of his name. For a discussion of Molyneux and his art collection, see *Vogue*, August 15, 1947, pp. 158–61; *New York Times*, June 25, 1952, p. 27; June 29, 1952, p. X7; March 23, 1974, p. 34.
2. Vlaminck scholar Maïthé Vallès-Bled (2008, p. 396) has determined that the present painting was listed in the inventory of the dealer Ambroise Vollard under the generic title *Paysage*, where it was given the stock number 4049.
3. A label, in the artist's hand, on the verso of the canvas, is inscribed with the title *Les Voiles à Chatou* (*Sails at Chatou*); see ibid.
4. See Sauvage 1956, no. 64, p. 112.
5. Ibid., "Notes de l'éditeur" [n.p.], "Les oeuvres de Vlaminck ne sont pour ainsi dire jamais datées. Ses biographes sont rarement d'accord. . . . Vlaminck lui-même, n'attachant aucune importance à ces questions de chronologie, n'est sur ce sujet d'aucun secours pour ses historiographes . . . il est impossible de dater d'une manière certaine l'ensemble des oeuvres du père du Fauvisme."
6. See, for example, *The Seine at Chatou* of 1906 (The Metropolitan Museum of Art, New York, 1999.363.84), illustrated in S. Rewald 1989, colorpl. p. 76; and *The Village* of 1906 (Staatsgalerie, Stuttgart), illustrated in Leymarie 1987, p. 66.
7. See Vallès-Bled 2008, p. 396.

Maurice de Vlaminck

70. *Boats on the Seine at Chatou*, 1906

1975.1.219
Oil on canvas, 21½ × 29 in. (54.6 × 73.7 cm)
Signed in brown black (bottom left): *Vlaminck*

PROVENANCE: Probably acquired through the Lock Galleries, New York, by Robert Lehman, New York, about 1958.

EXHIBITED: New York 1958b, no. 144; Cincinnati 1959, no. 181 (as *River Scene*); New York 1968, no. 21 (as *Voilier sur la Seine*); Bordeaux 1981, no. 156 (as *Voiliers sur la Seine*); Oklahoma City 1983 (as *Sailboats on the Seine*); Copenhagen 1986, no. 71 (as *Sailboats on the Seine*); Paris 1999–2000, no. 51 (as *Bateaux sur la Seine*); Barcelona 2000–2001, no. 60 (as *Les Bateaux sur la Seine*); Lodève, France 2001, no. 28 (as *Voiliers sur la Seine*).

LITERATURE: Sauvage 1956, no. 72 (as *Peupliers à Chatou*, 1908), p. 112, pl. 72; Sindona 1961, p. 247, color ill.; Crespelle 1962 (as *Voilier sur la Seine*), colorpl. 21; Santini 1972, colorpl. 29; Szabo 1975, p. 101, colorpl. 110 (as *Sailboats on the Seine*); Hibbard 1980, p. 499, colorpl. 905 (dated 1906); Giry 1981, colorpl. 49; Giry 1982 (as *Voilier sur la Seine*), p. 271, colorpl. 49; Whitfield 1991, p. 119, fig. 90 (as *Boats on the Seine*); Vallès-Bled 2008, no. 154 (as *Voilier sur la Seine à Chatou / Sailing Boat on the Seine at Chatou,* 1906), pp. 346–47, color ill.

One of the problems in dealing with Vlaminck's oeuvre is the issue of titles. The artist rarely gave specific titles to his works, and consequently, in the Vlaminck literature, all too often a single painting may be referred to in a variety of ways. This is especially true of the present painting, which has been dated to 1906 but was published for the first time in 1956 as *Peupliers à Chatou*

Figure 1. Maurice de Vlaminck. *Sails at Rueil* (formerly *Sailing at Chatou*), 1906–7. Oil on canvas. Private collection

(*Poplars at Chatou*).[1] While the painting is identified in the Lehman Collection archives as *Sailboats on the Seine* (*Voiliers sur la Seine*), and has appeared in print with this title on several occasions,[2] there is only one sailboat in the picture.[3] Since 1999, the more accurate title, *Boats on the Seine* (*Bateaux sur la Seine*), has been adopted in publications in France and Spain.[4] Sailboats, alone or in groups, were one of Vlaminck's favorite motifs, and the countryside and river surrounding Chatou, the suburb directly west of Paris where the artist spent his youth, provided the settings for many of his paintings dating from his Fauvist years (1904–7).

Robert Lehman once owned another, slightly smaller painting by Vlaminck, formerly entitled *Sailing at Chatou* and now known as *Sails at Rueil* (fig. 1);[5] it presents almost the same view of a bridge in the distance and buildings at the right, but it includes two sailboats. Adding to the confusion is yet another Vlaminck sailing picture, *Sails at Chatou* (cat. no. 69). This last work was referred to as *On the Banks of the Seine* in the Lehman Collection archives but was given the title *Sailboats on the Seine* in an exhibition of paintings from the Lehman Collection and in the accompanying catalogue, both prepared by the Cincinnati Art Museum in 1959 (it was no. 182), as well as in the show "Paintings, Drawings, and Sculpture Collected by Yale Alumni,"[6] held at Yale University in 1960. The present painting (often called, alternatively, *Sailboats on the Seine*) was published in the Cincinnati catalogue with the title *River Scene* (as no. 181).[7]

Although the relationship of the viewer to the scene depicted in the present painting is not entirely clear, we can imagine that we are standing with Vlaminck in the reeds and grasses on the Île de Chatou, looking across the small arm of the Seine toward Rueil.[8] A sailboat race seems to be in progress, and a skiff near the bridge is flying the tricolor—an indication that the judges of the competition are on board. One sailboat has come into view, approaching a stand of poplars that is reflected in the water. Long, horizontal strokes of red behind the sailboat suggest that a barge is moored on the far bank at the right. The sky is boiling in the summer heat, and the dry grasses crackle with Fauvist color—bright yellows and oranges dominating the mint greens. Energetic, often curved, touches of black paint—undoubtedly added last—punctuate the composition with their staccato accents. Vlaminck painted the reflections in the river with vertical strokes, as he did on other occasions (see fig. 2), but generally he favored horizontal strokes to achieve the desired effect.

While it might seem that the yellow pigment in the sky at the left was laid on thickly in order to cover the artist's first thoughts—it does overlap the top of the bridge—it probably was applied over a layer of thinly painted blue that is still visible in the upper part of the composition at the far right. The short, vertical strokes of white paint that animate the sky above the sailboat are highly reminiscent of the dynamic brushwork and vivid color of Van Gogh's *Wheatfield with Cypress* of 1889 (fig. 3)—tangible evidence, perhaps, of the tremendous impact on the young Vlaminck of the 1901 Van Gogh exhibition at the Galerie Bernheim-Jeune in Paris.[9] Other precedents for *Boats on the Seine at Chatou* can be found in the Impressionist paintings of the village by Renoir (see fig. 4), who first visited Chatou in the mid-1870s. (Vlaminck, a generation younger than Renoir, was born in Paris in 1876, but moved to Chatou when he was in his teens.) Their differences aside, Renoir's 1879 *Oarsmen at Chatou* and Vlaminck's 1906 *Boats on the Seine at Chatou* are nevertheless much alike in theme (boating and leisure activities) and setting (the Seine at Chatou). Renoir celebrates the sport of rowing but includes, in the distance, a lone sailboat alongside a red barge (two motifs that Vlaminck combines in a similar way, in the middle ground of the Lehman painting). While Renoir focuses on a group of figures in the foreground of his picture, Vlaminck concentrates more on the landscape as a whole. Both artists apply their paint with short brushstrokes to convey a light-filled atmosphere and reflections on the water. Renoir's touch is

Figure 2. Maurice de Vlaminck. *View of the Seine*, 1905–6. Oil on canvas. The State Hermitage Museum, Saint Petersburg

characteristically feathery and delicate, while Vlaminck's handling is bold and explosive in the Fauvist manner. In each painting, the juxtaposition of the complementary hues of red-orange and blue creates powerful color harmonies. Robert Herbert could well have had the present picture by Vlaminck in mind when, in the context of an essay on Renoir's Impressionist views of Chatou, he wrote: "The Fauve paintings of Derain and Vlaminck, done twenty-five years later along the very same shores, are unthinkable without Renoir, whose vivid oranges and blues proved their efficacy in translating the imagery of leisure."[10]

NL

NOTES

1. See Sauvage 1956, no. 72, p. 112.
2. See Bordeaux 1981, p. 128; Oklahoma City 1983, pp. 84–85; Copenhagen 1986, no. 71.
3. It has been suggested that the mysterious white square behind the triangular sail might be a sail attached to another boat but that does not seem plausible, and in fact Maïthé Vallès-Bled (2008, p. 346) has recently linked the shape to a "large white building" also found in several similar views by Vlaminck.
4. See Paris 1999–2000, no. 51, p. 168; Barcelona 2000–2001, no. 60, pp. 184–85. While Maïthé Vallès-Bled referred to the present painting as *Les Bateaux sur la Seine* in her entry in Barcelona 2000–2001, she uses the title *Voilier sur la Seine à Chatou / Sailing Boat on the Seine at Chatou* in her catalogue raisonné on Vlaminck (see Vallès-Bled 2008, no. 154, p. 346).
5. See Vallès-Bled 2008, no. 181, pp. 398–99.
6. See New Haven 1960, no. 79, p. 77.
7. See Cincinnati 1959, no. 182, 181, respectively, and p. 23.
8. An early twentieth-century postcard published by Maïthé Vallès-Bled (2008, p. 181) captures the precise view depicted in the present painting.
9. See Vlaminck 1961, p. 147. For a discussion of the influence of Van Gogh's style on a drawing by Vlaminck in the Robert Lehman Collection, see Brettell 2002, no. 161, pp. 316–17.
10. R. Herbert 1988, p. 254. The blues and oranges in Renoir's *Oarsmen at Chatou* (fig. 4) also figure in Vlaminck's *Sails at Chatou* (cat. no. 69).

Figure 3. Vincent van Gogh. *Wheatfield with Cypress*, June 1889. Oil on canvas. Národní Galerie, Prague

Figure 4. Pierre-Auguste Renoir. *Oarsmen at Chatou*, 1879. Oil on canvas. National Gallery of Art, Washington, D.C. Gift of Sam A. Lewisohn (1951.5.2)

Maurice de Vlaminck

71. *Sunlight on Water*, 1905

1975.1.220
Oil on canvas, 15 1/16 × 18 in. (38.2 × 45.7 cm)
Signed in black (bottom left): *Vlaminck*
Inscribed (on labels on the verso): *Le Soleil sur l'eau* [in the artist's hand]; 4057 [stock number of Ambroise Vollard's Paris gallery]; 1865 [stock number of the Galerie Beyeler, Basel]

PROVENANCE: Ambroise Vollard, Paris; Ed. Troester, Switzerland; Galerie Beyeler, Basel; acquired from the Lock Galleries, New York (as *Reflets au Soleil,* 1905–6), by Robert Lehman, New York, January 1961.

EXHIBITED: Bern 1950; Lausanne 1952, no. 74; Geneva 1954, no. 201; Geneva 1958, no. 1 (as Collection Ed. Troester); Basel 1959, no. 41; Copenhagen 1986, no. 72; Lodève, France 2001, no. 22.

LITERATURE: Sauvage 1956, no. 62 (as *Reflets au Soleil,* 1906), p. 112, colorpl. 62; Unsigned 1959, ill. p. 227 (as *Riflessi di sole*, 1905); Boudaille 1968, n.p., colorpl. 5 (as *Reflets au Soleil*, 1906); Werner 1971, pp. 16–17, color ill. (as *Reflections of Sunlight*, 1907); Szabo 1975, p. 101 (as *Reflections of Sunlight*, 1905–6); O'Laoghaire 1992, p. 36, pl. 148 (as *Reflets au Soleil*, 1906); Vallès-Bled 2008, no. 78 (as *Le Soleil sur l'eau / Sunlight on Water*, 1905), pp. 198–99, color ill.

Were it not for the label on the verso of the present canvas, on which its title, *Le Soleil sur l'eau* (*Sunlight on Water*), is written in the artist's hand,[1] one might assume that the Lehman picture portrays an effect of moonlight—especially as the many strokes of black and deep blue paint seem to suggest a night scene. Only one boat is visible: an unoccupied skiff, tied to, or near, a pole. No commercial or leisure activity is taking place on the river, and no people are in sight.

The painting appears to be highly experimental in technique. Vlaminck primed the entire surface of the canvas with a middle-value shade of blue, and over the blues of the water he laid in bright whites, off-whites, and yellows to indicate reflected light, applying the paint in the area of the sky much more thickly than in the rest of the picture. However, the paint surface seems to have flattened following the relining of the canvas, and the glue used in the process may be responsible for the brownish edges.

Maïthé Vallès-Bled dates the work to 1905 in her 2008 catalogue raisonné of the artist's oeuvre,[2] although others have proposed that it was painted in 1905–6, 1906, or even 1907.[3] There is no history of the painting's exhibition or publication prior to 1950, but it is one of four works by Vlaminck now in the Lehman Collection that were published by Marcel Sauvage in 1956.[4] The composition is reminiscent of an 1874 painting by Renoir, *The Seine at Chatou* (fig. 1), which shows a single boat moored in the bottom-right corner and the mast of a sailboat, with its sail down, bisecting the canvas. Here, Vlaminck employs a pole as a similar compositional device. NL

NOTES

1. The Vlaminck scholar Maïthé Vallès-Bled (2008, p. 198) has identified the handwriting on the label as that of the artist.
2. See ibid., no. 78. Vallès-Bled relates the stock number 4057 on the verso of the painting to the inventory of Ambroise Vollard's Paris art gallery.
3. For example, Sauvage (1956, no. 62) dates the picture to 1906; Szabo (1975, p. 101) to 1905–6; and Werner (1971, p. 17) to 1907.
4. Sauvage 1956, nos. 30, 62, 64, 72.

Figure 1. Pierre-Auguste Renoir. *The Seine at Chatou*, 1874. Dallas Museum of Art. The Wendy and Emery Reves Collection (1985.R.62)

Maurice de Vlaminck

72. *The Port of Le Havre*, about 1906

1975.1.221
Oil on canvas, 18 × 21¾ in. (45.7 × 55.2 cm)
Signed in black (bottom left): Vlaminck

PROVENANCE: Galerie d'Art du National, Lucerne;[1] M. and Mme Viviani, Lausanne, 1958; Galerie Beyeler, Basel; sold by the Galerie Beyeler, Basel, to the Lock Galleries, New York, 1960; acquired from the Lock Galleries, New York, by Robert Lehman, New York, 1961.

EXHIBITED: Lausanne 1952, no. 73 (as *Paysage et remorqueur*, 1906); Basel 1959, no. 43 (as *Paysage et remorqueur*, 1905–6).

LITERATURE: Duthuit 1949, p. 31, ill. (as *Paysage et remorqueur*, 1906); Sauvage 1956, no. 30 (as *Paysage et remorqueur*, 1905), p. 110, colorpl. 30; Petzet 1959, p. 9, ill. (as *Schleppschiff in Chatou*); Boudaille 1968, n.p., colorpl. 2 (as *Paysage au remorqueur*, 1905); Werner 1971, pp. 10–11, color ill. (as *Landscape with Tugboat*, 1905); O'Laoghaire 1992, p. 337, pl. 153 (as *Paysage au remorqueur*, 1905); Vallès-Bled 2008, no. 160 (as *Le Port du Havre / The Port of Le Havre*, 1906), pp. 358–59, color ill.

The large, curved brushstrokes at the upper center of the painting have no meaning in terms of the current composition, raising the possibility that Vlaminck replaced a sailboat with a *péniche*, or barge. An X-radiograph mosaic by The Metropolitan Museum of Art's Sherman Fairchild Center for Paintings Conservation revealed that this, indeed, was the case, and that the original composition featured two sailboats (fig. 1). The reused canvas is of a cheap, loosely woven material, which probably was relined, as impressions of the weave show through the paint surface. It is likely that the picture was completed after 1905 or 1906 (the dates ascribed to it in the literature and in the Lehman Collection departmental files). The abundant use of blue suggests the powerful impact on Vlaminck of the Cézanne memorial exhibition at the Salon des Indépendants in 1907, although the thickness of the paint, and the composition—after examples by Derain (see figs. 2, 3)[2]—hint at earlier influences.

The Lehman painting includes two or three tugboats, or small ferries, in the middle ground near a dressed-stone quay. The large boat in the right foreground is possibly a *péniche* or tourist craft with long rows of windows for viewing. The setting has been identified by Maïthé Vallès-Bled as the Grand quai in the port of Le Havre.[3] Small marks in bluish black on the quay are indications of distant figures. The sky is dark, cloudy, and threatening, like the water, and the entire, rather complicated picture projects a quality of unease. NL

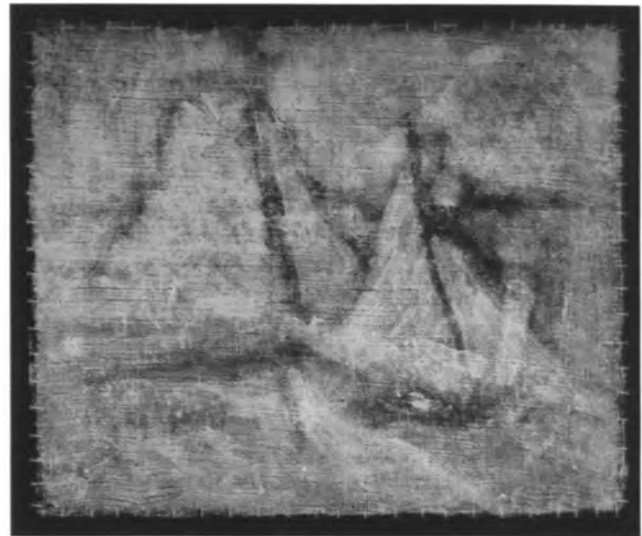

Figure 1. X-radiograph mosaic of catalogue number 72

NOTES
1. The provenance information is from Duthuit 1949; the Lucerne gallery was probably a commercial establishment.
2. Derain and Vlaminck painted alongside each other from 1900 to 1906, which would explain how Vlaminck came to borrow from Derain the compositional device of introducing a large boat with a smokestack entering the scene at the bottom right.
3. See Vallès-Bled 2008, p. 358.

Figure 2. André Derain. *Boat on the Seine in the Environs of Paris*, about 1904. Oil on canvas. Private collection, Germany

Figure 3. André Derain. *The Pool of London*, 1906. Oil on canvas. Tate Modern. Presented by the Trustees of the Chantrey Bequest 1951 (N06030)

André Derain

(Chatou 1880–Garches 1954)

Along with his conventional bourgeois education, André Derain spent considerable time copying paintings at the Louvre. By the age of eighteen, he was taking painting lessons with Eugène Carrière at the Académie Camillo, where he met Henri Matisse, and by 1900, he was sharing a studio with Maurice de Vlaminck. Both Matisse and Vlaminck were to remain lifelong friends and colleagues. In 1905, Derain participated with Matisse, among other artists, in the Salon d'Automne in Paris; the chromatically experimental works that they exhibited there led the critic Louis Vauxcelles to call them Les Fauves *(The Wild Beasts). In November 1905, the art dealer Ambroise Vollard bought all the pictures in Derain's studio, and some months later he sent the young artist to London, commissioning him to paint views of the city.*

Two factors brought about a complete change in Derain's art by 1907: his move to Montmartre to be near his new friend, Pablo Picasso, and his repeated visits to Cézanne's posthumous retrospective at the Salon d'Automne. Derain's style would develop very little in the last four decades of his working life. He considered himself, like Vlaminck, less a master of color than of form, and he continued to paint landscapes, still lifes, nudes, and genre scenes for the duration of his career.

RB

André Derain

73. *The Palace of Westminster*, 1906–7

1975.1.168
Oil on canvas, 31 × 39 in. (78.7 × 99.1 cm)
Signed (lower right): aderain.

PROVENANCE: Acquired from the artist by Ambroise Vollard, Paris: either one of the twelve paintings by Derain bought on July 6, 1906, or one of the thirty bought by the summer of 1907; one of four paintings by Derain consigned to the Carroll Galleries, New York, before June 1917; upon the dissolution of the gallery, transferred to Walter Pach, New York; sent to John Quinn, on approval, late fall 1917; acquired from Vollard through Walter Pach by John Quinn, New York, 1919; estate of John Quinn, 1924–26; Delius Gallery [Delius Giese], New York; acquired by Robert Lehman, New York, November 1948.

EXHIBITED: New York 1921, no. 39 (as *Parliament Houses—Night*; lent by John Quinn); New York 1922, no. 20 (as *Parliament Houses at Night*; lent by John Quinn); New York 1926, no. 82 (as *Parliament Houses, London*); New York 1933, no. 20 (as *London: Houses of Parliament*, 1907); New York–Minneapolis–San Francisco–Toronto 1952–53, no. 34; New York 1954–61; Chicago 1956, no. 6; Paris 1957, no. 66; New York 1958b, no. 46; Cincinnati 1959, no. 186; London 1977, no. 110; Bordeaux 1981, no. 155; Oklahoma City 1983; Copenhagen 1986, no. 73; London 1987, no. 259; Los Angeles–New York–London 1990–91 (New York venue only) (as *Le Parlement de Londres de nuit [Houses of Parliament at Night, London]*, Winter 1906); New York 2000 (as *The Houses of Parliament Seen at Night*); New York–Chicago–Paris 2006–7 (New York venue only), no. 78 (as *The Houses of Parliament at Night*).

LITERATURE: Watson 1926, p. 8 (as *Parliament Houses, London*, 30 × 32 in.); Brookner 1957, p. 248; Hilaire 1959, no. 34 (as *Le Parlement la Nuit*), p. 191, pl. 34; Leymarie 1959, pp. 98–99; Sutton 1959, pp. 17–18; Crespelle 1962, colorpl. 32; Santini 1972, colorpl. 23; Szabo 1975, pp. 95–96, colorpl. 107 (as *Houses of Parliament at Night*); Hibbard 1980, p. 499, colorpl. 902; Giry 1982, pp. 125 (erroneously noting that the painting is dated *06* at the lower left), 271, colorpl. 62; J. Herbert 1992, p. 42, colorpl. 11; Kellermann 1992–99, vol. 1, no. 83 (as *Londres: le palais de Westminster*, 1905–6), p. 54, ill.; Labrusse and Munck 2004, p. 259; Labrusse and Munck 2005, pp. 96, 98, colorpl. 78 (as *Londres: Le palais de Westminster II*, 1906), ill. p. 96; Saint Petersburg, Florida–Brooklyn–Baltimore 2005, p. 35; London 2005–6, no. 4, pp. 78–79 (as *The Palace of Westminster*), color ill.; Whitfield 2006, p. 45; Metropolitan Museum of Art 2007, no. 182 (as *Houses of Parliament at Night*), pp. 196–97, color ill. p. 248.

Three barges and a tugboat ply the choppy waters of the Thames under a sky composed of patches of brilliant lights and profound darks. The barge at the far left, with another boat in tow, is being pulled by a craft that we do not see; the tugboat at the right guides the other two barges in the opposite direction, as a small skiff follows behind them. Although several hundred yards from

Figure 1. André Derain. Sketchbook I. Study for *the Palace of Westminster*. Graphite and colored pencil on paper. Private collection

Derain's vantage point on the Albert Embankment in the heart of London, all of the boats are clearly defined by bold black strokes that contrast with the heightened yellows, blues, peach tones, and reds of the froth around them. The river, which spans the width of the composition, becomes calmer and its surface more chromatically consistent just beyond this modest flotilla of working vessels. Described with longer touches of softer color—mostly pinks and greens—placed horizontally across the canvas, the river in the upper region rises on a slight diagonal from the left, before disappearing around the bend and beneath the Westminster Bridge at the far right as it winds its way eastward through the city to the North Sea.

On the opposite bank stands the imposing Palace of Westminster,[1] its Gothic Revival forms cloaked in an impressive purple haze. Its turrets and pinnacles are dramatically silhouetted against a phantasmagoria of cool greens, pale purples, vibrant blues, and brilliant whites that make up the sky, each tone set down in rapid succession with a large brush that Derain wielded with apparent relish. Distinct and separate, the brushstrokes in this area are so pronounced that each seems to be competing with the next, in the same way that the clouds appear to push and shove against each other, parting almost reluctantly to allow the sun to illuminate the scene. While traditionally identified in the literature as a nighttime view,[2] it is more likely set during the day.[3] A furtive light transforms the lower half of the Thames here into a watery aurora borealis—a far cry from its actual oily consistency, which became of increasing concern to residents of London and its outlying districts from the late nineteenth century onward.[4]

Signed but not dated, this energized canvas is part of a group of perhaps thirty paintings of the British capital long regarded as constituting one of Derain's greatest achievements. Novel in their color combinations and compositional tactics, the canvases attest to Derain's successful assault on Neo-Impressionism, which had sustained him from the turn of the century, and his development of a personal and distinctive style. With its rich, impastoed surface and formidable palette, the Lehman canvas is one of the finest of the group, although like most of the others, it poses a host of vexing problems for scholars, generally related to date and sequence, which now are largely resolved.[5]

Art historians have disagreed about the exact times and the frequency of Derain's visits to London and, therefore, when he completed specific canvases. Some scholars have postulated that Derain made an initial trip in the spring of 1905, before joining Matisse in Collioure in July and August of that year,[6] while others have claimed that he traveled in the fall of 1905, following the famous Salon d'Automne that inspired the critic Louis Vauxcelles to coin the term *Fauves*.[7] The recollections of Derain's dealer, Ambroise Vollard, added considerable weight to this possibility; Vollard recalled, in his *Souvenirs*, that he "asked Vlaminck and Derain to go and paint for me in London," after purchasing the contents of Derain's studio in November 1905.[8] Several scholars thus have asserted that Derain's first visit occurred in late November or in the last weeks of 1905,[9] but some believed there was only one trip, in early 1906.[10] The case for more than

Figure 2. André Derain. *Westminster*, 1906. Oil on canvas. Museé de L'Annonciade, Saint-Tropez

one trip has rested partly on a sales receipt that Derain sent to Vollard in the summer of 1907 listing two groups of London pictures, one comprising twenty-six canvases, the other four.[11] Although neither group is itemized, it is likely that they were the product of more than one painting campaign. The stylistic range of the pictures also has supported the hypothesis of at least two trips, as a minimum of four out of the possible thirty works are clearly more indebted to Neo-Impressionism than the others and therefore would appear to belong to the earliest group, which seems to be why Derain separated them in his bill to Vollard.

Jean-Christophe Paolini concluded in the chronology devised for the 1994–95 Derain exhibition at the Musée d'Art Moderne de la Ville de Paris that the young artist spent nearly two months in the English capital in early 1906, staying at Blenheim Crescent, Holland Park, from January 29 until mid-March, when he returned to France.[12] However, in preparation for the 1999–2000 exhibition "Le Fauvisme, ou l'épreuve du feu" at the same museum, Jacqueline Munck studied the letters that Derain wrote to Matisse and Vlaminck from London. In her chronology, she altered Paolini's dating of Derain's trip to March 6–17, 1906, proposing that the artist traveled to London at Vollard's request, made numerous visits to the British Museum, and painted a portrait of his friend and housemate in London, Bartolomeo Savona.[13] Then, using excerpts from Derain's letters to Matisse of January 1907, Munck suggested that Derain made a second trip to London on January 29, returning to Paris the first or second week in February 1907: "Je serai rentré à Paris le 2 ou le 10 février."[14]

At the time of their groundbreaking article of April 2004 in the *Burlington Magazine* (in which Munck and Labrusse first analyzed and published one of Derain's London sketchbooks),[15] Munck still believed that Derain made only two trips to London—a brief one lasting about ten days in March 1906 and a longer one in January–February 1907.[16] However, their more recent research reveals that Derain's initial London stay extended from March 6 to 17, 1906; that the artist returned to Paris to help Matisse hang an exhibition that opened March 19 at the Galerie Druet; and that he made a second visit to London in late March 1906, remaining until mid-April.[17] Munck and Labrusse also concluded that Derain followed the two 1906 London trips with a third one, from late January to February 7 or 10, 1907,[18] proposing that Derain painted the entire London series in the studio, in London or Paris, after notes and sketches made *sur le motif* in London—a practice long followed by the artist.

Figure 3. Claude Monet. *Houses of Parliament, London*, 1900–1901. Oil on canvas. The Art Institute of Chicago. Mr. and Mrs. Martin A. Ryerson Collection (1933.1164)

Since the publication of the 2004 article by Labrusse and Munck, a second London sketchbook of Derain's has been discovered. Both sketchbooks were shown for the first time in the exhibition "André Derain: The London Paintings," at the Courtauld Institute of Art Gallery, in London, from October 27, 2005, to January 22, 2006.[19] Labrusse and Munck, who contributed an essay to the accompanying catalogue, together with Ernst Vegelin van Claerbergen and Barnaby Wright (who catalogued all twenty-nine of Derain's known London paintings for that publication), stressed the significance of the sketchbooks in clarifying Derain's working methods and the connection of individual sketches to specific paintings.[20] Sketchbook I contains seventy-one drawings in graphite, colored pencil, and watercolor, of which forty can be considered preparatory studies, some of them including notes on the color for the final paintings in the London series; Sketchbook II contains fifty-three drawings, ten of which can be linked to related paintings.[21] A double-page drawing in graphite and colored pencil in Sketchbook I (fig. 1) has been identified as a study for the Lehman picture in which Derain even noted the cargo on the unpowered barges in the painting: the left one carries bricks (*briques*), the center one coal (*carbon*). Claerbergen and Wright interpret the amount of architectural detail in the sketch as evidence that the Lehman painting is a day scene,[22] but whether it dates from 1906 or 1907 remains a mystery. The only work in the London series

that has conclusively been dated before 1907 is *Westminster* (fig. 2), which is "almost certainly the canvas exhibited as *Westminster-Londres* (no. 438) at the Salon d'Automne in Paris in October 1906."[23] The suggestion that *Westminster* was executed in London[24] is supported by the Winsor & Newton stamp on the verso (although this, in itself, does not prove that the picture was painted in London, as the English company's products were sold in Paris as well) and by the stamp of a London framing and packing firm. Most likely, the picture was completed in the spring of 1906 for shipment to the Salon d'Automne in Paris that year.[25] In their catalogue entry on the Lehman painting, Claerbergen and Wright observe that the "treatment of the sky . . . is very different from the divisionist technique in *Westminster*" and in certain other works among the London paintings, "indicating, perhaps, a separate painting campaign."[26]

Derain's pure Neo-Impressionist style in *Westminster* and in several other examples in the London series has puzzled scholars, because the artist denigrated Neo-Impressionism in at least one of his letters to Vlaminck during the time he spent with Matisse in Collioure.[27] In reviewing the recent Courtauld exhibition, Sarah Whitfield cites Derain's retreat in the London paintings from the flatness of his Fauve work, especially noting the artist's "skilful use of different blues" in the Lehman painting "to map out planes of recession . . . work[ing] his way from foreground to background using a palette of yellow and orange, then green for the middle ground, and then an extended rhythmic shuffle of dark and light blues defining the carefully measured distance between the palace in deep shadow, the light-covered buildings behind, and the vivid backdrop of a constantly changing London sky (emphatically not the 'leaden' sky described in the catalogue note)."[28]

Derain's ambivalent attitude toward London is itself worthy of examination. In a letter to Matisse, written from the capital on March 8, 1906, he had few kind words for the city and its occupants: "I hate the English spirit, sad, hypocritical and mocking," he quipped. "Everything here is dead. In a restaurant full of people, you hear nothing. I've seen a port where ships were docking, a group of labourers finishing their work, and I thought that I was dreaming: in all of this, not a sound. This first disagreeable feeling is over and, from now on, this form interests me."[29] Later in life, however, he remembered things quite differently, telling Denys Sutton that he spent "many delighted hours wandering about . . . popping into pubs and frequently music halls," which evidently made an impression on him. "London," he claimed, "presented a dazzling spectacle to the painter,"[30] especially the Thames, which he described to Vlaminck as "huge . . . just the opposite of Marseille."[31] His London sketchbooks reveal that he was just as passionate about the museums in the capital, recording that he had discovered primitive art at the British Museum, especially African and Oceanic sculpture, which he began to collect avidly shortly thereafter.[32] At the National Gallery, in addition to the Old Masters, which he revered, he was able to see an array of Turners for the first time, which he naturally found relevant to his own efforts. "We are on the right track," he proclaimed to Vlaminck. "I am sure of it, I saw Turner. . . . It is imperative that we get out of the circle in which the Realists trapped us."[33]

Whatever his actual feelings may have been, his paintings appear to express keen enthusiasm for the city. All but two depict broad stretches of the Thames and are generally distinguished by an underlying bravado—strong contrasts of lights and darks, vigorous brushwork, and startling color. Most of the scenes are enlivened by the bustle of ships and commercial activity that marked the river as a working waterway—a fact that would have been evident to the painter from virtually every location along its banks. The views likewise include one of the many bridges across the Thames in the heart of the city, such as the Hungerford Railway Bridge at Charing Cross, Waterloo Bridge, London Bridge, the Cannon Street Bridge, Tower Bridge, Westminster Bridge, and Blackfriars Bridge; ten contain at least part of Barry and Pugin's government buildings, completed to widespread acclaim some forty years earlier.[34] Much like a tourist, Derain focused on characteristic sites in the capital, but he reinterpreted the familiar in ways that make his paintings all the more remarkable.

Novelty and aesthetics were not Derain's sole motivations, however; economics played an equal, if not more important, role, the reason being that he was beholden to Vollard, who not only suggested the idea of painting in London but also may actually have financed the venture.[35] An early supporter of emerging artists, Vollard had witnessed Monet's success at the rival gallery Durand-Ruel, where the older Impressionist had exhibited thirty-seven views of London in 1904 that were later acquired by collectors and museums at substantial prices.[36] Vollard wanted to capitalize on this veritable frenzy, politically and financially, and he figured that the younger Derain could follow Monet across the Channel, paint similar sites in London, and return with even more radical paintings than those by the sixty-six-year-old master. This would establish Derain and his dealer-

Figure 4. André Derain. *Westminster—Blue and Grey*, 1906. Oil on canvas. Private collection

patron as the standard-bearers of the new avant-garde, a gambit that Derain perfectly understood and enthusiastically endorsed. He "adore[d]" Monet, as he proclaimed to Vlaminck, from London, but was also eager to put him in his place. While Derain recognized that Monet had increased the character of his painting with his London series, he felt that the artist's pictures were merely impressions, without lasting power. Derain explained, "I'm looking for something different: something in nature which, on the contrary, is fixed eternal, complex."[37]

Derain's competitiveness is apparent in his choice of sites: the Westminster, Charing Cross, and Waterloo bridges that Monet had immortalized. He even ventured upriver to paint a view of the port of London, which Monet had rendered twice in 1870–71, adopting several vantage points that were exactly the same as Monet's. This is apparent, for example, in a comparison of Monet's *Houses of Parliament, London* (fig. 3) with Derain's *Westminster—Blue and Grey* (fig. 4), where the ethereal mood is imitated as well, but the more densely worked Lehman painting is radically different. While the subject is roughly the same, gone is Monet's misty atmosphere, muted light, and romantic color. Absent, too, is Monet's intricate brushwork evoking the renowned weight and density of the London air with a stupefying magic. If Monet's view is a symphony of melded sensations carefully derived from long experience and extended labor, the Lehman painting is like a brass band of clanking instruments, cacophonous and aggressive. Everything about the picture is shrill and edgy—from the independent blocks of paint to the outlines of the forms, such as the Palace of Westminster, its towers and spires piercing the sky rather than nestling into it. The divide of generations, and the opposing artistic languages and sensibilities of the nineteenth and twentieth centuries could not be clearer.

Vollard immediately recognized the significance of Derain's achievement, purchasing all of the London canvases for considerably more than he had paid for the contents of Derain's studio in 1905. Curiously, however, he never mounted an exhibition devoted exclusively to the series, preferring, instead, to show selections of them in different venues—including the Salon d'Automne of 1906, and with the artists' groups La Libre Esthétique in Brussels in 1907 and the Society of the Golden Fleece in Moscow in 1908[38]—perhaps to establish Derain's reputation well beyond his Parisian gallery on the rue Laffitte. The strategy worked, leading Apollinaire in 1916 to hail Derain as "one of the most remarkable painters of the young French school,"[39] but others were competing for that title, none more aggressively than Picasso, who, within a year after Derain's first London campaign, had completed his monumental *Les Demoiselles d'Avignon*. In comparison to this breakthrough picture, Derain's London paintings, with their shimmering light, decorative color, and (in most cases) impastoed surfaces suddenly seemed less radical—almost like relics of the nineteenth century. Derain recognized that Picasso's Cubist style was without precedent, and he set out to make his own contributions to the Cubist movement, which earned him appropriate recognition. However, Derain always regarded the London series as a highlight of his career, and therefore, he must have been pleased when Vollard sold the Lehman painting in 1919 to John Quinn, one of the foremost collectors of contemporary art. An American who spent a great deal of time in France, Quinn had already purchased twelve works by Picasso[40] and two paintings of London by Derain, in December 1918. The discriminating collector uncharacteristically had been unable to decide which additional paintings of London he wished to buy, so along with the present picture, Vollard sent Quinn a fourth London view.[41] In fact, by then Quinn owned nine other paintings by Derain, thereby according the artist the distinction of being one of the best represented in Quinn's distinguished collection. PT

NOTES

1. The Palace of Westminster, the principal residence of the English kings from the eleventh to the early sixteenth century, served as headquarters of the courts by the end of the

fourteenth century. In 1834, a fire destroyed most of the palace. The present Houses of Parliament were built over the next thirty years in the Gothic Revival style by architects Sir Charles Barry (1795–1860) and Augustus Welby Northmore Pugin (1812–1852).

2. As early as 1921, when the painting was lent by the collector John Quinn to an exhibition at The Metropolitan Museum of Art, the image was identified as *Parliament Houses—Night* (see New York 1921, no. 39). See also, for example, Szabo 1975, no. 107 (as *Houses of Parliament at Night*), p. 95; Los Angeles–New York–London 1990–91, pl. 293 (as *Le Parlement de Londres de nuit* [*Houses of Parliament at Night, London*]).
3. Claerbergen and Wright (in London 2005–6, p. 78) consider the painting a daytime view because of the amount of architectural detail in a related sketch.
4. The 2005 exhibition "Monet's London: Artists' Reflections on the Thames 1859–1914"—held at the Museum of Fine Arts, Saint Petersburg, Florida; The Brooklyn Museum; and The Baltimore Museum of Art—dealt with the subject of Monet in London, and specifically, his and other artists' views of the Thames, in essays by John House, Petra ten-Doesschate Chu, and Jennifer Hardin (see Saint Petersburg, Florida–Brooklyn–Baltimore 2005). A 2004 exhibition, "Turner, Whistler, Monet," organized by the Art Gallery of Ontario, Tate Britain, and the Réunion des Musées Nationaux, Paris, similarly focused on views of the Thames but also included images of the Seine and of Venice and its lagoon (see Toronto–Paris–London 2004–5). However, the most important exhibition of Monet's views of London was "Monet in London," held in 1988–89 at the High Museum of Art in Atlanta and organized by Grace Seiberling, who also wrote the accompanying catalogue.
5. See especially, Labrusse and Munck 2004 and 2005; London 2005–6.
6. See Oppler 1976, pp. 104–5; Elderfield, in New York–San Francisco–Fort Worth 1976, pp. 45–46, 152 n. 84.
7. For example, Sutton 1959, pp. 19–20; Parke-Taylor 1979, p. 45 n. 8, cited in Los Angeles–New York–London 1990–91, p. 212 n. 10. Jane Lee (1990, p. 24) suggested that Derain went to London in autumn 1905 and spring 1906. Judi Freeman (in Los Angeles–New York–London 1990–91, pp. 178–85) proposed that "[the first trip was] sometime in 1905; the second, three months in duration . . . in the spring of 1906."
8. On November 23, 1905, Vollard bought eighty-nine paintings and eighty drawings from Derain for 3,300 francs. On Vollard's directive to Derain to "go and paint in London," see Vollard 1936 (reprint, 1978, p. 201); Paris 1999–2000, p. 410.
9. Paris 1994–95, p. 437.
10. Dagen, in Derain 1994, p. 171.
11. Only twenty-nine of the thirty paintings are known today and are catalogued in London 2005–6, no. 2–30, pp. 74–131.
12. Paris 1994–95, p. 437.
13. See Paris 1999–2000, p. 432. Derain's portrait of Savona is now in the Barber Institute of Fine Arts, Birmingham, England; Derain's letter to Matisse, written between March 25 and April 15, 1906, mentions "an Italian who lives with me"; see London 2005–6, p. 137.
14. Paris 1999–2000, pp. 435, 437 n. 150.
15. See Labrusse and Munck 2004, pp. 250–60. This London sketchbook (formerly owned by art historian Denys Sutton; now in a private collection) was known to scholars as early as 1979, when it was the subject of Michael Parke-Taylor's master's thesis for the Courtauld Institute of Art (see Parke-Taylor 1979); in 1994, Judi Freeman criticized Sutton for failing to make it available to scholars when it was in his possession (see Los Angeles–New York–London 1990–91, p. 212 n. 10).
16. Labrusse and Munck 2004.
17. Labrusse and Munck 2005, pp. 253–54, 261–62, 280–82; London 2005–6, p. 13.
18. Ibid.
19. Twelve of Derain's London paintings were featured in the Courtauld exhibition, but all twenty-nine were represented in the catalogue—the first publication dedicated to Derain's London series.
20. See Labrusse and Munck, "André Derain in London (1906–7)," in London 2005–6, pp. 13–30; Claerbergen and Wright, in London 2005–6, pp. 72–79, 86–93, 96–99, 102–9, 114–17, 124–25, 128–29.
21. See London 2005–6, especially pp. 15, 72.
22. Ibid., p. 78.
23. Ibid., p. 74.
24. Ibid.
25. Ibid. Claerbergen and Wright (London 2005–6, no. 4, p. 78 n. 1) state that the Lehman painting also has a Winsor & Newton stamp on the verso, but following an examination, Manus Gallagher, Principal Departmental Technician in the Robert Lehman Collection at The Metropolitan Museum of Art, dismisses the claim, acknowledging, however, that "the canvas has been relined, so perhaps this new lining covers the W & N marking."
26. London 2005–6, p. 78.
27. Letter from Derain to Vlaminck, July 28, 1905: "Savoir, dans le voisinage de Matisse, extirper tout ce que la division du ton avait dans la peau. Il continue; mais mois, j'en suis complètement revenu et je ne l'emploie presque plus"; quoted in Derain 1955, pp. 154–55.
28. Whitfield 2006, p. 45.
29. Letter from Derain to Matisse; quoted in London 2005–6, p. 133.
30. Sutton 1955, p. 69.
31. Letter from Derain to Vlaminck, London, March 7, 1906; quoted in London 2005–6, p. 133; see also Derain 1955, p. 197: "La Tamise est immense et c'est le contraire de Marseille."
32. Sutton 1955, p. 69. See also London 2005–6, pp. 20–25, 72, figs. 5–9, 56, 57, and letters to Vlaminck and Matisse, pp. 132–41.
33. Derain 1994, p. 197.
34. See note 1, above.
35. Vollard 1936 (reprint, 1978, p. 201); letter from Derain to Ronald Alley, May 15, 1953: quoted in Alley 1959, pp. 64–65; Alley 1981, p. 168; Sydney–Melbourne 1995–96, p. 236.

36. The Galerie Durand-Ruel, which bought most of Monet's London paintings between 1904 and 1906, sold some for fifteen thousand francs and others for twenty thousand each to notable collectors and museums; see Atlanta 1988–89, p. 92.
37. Derain, quoted in Sutton 1959, p. 19; see also Derain 1994, letter 63, p. 175; Labrusse and Munck 2004, p. 244 nn. 14, 15.
38. See Labrusse and Munck 2004, p. 245 and n. 28.
39. In the album/catalogue of an October 1916 exhibition of Derain's paintings at the Galerie Paul Guillaume, Paris, Guillaume Apollinaire pronounced the artist "l'un des peintres le plus remarquable de la jeune école française"; quoted in Paris 1994–95, pp. 422–23.
40. For the twelve paintings by Picasso already in the collection of John Quinn by 1919, see Washington, D.C. 1978, pp. 129–30, and Appendix 1, "Partial Checklist of the Quinn Collection," pp. 176–78. The Lehman canvas is not included in the partial list, by Judith Zilczer, of Derain paintings in the Quinn Collection.
41. Walter Pach acted as Vollard's intermediary in dealing with Quinn. In a letter of January 30, 1918, to Pach, Quinn acknowledged receipt of four London scenes by Derain, from which he intended to make a selection, but on October 29, 1919, he confirmed his acquisition of all four for three hundred dollars each (for the research carried out about 1991 by Margaret Potter in the Quinn Archives, Manuscripts and Archive Division, New York Public Library, Astor, Lenox and Tilden Foundations, see her notes in the Lehman Collection departmental files). Michel Kellermann's catalogue raisonné (1992–99) indicates a Quinn provenance for only two of Derain's London paintings (K81 and K83 [the Lehman canvas]). The 1926 catalogue of the Quinn Collection (see Watson 1926, p. 8) lists three paintings from Derain's London series: *London Bridge* (K90), *Parliament Houses, London* (K83 ?, with incorrect dimensions), and *Westminster—Blue and Grey* (K81). Judith Zilczer (Washington, D.C. 1978, pp. 154–60) lists only two paintings, *Westminster—Blue and Grey* (K81) and *Charing Cross Bridge* (*Hungerford Bridge at Charing Cross*) (K88) in her "Partial Checklist of the Quinn Collection." We might assume, then, that (despite Kellermann's omission of John Quinn's name from his catalogue entries for the last two pictures) the four London paintings by Derain once in the Quinn Collection were K81, K83, K88, and K90.

Georges Braque

(Argenteuil-sur-Seine 1882–Paris 1963)

Georges Braque was born in what was then a center of Impressionism, Argenteuil, but he was raised in the Norman seaport of Le Havre. Trained in both interior decorative painting and the fine arts, by 1906 he had produced his first major works under the aegis of Matisse and the group of artists known as the Fauves. A painting campaign in Antwerp with Othon Friesz was followed by one in L'Estaque, which had been the setting for numerous pictures by Cézanne from the 1860s on. Indeed, the death of the Provençal master in 1906 and the large posthumous retrospective of his paintings at the Salon d'Automne in 1907 so affected Braque that he temporarily abandoned his chromatic experiments and commenced a decadelong partnership with Picasso, during which the two reconsidered and radicalized their approach to form and composition, almost at the expense of color.

After World War I, Braque gradually began to pursue an independent career, and important exhibitions of his work in Paris in 1922 and in Basel in 1933 kept the art world informed of his achievements. He spent his later years painting almost exclusively in the studio, his subjects ranging from studies of models to tabletop still lifes and arrangements of other studio props, in a style that combined the Synthetism of Gauguin with the Cubist traditions of collage. His palette consisted of a wide assortment of grays and browns, occasionally enlivened by brilliant colors and varied paint textures. RB

Georges Braque

74. *House behind Trees*, 1906–7

1975.1.159
Oil on canvas, 14¾ × 18 in. (37.5 × 45.7 cm)
Signed (bottom right): *G. Braque*

PROVENANCE: Purchased from an undocumented source in Paris, by Robert Lehman, New York, May/June 1949.

EXHIBITED: New York–Minneapolis–San Francisco–Toronto 1952–53, no. 15; Paris 1957, no. 62; Cincinnati 1959, no. 187; Bordeaux 1981, no. 152; Oklahoma City 1983; Copenhagen 1986, no. 76; Los Angeles–New York–London 1990–91; Marseille 1994, no. 23; Sydney–Melbourne 1995–96, no. 6; Paris 1999–2000, no. 93; Barcelona 2000–2001, no. 3 (dated 1906); Kyoto–Tokyo 2002–3.

LITERATURE: Elgar 1958, colorpl. 3; Sindona 1961, pp. 235–36; Crespelle 1962, colorpl. 53; Muller 1967, pp. 132–33, colorpl. 134; Szabo 1975, p. 95, colorpl. 109; Kim 1980, pp. 152, 351, fig. 170; Giry 1982, p. 273 (as *House behind Trees, La Ciotat*), colorpl. 110; Ferrier 1995, color ill.

However brief the Fauve interlude was in Braque's early career, it was critical in liberating him from traditional modes of painting and proved an important steppingstone on his path to Cubism. The artist himself considered the forty or so canvases that he painted during the period from the summer of 1906 to the fall of 1907 his first significant work:[1] "For me Fauvism was a momentary adventure in which I became involved because I was young. . . . I was freed from the studios, only twenty-four, and full of enthusiasm. I moved toward what for me represented novelty and joy, toward Fauvism. It was in the South of France that I first felt truly elated. . . . What a joyful revelation I had there!"[2]

Braque's initial encounter with Fauvism did not take place in the South of France, but rather in Paris, at the 1905 Salon d'Automne, where for the first time he saw the wildly colorful and boldly simplified images created at Collioure, on the Côte Vermeille, by Matisse and Derain. However, it was not until the following summer, on a trip to Antwerp with the painter Othon Friesz,[3] that Braque dared to experiment with the new style. Oddly, it was in that northern setting that Braque produced his first Fauve canvases—mostly views of the port from a building on the Schelde River.

During a prolonged stay (from October 1906 to February 1907) at L'Estaque, a village on the Mediterranean northwest of Marseille, Braque first witnessed the effects of intense sunlight on form and color and experienced the "joyful revelation" of which he later spoke. It is possible that he traveled to L'Estaque on the advice of Derain,[4] who had recently spent time there. However, Braque also may have chosen the spot out of admiration for Cézanne, who had vacationed and painted at L'Estaque over a period of three decades.[5] In any case, when Braque departed for the south in late October 1906, he undoubtedly was thinking of Cézanne, who had died on the twenty-third of that month.

Braque painted about half of his Fauve canvases on that first trip to L'Estaque, and a number of critics believe that the Lehman canvas was among them, although that is not a certainty.[6] Supporting this theory, Margaret Potter suggested that the large building depicted in the Lehman painting was a hotel in the vicinity of the Hôtel Maurin in L'Estaque, where Braque rented a room.[7] However, because the Lehman landscape was not among the six Fauve pictures that Braque exhibited at the Salon des Indépendants in Paris in March 1907—one of which was executed in Antwerp and the other five in L'Estaque—many scholars have proposed that it was painted at La Ciotat, a small port southeast of Marseille, where the artist had spent time the previous May.[8] In any case, Braque achieved great success at the Salon, as all the exhibited paintings were sold.[9]

The hallmarks of Braque's Fauvist work at La Ciotat are, according to Youngna Kim, a more pronounced use of white and "an arabesque line and pattern which creates a heightened decorativeness."[10] These features are certainly present in *House behind Trees* where the artist addresses the two-dimensionality of the picture plane with a kind of *horror vacui*, filling every inch with undulating lines or rounded shapes that represent natural forms, or with straight lines and geometric shapes that represent architectural elements. An ambiguous diagonal to the right of center seems at first to be a branch of the tree at the right but ultimately is readable only as the lower edge of the pitched yellow roof abutting a flat pink rooftop. The tectonic roofline of the smallest structure is proto-Cubist in spirit—a harbinger of the style Braque would adopt in 1908.

The shallow space of *House behind Trees* adds to its primarily decorative quality. If the horizon line is, in fact, indicated, it appears very high up in the composition. In the uppermost part of the canvas, small trees, represented by green ovals outlined in black, are positioned behind

the centrally placed buildings, while the trunks and branches of the two large trees in the foreground function as a tracery through which the fronts of the houses are visible. The tree trunks and limbs are defined by broken strokes of red, orange, purple, dark blue, and black, making them seem as if they are twisting and turning with an inner life. Bright color patches and dark accents are dispersed throughout the scene, contributing to its Fauve character, but their ultimate source lies in the Pointillism of the Neo-Impressionists.[11] Interestingly, art historians have associated Braque's *House behind Trees* with two other works in the Lehman Collection: Youngna Kim has proposed an affinity between the present painting and Matisse's slightly earlier *Olive Trees at Collioure* (see cat. no. 64), noting a similarity in the flattened space and in the work's color harmonies.[12] Paul Tucker, in his analysis of Cézanne's *Trees and Houses near the Jas de Bouffan* of 1885–86 (see cat. no. 22), points out "similar motifs" and "striking parallels" in subject matter in the present picture by Braque. Tucker suggests that Braque might well have seen Cézanne's painting at the Salon d'Automne of 1905 or at Ambroise Vollard's gallery,[13] although he is careful to note Braque's focus on the "decorative aspects" of landscape in contrast to Cézanne's expression of "deep affection for the natural world."

Braque worked at L'Estaque again in September 1907, returning in October to Paris, where he was deeply affected by the Cézanne retrospective in the 1907 Salon d'Automne. Another decisive visual experience for Braque

Figure 1. Georges Braque. *Trees at L'Estaque*, summer 1908. Oil on canvas. Private collection, France

occurred that same fall, when Apollinaire took him to see Picasso's groundbreaking Cubist painting *Les Demoiselles d'Avignon*, completed the previous July, in the studio in the Bateau-Lavoir. By the time he made his third trip to the South of France in the spring and summer of 1908, Braque had rejected the decorative manner of Fauvism in favor of a pictorial style in which the forms were constructed to emphasize their volume and weight. When he next took up the motif of houses behind trees, he did so as a Cubist (see fig. 1). NL

NOTES

1. Braque destroyed most of his paintings that predated the summer of 1906. The seven relatively conventional Impressionist-style pictures that he exhibited at the Salon des Indépendants in the spring of 1906 have since disappeared, their actual fate not known.
2. Communication between Georges Braque and Gaston Diehl [n.d.]; quoted in Diehl 1975, p. 132.
3. At the age of eight, Braque moved with his family from Argenteuil to Le Havre, where he met Othon Friesz and Raoul Dufy—whose brother Gaston gave him flute lessons—and where the three young artists attended the municipal art school before relocating to the French capital about the turn of the century. Eventually they would be labeled "the Le Havre group of Fauvist painters"; see Kim 1980.
4. Youngna Kim (1980, p. 151) suggested this.
5. Cézanne worked in L'Estaque from 1864 to the mid-1890s.
6. Kim (1980, p. 152) discusses the Lehman painting in the context of Braque's stay in L'Estaque.
7. Letter from Margaret Potter to Nicole Worms de Romilly, Galerie Maeght, Paris, June 23, 1991, in the Lehman Collection departmental files.
8. See, for example, Giry 1982, pp. 110, 273.
9. Five of the paintings were acquired by the German collector and critic Wilhelm Uhde and the sixth, by the dealer Daniel-Henry Kahnweiler (see Freeman et al., in Los Angeles–New York–London 1990–91, p. 101). According to Gaston Diehl (1975, p. 134), the painter Alexis Axilette bought the sixth painting.
10. See Kim 1980, p. 160.
11. Many critics have remarked on the Pointillist source of the Fauvists' use of patches of color: see, for example, Jean Leymarie, "The Pointillist Phase," in Leymarie 1987, pp. 41–49; Kim 1980, p. 151; and Tucker, cat. no. 63 in the present volume.
12. See Kim 1980, pp. 138–40.
13. Tucker suggests that the work by Cézanne in the Lehman Collection might possibly be the painting listed in the 1905 Salon d'Automne catalogue as *Maisons dans les arbres*, which was lent by Ambroise Vollard.

Marc Chagall

(Vitebsk [now Vitsyebsk], Belarus, 1887–
Saint-Paul-de-Vence [Alpes-Maritimes] 1985)

Marc Chagall first studied art with Yehuda Pen in his native Vitebsk, but in the winter of 1907, he left for Saint Petersburg to attend the School of the Society for the Encouragement of the Arts directed by Nicholas Roerich. Between 1908 and 1910, Chagall worked in the studio of S. M. Zeidenberg while a student at the art school of Yelizaveta Zvantseva, run by Mstislav Dobuzhinsky and Léon (Lev) Bakst, where he was introduced to artistic concepts associated with the Parisian avant-garde: "I, who didn't know there was a Paris in the world, found in Bakst's school a Europe in miniature," Chagall recalled in his autobiography. A monthly stipend from his first important patron, Max Vinaver, enabled him to live in Paris for a time. He settled first at 18, impasse du Maine, in Montparnasse, but later moved to La Ruche, a cluster of artists' studios at 2, passage de Dantzig. In the salons and museums of Paris, "it was as though the gods stood before me," Chagall reminisced in his memoirs. He attended the Salon des Indépendants: "I went straight to the heart of French painting of 1910. And there I clung." Cubism, Fauvism, and Futurism all affected his style. He exhibited his work regularly at the Salon des Indépendants and the Salon d'Automne in Paris and also with the members of the World of Art movement in Saint Petersburg (instigated by the art magazine Mir Iskusstva*).*

*Chagall kept close ties to Russia and its young, innovative artists, and especially to the Neo-Primitivist associations that celebrated indigenous Russian art forms, including icons and folk prints (*lubki*), and he often incorporated imagery derived from Russian folklore in his own paintings. He exhibited in Moscow in 1912 with the artists' group Donkey's Tail and with its later incarnation, The Target, in 1913 (two venues organized by Mikhail Larionov). In June 1914, Herwarth Walden honored Chagall with an important solo exhibition in Berlin at the Galerie Der Sturm. Chagall was in Russia for a family wedding when World War I broke out that August, and he was prohibited from returning to Paris. In 1915, he married Bella Rosenfeld, with whom he had a daughter, Ida. After the 1917 Russian Revolution, Chagall was appointed Commissar of Art in the Vitebsk region. He founded and directed the Vitebsk Practical Art Institute but resigned in 1920, following disagreements with Kazimir Malevich and the Suprematists. He moved to Moscow, where he created stage decorations for the Jewish theater and wrote his autobiography in French,* Ma Vie *(*My Life*), assisted by his wife. The Chagall family left Russia for France in 1922; after a brief stay in Berlin, they returned to Paris in 1923. The artist was commissioned by Ambroise Vollard to illustrate Gogol's* Dead Souls *and the* Fables *of La Fontaine, among other works. In 1939, he received the Carnegie International Prize; in 1941, the Chagalls, who were Jewish, would seek refuge in the United States from the Nazis. After Bella died of a sudden illness in 1944, Chagall arranged for her writings about Russia to be published under the title* Burning Lights. *In 1945, he designed the scenery and costumes for Stravinsky's* Firebird *for the Ballet Theatre of New York, and the following year he was honored with a retrospective at New York's Museum of Modern Art. In 1948, Chagall returned to Paris, settling in Vence in 1950.*

Chagall's vast oeuvre is characterized by a poetic, coloristic, and folkloric spirit. In addition to painting, drawing, printmaking, book illustration, and stage design, he created small marble sculptures, ceramics, mosaics, as well as stained-glass windows for the cathedrals of Metz and Rheims, the Hadassah Synagogue near Jerusalem, and the Art Institute of Chicago. Other large-scale projects included panels for Lincoln Center in New York, and paintings for the ceiling of the Paris Opéra, commissioned in 1964 by André Malraux. The Musée National Message Biblique Marc Chagall in Nice was founded to house the artist's cycle of biblical pictures produced in the 1950s. Chagall was awarded the Legion of Honor in 1977, and a large retrospective of his work was held at the Louvre in 1977–78.

A major exhibition of Chagall's paintings and works on paper from 1907 to 1970, organized in 2003 by the Réunion des Musées Nationaux and the Musée National Message Biblique Marc Chagall, was shown at the Galeries Nationales du Grand Palais in Paris and the San Francisco Museum of Modern Art. In 2004, Benjamin Harshav published Marc Chagall and His Times: A Documentary Narrative. *NL*

Marc Chagall

75. *Le Pont de Passy et la Tour Eiffel*, 1911

1975.1.161
Oil on canvas, 23¾ × 32 in. (60.3 × 81.3 cm)
Signed and dated in black (lower center): Marc Chagall / 1911

PROVENANCE: Dr. Felix Witzinger, Bottmingen (Basel Land), Switzerland; acquired from the Lock Galleries, New York, by Robert Lehman, New York, March 1966.

EXHIBITED: Wolfsburg 1961, no. 22 (as *Der Eiffelturm / La Tour Eiffel / The Eiffel Tower*); New York 1974, no. 43 (as *Le Pont de Passy et la Tour Eiffel*); Oklahoma City 1983 (as *Le Pont de Passy and the Eiffel Tower*); New York 1985–86, no. 4; Copenhagen 1986, no. 79 (as *Passy-broen og Eiffel-tårnet*); Boston–New York 1991, no. 19 (as *Pont de Passy and the Eiffel Tower*); Edinburgh 1994 (as *The Pont de Passy and the Eiffel Tower*).

LITERATURE: Meyer 1964, no. 42 (as *Le pont de Passy et la Tour Eiffel / Passy Bridge with Eiffel Tower*), pp. 109, 746, ill.

Lines and planes converge at the center of Chagall's composition, making the forms appear to recede in space while dynamically directing the viewer to the picture's principal subject, the Eiffel Tower. When the painting was completed in 1911, the tower was only twenty-two years old, and Chagall was twenty-four. He saw the tower for the first time in the late summer of 1910, when he arrived in the French capital after a four-day journey from Saint Petersburg,[1] and as the highest man-made structure in the world and the quintessential symbol of modernism, it would continue to fascinate him throughout his career.[2] Like the giant tower, the Pont de Passy[3] was an emblem of the new and the progressive, its upper story constructed as a Métro bridge and its lower story reserved for vehicular and foot traffic. By 1911, little more than a decade had passed since the opening of the Paris subway and only six years since the bridge was completed. Then, as now, the bridge provided riders on line 6 of the Métro with a sudden, breathtakingly close view of the Eiffel Tower as the train speeds across the river. The bridge projects into the composition at the left side (from the quai de Passy, out of view, on the Right Bank of the Seine), passing below the Eiffel Tower and stretching horizontally across the canvas to a point just beyond the center, where it meets the quai de Grenelle (on the Left Bank). The upper part of the quai de Grenelle is visible at the right side of the painting, and the lower level of the quay appears at the center and lower left of the canvas. The Pont de Passy (now the Pont de Bir-Hakeim)[4] crosses the upstream tip of the allée des Cygnes in the middle of the Seine, but Chagall has omitted the man-made island and the river itself, except for an abstract slash of blue paint that magically streaks through the sky.[5] There is also an indication of water in the narrow ribbon of blue and white seen along the juncture of the wall of the quay and the lower level of the embankment: the water might have run off from above, perhaps through a gutter, suggested by the slender vertical division in the wall at midpoint. At the upper right, suspended from two tall, metal towers, are the geometrically patterned signal flags positioned to guide and warn regional trains of the Chemin de Fer de Ceinture and the Chemin de Fer des Moulineaux, the tracks of which converge on the quai de Grenelle. Floating over the signal towers are the parallel black lines of telegraph wires.

Chagall celebrates a new Paris in this painting—a city of improved transportation, communication, energy, and speed. The veneration of modernity was then very much in the air, no doubt influenced by the Futurist manifesto of Filippo Tommaso Marinetti (1876–1944), which had been published in February 1909 in *Le Figaro* in Paris and in March 1909 in *Vecher* in Saint Petersburg (where Chagall was then living). Perhaps it is more than mere coincidence that Chagall's imagery in the Lehman canvas is so close to Marinetti's in the manifesto: "We are distracted all of a sudden by the rumbling of two-story tramways. . . . We praise the love of danger—the use of energy and daring. . . . We declare that the splendor of the world is enriched by a new beauty of speed. . . . We sing of bridges that leap like giant gymnasts above the diabolical cutlery of sparkling rivers . . . large-breasted locomotives that, like enormous horses with steel bridles, prance on the rails."[6]

Various critics have remarked on the Lehman painting's theme of technological achievement. Barbara Stern Shapiro interprets the areas of bare, white canvas in the sky as "rays of light that emanate from the tower [reminding] the viewer that the sweeping electrical illumination was made possible by the immense height of this structure."[7] Richard Thomson has identified the "perspectival rush" within the painting as a "metaphor for the dynamic of the modern city," and its "consciously tart and vulgar conjunctions of color" as contributors to a "sense of velocity."[8] The intense colors, concentrated as they are in large areas—the blood-red road on the lower embankment; the bright orange wall that supports the upper part of the quay; the strong band of blue in the sky; the undiluted green of the row of trees—do, indeed,

produce a powerful impact. The sanguine road of the lower embankment is, perhaps, an unintentional reminder that the Vaugirard slaughterhouses were not far away, in another corner of the 15th arrondissement where Chagall had moved in the spring of 1912, and where he lived until the early summer of 1914.[9]

Chagall was caught up in the vanguard spirit that defined the new art movements; he was especially affected by the Cubists' reconception of form and the Fauvists' use of a vivid and unnatural palette. Yet, in parts of the Lehman painting Chagall was surprisingly literal in his application of color, and unexpectedly attentive to formal detail. His Eiffel Tower is reddish orange—as, indeed, the tower was in its early years. The russet tone of the Métro is perfectly true to the original appearance of the wood cars in service in July 1900. The arches of the lower level of the bridge are, to this day, the greenish gray that Chagall painted them. The artist also carefully described the elegant forms of the ornate piers that once supported the upper-level viaduct of the railway,[10] but his Eiffel Tower is slightly more upright (more narrow at the bottom) than in actuality, and by depicting it cut off by the top edge of the canvas, he further emphasizes its extraordinary height.

There is no visible human presence in the Lehman painting, but a blue-gray horse, wearing blinders, stands in the foreground, along the lower embankment, and a second horse, with four stick-like legs can be seen in the distance behind the first one. A blue oval with spoke-like lines—perhaps representing a wheel detached from a cart—is near the horses at the lower left. The inclusion of a horse and cart has been interpreted by Richard Thomson as a "naïf accent," a "timeless surety among the totems of modern communication."[11] George Szabo, a former curator of the Robert Lehman Collection at the Metropolitan Museum, suggested that the motif represented for Chagall "a reminder of home, of the simple, down-to-earth life in the small towns of Russia."[12] In

Figure 1. Marc Chagall. *Sun and Eiffel Tower*, about 1911. Oil on canvas. Private collection

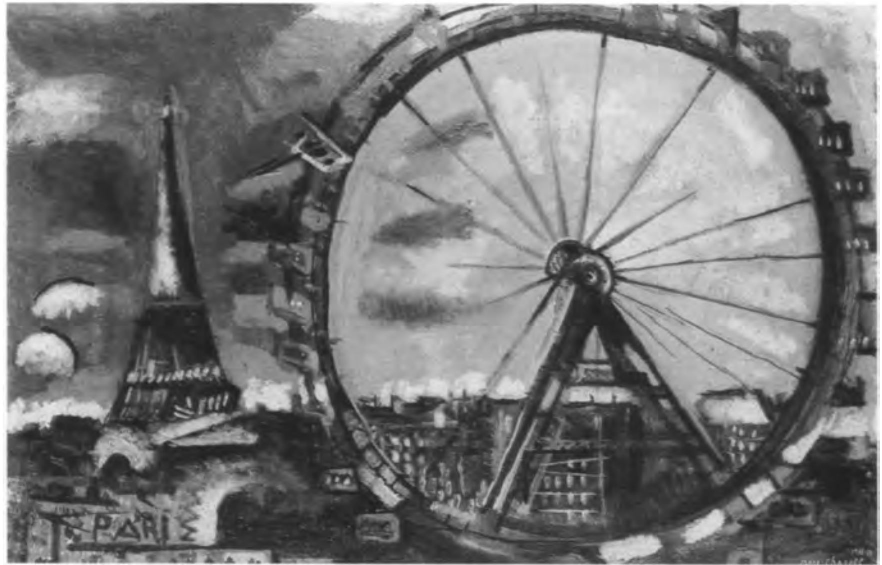

Figure 2. Marc Chagall. *The Ferris Wheel*, 1911–12. Oil on canvas. Private collection, London

1964, the art critic and historian Franz Meyer (who was married to Chagall's daughter, Ida) revealed that many of the paintings that Chagall inscribed with the date of 1911 actually were painted in 1912 (after the artist moved to La Ruche, the beehive-shaped building containing artists' studios in the Vaugirard quarter of Paris).[13] Meyer explained that Chagall did not date his canvases until 1914, so that "1911" generally meant "executed between the summer of 1911 and the summer of 1912."[14] However, Meyer stated that the "1911" in the inscription on the Lehman painting is, indeed, the correct date, citing as evidence a 1911 canvas, *The Model*, formerly in the collection of Ida Chagall (1916–1994). That painting depicts the room at 18, impasse du Maine, where Chagall lived and worked from August 1910 until April 1912, and, according to Meyer, a now-lost landscape on an easel in the picture displays "an affinity" with *Le Pont de Passy et La Tour Eiffel*;[15] by "affinity," Meyer undoubtedly meant the diagonal planes seen in both the Lehman painting and the one on the easel. Similarly, Meyer related the Lehman painting to another, also of 1911, entitled *The Studio*, which also represents the atelier in the Impasse du Maine, noting that it features distinct passages of color surrounding a central cluster of forms, as does the Lehman painting.[16]

According to Meyer's "Classified Catalogue," it would appear that Chagall first included the Eiffel Tower in a painting called *Sun and Eiffel Tower* (fig. 1),[17] but it is featured in another early work, *The Ferris Wheel* (fig. 2), which Meyer dated 1911–12. Susan Compton cited a contemporary postcard as the source for this painting,[18] in which the triangular shape of the tower, in tones of green and yellow, imitates the triangular support of a Ferris wheel.[19]

From his window in La Ruche, Chagall could see the Eiffel Tower, and it is this view that he paints in various works between 1912 and 1914, including the inventive *Self-Portrait with Seven Fingers* of about 1913 (fig. 3), and the fanciful *Paris Through the Window* of 1913 (fig. 4).

Early in 1912, Chagall and the young Swiss poet Blaise Cendrars became close friends.[20] For Chagall, Cendrars was a "flame, light and clear-toned," whose poetry, including a 1910 paean to the Eiffel Tower, seemed like "threads of colors, of liquid, flaming art."[21]

Chagall continued to incorporate the motif of the Eiffel Tower in his work throughout his career, and after his marriage to his beloved Bella,[22] he often depicted the tower in the company of lovers.[23] Beginning in the 1920s, and until the 1940s, he sometimes endowed the tower with anthropomorphic characteristics.[24] When, in 1964, Chagall included an image of the Eiffel Tower in his grand scheme for the dome of Charles Garnier's Opéra in Paris, he was reprising a key feature of his thematic repertoire with a history of fifty-plus years.[25]

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Figure 3. Marc Chagall. *Self-Portrait with Seven Fingers*, about 1913. Oil on canvas. Stedelijk Museum, Amsterdam (Inv. nr. B 2167)

Figure 4. Marc Chagall. *Paris Through the Window*, 1913. Oil on canvas. Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection. Gift, Solomon R. Guggenheim (37.438)

NOTES

1. Chagall's first stay in Paris (1910–14) was subsidized by Max Vinaver, a lawyer and member of the Russian parliament, who "liked those poor Jews who come down with the bride, the bridegroom and the musicians from the top of my canvas" (see Chagall 1960, p. 89). Vinaver bought a painting and a watercolor from the young artist and provided him with a small monthly allowance.
2. Designed by French engineer Gustave Eiffel, the tower was built in the Champ de Mars in 1889 for the Exposition Universelle, celebrating the centenary of the French Revolution and the rebirth of France after the disastrous Franco-Prussian War. The 984-foot tower was to be demolished when its planning concession expired in 1909, but its importance in the evolution of communications and the development of radio transmitters and receivers saved it from destruction. On November 2, 1898, French industrialist Eugène Ducretet established the first radio contact (in Morse code) between the Eiffel Tower and the Panthéon. As early as 1909, Gustave Eiffel offered his tower to the French army as an antenna support, and from 1910, its huge antennae became part of the International Time Service.
3. Constructed between 1903 and 1905, the Pont de Passy replaced a metal footbridge of 1878 that had provided access to the allée des Cygnes from both banks of the Seine.
4. In 1949, the bridge was renamed in honor of the 1942 victory of French forces in a battle in Libya during World War II.
5. Chagall's work often displays an artistic license like that of traditional Russian *lubki*, or folk prints, in which everything seems possible—where cows, people, and even rivers can fly.
6. Filippo Tommaso Marinetti's Futurist manifesto, published in *Le Figaro*, February 20, 1909, is reprinted in Jean-Pierre A. de Villers, *Le Premier Manifeste du futurisme* (Ottawa, 1986), especially pp. 110–13.
7. See Shapiro, in Boston–New York 1991, p. 80.
8. See Thomson, in Edinburgh 1994, p. 50.
9. Chagall returned to Vitebsk in June 1914 to attend his sister's wedding and was still in Russia when World War I began in August; he did not return to Paris until 1923.
10. The original piers of the upper story of the Pont de Passy were replaced when the structure was strengthened during the 1930s and 1940s.
11. See note 8, above.
12. See Copenhagen 1986, no. 79.
13. Meyer 1964, p. 143.
14. Ibid.
15. Ibid., pp. 102, 109, ill.
16. Ibid., pp. 99, 109, ill. (*The Model* is illustrated in color in London–Philadelphia 1985, p. 59; *The Studio* is illustrated in Paris 1959, no. 33, p. 146. Both paintings are now in private collections.)
17. *Sun and Eiffel Tower* is number 41 and the Lehman painting number 42 in the "Classified Catalogue" of Chagall's work (Meyer 1964).
18. See London–Philadelphia 1985, p. 171, fig. 35 (*The Ferris Wheel* [or *The Big Wheel*] is illustrated in color in Baal-Teshuva 1998, p. 49).
19. The huge Ferris wheel built for the 1900 Exposition Universelle was situated only blocks away from the Eiffel Tower.
20. During Chagall's first stay in Paris, Cendrars often provided the titles for his paintings; he dedicated a poem to Chagall that was published in 1914.

21. Chagall 1960, p. 111.
22. Chagall married Bella Rosenfeld, who had been his sweetheart since 1909, in June 1915, in Vitebsk. The couple settled in Paris in 1923.
23. See, for example, *Bride and Groom with Eiffel Tower* of 1928 (Meyer 1964, p. 371, color ill.), and another oil of the same title, painted in 1938–39 (Musée National d'Art Moderne, Centre Georges Pompidou, Paris).
24. See, for example, *Donkey with Eiffel Tower* of 1927, a gouache on paper (Haftmann 1973, p. 24, ill.); *Bonjour Paris* of 1939–42, an oil and pastel on cardboard (Baal-Teshuva 1998, p. 151, color ill.); *The Eiffel Tower and Two Horses,* an engraving of 1943 (Amiel 1982, ill.); and *View of Paris,* a lithograph of 1960 (Sorlier 1979, p. 123, ill.).
25. See Baal-Teshuva 1998, pp. 197–98, color ills.

Suzanne (Marie-Clémentine) Valadon

(Bessines-sur-Gartempe [Limoges] 1865–Paris 1938)

Suzanne Valadon, born the illegitimate daughter of a thirty-four-year-old seamstress, never knew her father. Before the age of five, she was taken to Paris, where her mother worked as a laundress. When Suzanne was old enough, she was apprenticed to a milliner and later found employment as a nanny, waitress, circus performer (a fall from a trapeze sometime before 1885 ended her nascent circus career), and artist's model. In 1881, before turning sixteen, she posed for Puvis de Chavannes. At eighteen, she gave birth to an illegitimate child, the future artist Maurice Utrillo, whose paternity has never been securely determined.

Valadon began to draw as a child, and her later association with artists stimulated her talent. She favored portraits and still lifes, but she was most successful at scenes of domestic life. By 1893, when she executed her first paintings, she was modeling for Toulouse-Lautrec, Renoir, Degas, Steinlen, and Federico Zandomeneghi, among other artists. Toulouse-Lautrec and Degas, especially, encouraged her to pursue her art; in fact, it was Lautrec who suggested she change her name to Suzanne, perhaps drawing a parallel with the biblical parable of Suzanne watched by the Elders. In 1910, under the influence of Puvis, Valadon began to produce large-scale works on canvas.

Valadon exhibited frequently at the Salon des Indépendants and at the Berthe Weill and Bernheim-Jeune galleries in Paris, as well as in New York, Geneva, Amsterdam, Prague, and Brussels, garnering considerable international acclaim for her paintings and drawings during her lifetime. In her later years, she painted mostly flowers, which she exhibited at the Salons des Femmes Artistes Modernes. *RB*

Suzanne Valadon

76. *Reclining Nude*, 1928

1975.1.214
Oil on canvas, 23⅝ × 31¹¹⁄₁₆ in. (60 × 80.6 cm)
Signed and dated (upper right): *Suzanne Valadon / 1928*

PROVENANCE: Acquired from the Galerie Paul Pétridès, Paris, by Robert Lehman, New York, October 1957.

EXHIBITED: Munich 1960, no. 184; Oklahoma City 1983; Copenhagen 1986, no. 55; Martigny 1996, no. 62.

LITERATURE: Mermillon 1950, no. 43, ill.; Pétridès 1971, no. P 364, pp. 257, 332, ill.; Szabo 1975, p. 102, colorpl. 119; Feldman 1987, p. 13, color ill.; P. Mathews 1991, pp. 423–24, fig. 8; Rosinsky 1994, pp. 96–100, fig. 12.

Suzanne Valadon's remarkable *Reclining Nude* of 1928 begs a psychological interpretation. A robust young blond lies nude on a celadon-green couch, but she is no odalisque. Instead of presenting her body as an object of sexual desire, she seems to withdraw from our glance. Her attitude provokes questions: Why are her knees drawn up and her legs crossed? Why does she shield her breasts with her arm? Is she in need of emotional or physical protection from the viewer? Do her flushed cheeks and the small cloth in her right hand indicate that she has been crying?

Recent feminist critics have built elaborate theories about Valadon's work in general, and this painting in particular.[1] Patricia Mathews pointed out that very few women painters of Valadon's time looked to the nude for subject matter and attributed her ease in doing so to

Figure 1. Suzanne Valadon. *Nude, Stretching out on a Sofa*, 1928. Oil on canvas. Private collection

Figure 2. Suzanne Valadon. *Black Venus*, 1919. Oil on canvas. Musée des Beaux-Arts de Menton

Figure 3. *The Medici Venus*. Roman, 1st century B.C. Marble copy of the Hellenistic original by Praxiteles, about 370–330 B.C. Uffizi Gallery, Florence

her "socially marginalized position."[2] Mathews studied Valadon's oeuvre in the context of "gender, class, artistic conventions and artistic milieu," and concluded that her "class position allowed her to enter the male world in the role of artists' model and . . . [granted her] the freedom . . . to don the role of artist as one of 'the boys.'"[3] In the case of the Lehman painting, Mathews attributed the "recoil[ing]" of the figure—the "tension" in the "tightly clenched body" and the "anxious, self-conscious" expression—to "the dominating power of the male gaze,"[4] proposing that the sixty-three-year-old female artist's background as "the illegitimate child of a domestic laborer . . . roaming the streets of Montmartre" and her experience as a model had "significant consequences for her attitudes toward her own images of women and the female body."[5]

Similarly, Thérèse Diamand Rosinsky has suggested that the figure in the Lehman painting is "curled in a fetal position" and is "painfully aware" of being "naked" (as opposed to being nude).[6] In contrast to Valadon's *Black Venus* of 1919 (fig. 2), where the young woman draws her right arm across her groin in a gesture that "can only be read as a duplication of a classical pose," the blond in the Lehman painting "folds a defensive arm across her breasts" and crosses her legs, pulling them toward her "to hide her pubic area," in "shocked reaction to an unwelcome intrusion."[7]

It was Valadon's practice to enlist friends or members of her household to pose for her drawings and paintings. The young woman in the Lehman picture was likely not a professional model but one such acquaintance, who may or may not have been uncomfortable without her clothes on. Her ample body did not fit easily on the small sofa, so she may have folded her legs and crossed them to better position herself against the green silk background that Valadon selected as an ideal color to complement the

Figure 4. Suzanne Valadon. *The Two Sisters*, 1928. Oil on canvas. Private collection, Monaco

girl's reddish blond hair and ruddy complexion. The sitter is probably the same young blond who appears dressed in Valadon's 1928 *Woman with a Necklace* (Pétridès 357).

The Lehman canvas may have been painted in Valadon's atelier in the Château of Saint-Bernard in the Saône valley near Lyon, which she acquired in 1923. Valadon and her son, Maurice Utrillo, as well as her husband, André Utter (also a painter), all maintained studios in the château. It is therefore possible that Utrillo was present when Valadon worked on this painting but less likely that Utter was on hand, as his relationship with Valadon had deteriorated considerably by 1928.

The couch, with the body of the young woman crowded into it, is jammed up against the picture plane, contributing to the sense of tension in the painting. Interestingly, the very same couch appears (cropped by the right edge of the canvas) in *The Two Sisters*, also of 1928 (fig. 4), and—along with the model from the Lehman picture—may be seen as well in another work, from the same year (see fig. 1), which, according to Valadon's cataloguer, Paul Pétridès, was painted just after the Lehman canvas. Indeed, when the present image is compared with the one in fig. 1, any attribution of problematic emotional content becomes gratuitous.[8] If a troubling narrative is read into the Lehman painting, Valadon's subsequent canvas can only be regarded as a humorous sequel: the nude young woman, now striking a carefree pose (with legs still crossed, however), examines a stylish hat, as if it represents some compensation for her previous troubles. It is curious that neither Mathews nor Rosinsky mentions this (only slightly) later painting.

To reject a story line or a hidden meaning behind the Lehman painting is not to deny its humanistic quality. At the very least, it is a particularized study of an unidealized woman's face and body. The artist may have requested that the model place an arm across her breasts—a gesture borrowed from classical sculpture (see fig. 3).[9]

Valadon rendered the volume of the figure in the Lehman painting with curving, broken brushstrokes, in the manner of Cézanne, incorporating the reflected greens of the sofa in the richly varied flesh tones. She paid special attention to the patterns of the Asian fabric on the elegant couch, depicting the ways in which the shapes of the motifs were altered by the folds created by the model's weight on the surface. Imitating Matisse, Valadon heavily outlined the woman's body, changing the contours chromatically, from dark blue to dark green (she never used black), and adjusting their thickness according to the location and position of each part of the figure with relation to the soft cushions. The curvilinear forms of the figure and of the Louis XV–style couch (with the complex pattern of folds within its cushions), remind us that one of Valadon's chief talents lay in her ability to exploit the expressive power of line. This ability was nowhere more evident than in the artist's drawings.[10] Valadon's early drawings were frequently of nudes—with her son, her housekeeper, and her friends as models. She also painted and drew herself in the nude throughout her career. She incorporated nudes into drawings and paintings with allegorical themes in the manner of her mentor Puvis de Chavannes.[11] And she created large multifigured compositions of nudes within natural settings such as *The Bathers* of 1928.[12] But in the last decade of her life, she showed a preference for using single nude subjects, seated, standing, or reclining. Valadon's last two paintings,[13] made in 1938, the year of her death, each feature a young female nude with dark hair, standing before a tree with bare branches and stepping into (or out of) a chemise. NL

NOTES

1. See, for example, P. Mathews 1991, pp. 423–24; Rosinsky 1994, pp. 96–100.

2. See P. Mathews 1991, especially pp. 415, 418.
3. Ibid., p. 416.
4. Ibid., p. 424.
5. Ibid., p. 415.
6. Rosinsky 1994, p. 96.
7. Ibid.
8. See Pétridès 1971, nos. P 364, P 365.
9. Art-historical references can be found in a number of works by Suzanne Valadon, as, for example, in a drawing from 1908 in which a young bather assumes the pose of the Louvre's famous antique sculpture of the *Hermaphrodite* (see Brettell et al., in Metropolitan Museum of Art 2002, fig. 149.3).
10. See the drawings by Valadon (all strongly outlined nudes) in the Robert Lehman Collection in Brettell et al., in Metropolitan Museum of Art 2002, nos. 147–149, pp. 285–92).
11. For example, a group of paintings entitled *Adam and Eve,* of 1909 and 1910, celebrated the love shared by Valadon and André Utter (twenty years her junior) and depicted the couple nude, as the biblical figures. The "Joy of Life" was the theme of two ambitious paintings with multiple nude figures, dating from 1911 (see Pétridès 1971, no. P 28, P 29). *Leda and the Swan* is the subject of a 1919 drawing (see ibid., no. D 230).
12. See Pétridès 1971, no. P 362.
13. See ibid., nos. P 475, P 476.

Maurice Utrillo

(Paris 1883–Dax [Landes] 1955)

Maurice Utrillo was the son of the artist Suzanne Valadon. At the time of his birth, his mother was modeling for the painter Puvis de Chavannes, whom some sources identify as the child's father, while others claim that Utrillo's father was Adrian Boissy, a Gypsy singer at the Paris cabaret Au Lapin Agile. In any case, the young Maurice was eventually legitimized by the Catalonian artist and journalist Miguel Utrillo y Molins.

Utrillo's isolated and unhappy childhood was spent mostly in the company of his grandmother. An alcoholic by the age of sixteen, Maurice was advised by his physician to take up art as therapy, and he was encouraged as well by his mother, who was the first to give him painting lessons. He also received some instruction from the artists Alphonse Quizet (1885–1955) and Édmond Heuzé (1884–1967), but he remained largely self-taught.

Remarkably prolific, Utrillo produced one hundred and fifty paintings during his initial year of therapy (1903–4). His subject matter included the streets of Paris (especially in Montmartre) and its suburbs, and views of the French countryside. He debuted at the Salon d'Automne in 1909, and signed a contract with his first dealer, Louis Libaude, in 1910. The year 1911 saw the commencement of his "White Period," when he applied a mixture of plaster and glue to his canvases. In 1912, he showed his work for the first time at the Salon des Indépendants, and in 1913 Libaude organized Utrillo's inaugural solo exhibition at the Galerie Eugène Blot in Paris.

Utrillo's persistent depression and heavy drinking resulted, in 1916, in a three-month stay in a mental hospital; the paintings he produced during this period were derived exclusively from postcards. He was institutionalized on and off in the early 1920s and was threatened at one asylum with solitary confinement for drawing on the walls. He tried his hand at lithography in 1923, and exhibited and published his lithographs in 1925. Utrillo was awarded the Legion of Honor in 1928.

The artist's marriage to Lucie Valore Pauwels in 1935 seems to have brought a measure of happiness to the final two decades of his life. He negotiated a contract with the Galerie Paul Pétridès in Paris, which organized a retrospective of his work in 1947; this was followed by another retrospective exhibition at the Salon d'Automne in 1948.

RB

Maurice Utrillo

77. 40, *Rue Ravignan*, about 1913

1975.1.213
Oil, plaster, and sand, on board, 22¾ × 30 5/16 in.
(57.8 × 77 cm)
Signed in dark gray (lower right): *Maurice Utrillo. V*
Inscribed (on the verso): *Rue Ravignan, Paris.*[1]

PROVENANCE: Louis Libaude,[2] Paris; Parke-Bernet Galleries, Inc., New York; John Barber, Philadelphia; Lock Galleries, New York; acquired from the Lock Galleries, New York, by Robert Lehman, New York, January 1967.

EXHIBITED: New York 1974, no. 9; Oklahoma City 1983; Copenhagen 1986, no. 77.

LITERATURE: Pétridès 1959–74, vol. 5 (supplement, 1974), no. 2530, pp. 144–45; Szabo 1975, p. 102, pl. 118.

When Maurice Utrillo painted this view of an urban street about 1913, it would seem that he deliberately omitted the building at number 13, rue Ravignan—the Bateau-Lavoir—which was then world famous, as it housed the ateliers of Picasso, Juan Gris, and Kees van Dongen, among other avant-garde artists. A former locksmith's shop in Montmartre, it had been converted into cheap artists' studios in 1889. This painstaking study in urban grays dates from the year in which the exponents of the prevailing Analytic Cubist style began to incorporate elements of collage, vernacular signage, and graphics into their art. Yet, Utrillo's prosaic Montmartre street scene, with its shoe-repair shop at the right, recalls the views of working-class Paris by the pre-Impressionist

Figure 1. Maurice Utrillo. *Rue Ravignan, Paris*, 1910. Oil on canvas. The Metropolitan Museum of Art, New York. Gift of Alexander and Grégoire Tarnopol, 1970 (1970.203)

artist Jongkind, rather than the more sophisticated stylistic experiments of Braque, Picasso, or Gris. Indeed, in its practically monochromatic gray palette and virtual absence of human figures, this painting seems more an elegy for a dying or lost Paris than a hymn to the burgeoning industrial life in the French capital. No curtains or flowerpots adorn the windows of the houses. The one tiny gentleman in a top hat and his companion, who are walking down the street, appear almost as if they are the only inhabitants of the city. The "Cordonnerie," or cobbler's shop, at the right is shuttered, the streetlight is turned off, and the sky is a leaden gray; no carts, carriages, omnibuses, or pedestrians are in sight. Yet, nevertheless, one senses a human presence—in the pattern of open and closed shutters in the building at the left; the private gardens behind fences, with their straggly trees; and the chimney pots, each for a different apartment.

Were it not for the inclusion of the anonymous couple, we might guess that this seemingly generic—but, in fact, highly particularized—Paris street scene was painted from a photograph by Eugène Atget, who arose before dawn to photograph the historic neighborhoods of the city so that people coming and going would not destroy the serenity of his long exposures. Indeed, Atget sought out the oldest streets of Paris, just as Utrillo did, but where the photographer explored the entire city's widely scattered neighborhoods, Utrillo rarely left his arrondissement, preferring to focus on the tradition-bound Parisian neighborhood that, until the nineteenth century, had been a separate village on a hill. While Atget did photograph Montmartre, there is no known view by him of the rue Ravignan, although many of his unpeopled Parisian street scenes, captured about the turn of the twentieth century, share aesthetic affinities with the Lehman painting by Utrillo.[3] We can easily imagine Atget with his camera and tripod capturing these views early in the morning. It is more difficult to imagine Utrillo with his large canvas and easel actually painting the Lehman canvas *en plein air*. Indeed, the present painting relates quite clearly to another painting by Utrillo, also in The Metropolitan Museum of Art, a slightly earlier (1910) and more sketchily painted composition of the same buildings called *Rue Ravignan, Paris* (fig. 1). It is likely that each of these two paintings was made from a photograph on a postcard—possibly the same postcard.

By the time that Robert Lehman bought the present picture, he already owned three drawings[4] and one painting by Utrillo's mother, Suzanne Valadon (see cat. no. 76), as well as a small work by the artist's wife (see cat. no. 78), all acquired in New York in the 1950s. Curiously, while the painting by the most famous member of the family, Utrillo himself, was purchased last, in 1967, Utrillo's reputation as a late master of the School of Paris was still at its pinnacle. The Lehman painting dates from the pre–World War I phase of his career, when his way of living was at its most erratic but when his artistic achievements were at their height. RB

NOTES

1. Adhered to the back of the board is a black chalk drawing by Suzanne Valadon of the upper torso of a corpulent, nude woman leaning forward. This information was supplied by Susan Earle in 1992.
2. Louis Libaude, Utrillo's first dealer, wrote under the pen name Louis Lormel; in 1892, he founded *L'Art Littéraire: Revue Mensuelle d'Art et Critique,* in which Alfred Jarry's writings were first published.
3. See Beaumont-Maillet 1992, especially Atget's photographs of the following locations: place Saint-André-des-Arts et rue Suger of 1903 (p. 411); 25, quai des Grands-Augustins of 1903 (p. 414); angle de la rue Perronet et de la rue des Saints-Pères of 1901 (p. 498); and place du Tertre et rue Norvins, Montmartre of 1899 (p. 747).
4. See Metropolitan Museum of Art 2002, nos. 147–149.

Lucie Valore

(Angoulême [Charente] 1878–Paris 1965)

The painter Lucie Valore was the daughter of Lucien Veau and Catherine Pillorget. She first met Joseph Bernaud, a sculptor, when he came to Angoulême to work on a chapel facade. The two married in Paris in 1901 but divorced in 1909. Lucie Veau Bernaud took the stage name "Lucie Valore," suggested by her drama instructor at the Comédie-Française. Following her theatrical troupe's performances at the Théâtre du Parc in Brussels, Lucie was asked by the theater's director to remain in that city; there she met Robert Pauwels, a wealthy Belgian financier from a distinguished family of art patrons, and they married in 1915. After World War I, the couple moved to Paris, where during the 1920s, they began to collect art by Suzanne Valadon and Maurice Utrillo. Through Valadon, whom Lucie had met in Montmartre, she was introduced to Utrillo. Utrillo attended the literary salons in the Pauwelses' apartment on the boulevard Flandrin. Correspondence (now in the possession of Jean Fabris, director of the Musée Utrillo-Valadon, Sannois) reveals that the relationship between the Pauwelses, Valadon, and Utrillo dates to November 1920; among the letters is one from Utrillo, expressing his condolence to Lucie following the death of her husband in 1933.

When Valadon became ill in 1935, she asked Valore what to do about her alcoholic son, Utrillo. The rich widow then offered to marry the celibate Utrillo. At first Valadon was amused, but later she became jealous. A civil marriage ceremony took place in April 1935 in Paris, followed a month later by a religious ceremony in Lucie's native Angoulême. The couple settled first at her home there, La Douce France, later moving to Le Vésinet (west of Paris), where in 1936, they bought a villa, which they called La Bonne Lucie.

Lucie's relationship with her mother-in-law remained tense. In 1937, Valadon painted an austere portrait of Lucie (now in a private collection). In 1938, the novelist Jean Boulant published Roman d'amour de Maurice Utrillo avec sa femme, Lucie. *In the November 18 issue of* Beaux-Arts *that year, a group of artists that included Picasso and Derain and the art historian John Rewald publicly expressed their indignation at this invasion of the couple's privacy, but Utrillo claimed that he had sanctioned the book.*

About 1940, Utrillo persuaded his wife to take up painting; although she had no formal training, she had been exposed to art and artists throughout her life, especially as a collector. Her floral still lifes, portraits, and figurative scenes possessed a naive charm, and in February 1946, as "Lucie Valore," she was given a solo exhibition at the Galerie Bosc in Paris. The critic Adolphe Tabarant pronounced her work "extrêmement curieuse," *to which he added, "bravo!" as a compliment to Utrillo for encouraging Lucie to become an artist. In 1947, wearing a white satin evening gown, sparkling jewels, and an ermine wrap, Lucie sat for a society portrait by Kees van Dongen (Private collection, Japan; see Jean M. Kyriazi,* Après le Fauvisme, *p. 81, color ill.). In 1949, Lucie contributed designs to* Amitiés de Montmartre, *a book of poems by Jean Vertex that was also illustrated with original etchings by Utrillo and Picasso; the following year, Vertex's* Le Village inspiré: Chronique de la Bohème de Montmartre 1920–1950 *was published in Paris with illustrations by Utrillo, Valore, Max Jacob, and Jules Pascin. A monograph on Lucie Valore's work, by Jack Palmer, appeared in 1952. Paul Pétridès mounted an exhibition, "Maurice Utrillo V. Présente les oeuvres récentes de Lucie Valore (Madame Maurice Utrillo)," at his Paris gallery in January 1955.*

Utrillo died in Dax in 1955—the same year that Lucie painted a double portrait of herself and her husband (now, Collection Jean Fabris). The following year, she published a romanticized chronicle of her life with Utrillo, Maurice Utrillo, Mon Mari *(Joseph Foret, Paris). The Galerie Royale, Paris, held an exhibition, "Maurice Utrillo, Lucie Valore, Suzanne Valadon," in the late 1950s, and in 1958, Hammer Galleries, New York, featured works by Valadon, Utrillo, and Valore in "The Personal Collection of Mme Maurice Utrillo." Lucie Valore and Utrillo are buried in the Saint-Vincent cemetery in Montmartre.* NL

Lucie Valore

78. *Boy with a Sailboat*, 1948

1975.1.2376
Oil on canvas, 21¼ × 18⅛ in. (54 × 46 cm)
Signed in black (bottom right): *Lucie Valore.*
Inscribed in red (on the verso): *Lucie Utrillo 1948*

With her husband Robert Pauwels, a wealthy financier and art patron, Lucie Valore acquired a collection of paintings that included works by Suzanne Valadon and Maurice Utrillo; through them, she was introduced to the Parisian art world, well before becoming one of its key personalities when she married Utrillo following Pauwels's death in 1933. Although she had had no instruction in art, with Utrillo's encouragement she tried her hand at painting in 1940, at the age of sixty-two. She executed floral still lifes, figurative paintings, portraits, and landscapes in a childlike style at the Villa La Bonne Lucie in Le Vésinet, where she and Utrillo lived from 1936 until his death in 1955 (Le Vésinet was a suburban community west of Paris, built up during the Second Empire and early Third Republic, which was famous for its gardens, lakes, and river views). She signed her paintings *Lucie Valore,* the stage name she had adopted when she was a young actress in Paris and Brussels, but she usually inscribed her married name and the date on the back of each canvas (as, indeed, she did on the Lehman picture). Valore painted the present scene of a young boy standing on the banks of the Seine near Le Vésinet after only eight years' experience as an artist.

Robert Lehman indulged his interest in "naive" painters by acquiring *Boy with a Sailboat*, as well as André Bauchant's *Bank of Flowers in a Landscape* of 1949 (cat. no. 79), but his decision to purchase a work by Lucie Valore undoubtedly was influenced by the artist's relationship to Utrillo (represented in the Lehman Collection by a landscape drawing [see Metropolitan Museum of Art 2002, no. 186] and an oil of about 1913 [see cat. no. 77]) and to Suzanne Valadon (three of her important figure drawings [see Metropolitan Museum of Art 2002, no. 147–149] and a major painting in oil [see cat. no. 76] are in the Lehman Collection). Although the provenance of *Boy with a Sailboat* is not known, Lehman may well have obtained the picture through the Galerie Paul Pétridès in Paris (the source of his Valadon oil painting and of the Utrillo drawing)—after 1936, both Valadon's and Utrillo's primary dealer. Pétridès mounted exhibitions of Valore's work in 1948 (the year the Lehman canvas was painted) and in early 1955. It is also possible that *Boy with a Sailboat* was acquired from the Hammer Galleries in New York, the venue of "The Personal Collection of Mme Maurice Utrillo," an exhibition that took place in 1958 and featured works by Valadon, Utrillo, and Valore, although the present canvas is not among the paintings by Lucie Valore listed in the accompanying catalogue. RB

Lucie Valore

André Bauchant

(Château-Regnault [Indre-et-Loire] 1873–
Montoire-sur-le-Loir 1958)

André Bauchant, a so-called "naive" (or "primitive") painter, came from a working-class family in central France. He became a gardener like his father and eventually operated a nursery. At the outbreak of World War I, Bauchant was called up to serve in Greece in the Dardanelles campaign. In 1917, he volunteered for a course in telemetry, achieving first place in the competitive examination. Encouraged by an officer to take up painting, he tried his hand at watercolors. Back in France, Bauchant worked as a territorial draftsman in Reims. When he finally returned home in 1919, he found that his nurseries were in ruins and his wife was suffering from mental illness.

The couple moved to the region of Blutière forest in Auzouer-en-Touraine, where Bauchant was employed by the local farmers, but the rural environment prompted him to resume painting, and he focused on themes based on nature, history, the Bible, and mythology. He participated for the first time in the Salon d'Automne of 1921, submitting nine paintings, including several telemetric landscapes of the Marne, as well as the large-scale mythological Ulysses and the Sirens. *His work caught the attention of Le Corbusier and Amédée Ozenfant, who wrote the first study of the artist in 1922 for their revue,* L'Esprit nouveau. *In 1927, the ballet impresario Diaghilev commissioned Bauchant to design sets and costumes (to be executed by Serge Chanel) for Igor Stravinsky's ballet* Apollon Musagète.

Jeanne Bucher organized the first solo exhibition of Bauchant's paintings at her gallery in Paris, and Wilhelm Uhde featured Bauchant's work in the 1928 exhibition "Peintres du Coeur-Sacré," also in Paris, at the Galerie des Quatre-Chemins. Maurice Raynal included Bauchant in his 1928 book Modern French Painters, *and an article about him by Waldemar-George appeared in the February 1931 issue of* Formes. *Bauchant's work was shown in the 1937 exhibition "Maîtres Populaires de la Réalité," at the Salle Royale, Paris; the Kunsthaus Zürich; and Arthur Tooth & Sons, London; a version of the exhibition, entitled "Masters of Popular Painting: Modern Primitives of Europe and America," traveled in 1938 to the Museum of Modern Art, New York, and to seven other American museums in 1938 and 1939. Bauchant was one of the five primitive painters—the others were Henri Rousseau, Louis Vivin, Camille Bombois, and Séraphine de Senlis—who were the subjects of a book by Wilhelm Uhde (published in German in 1947 and in French in 1949).*

Works by Bauchant were exhibited at the Stedelijk Museum, Amsterdam, in 1941 and 1949; also in 1949, a retrospective of 215 works by Bauchant was held at the Galerie Charpentier, Paris. The artist was seventy-six years old at the time. From 1954 on, he participated in the École de Paris exhibitions at the Galerie Charpentier; in addition, the Jeanne Bucher, Dina Vierny, and Bignou galleries represented him in Paris, and the Becker and Findlay galleries in New York and the Crillon Galleries in Philadelphia organized solo exhibitions of his work. The American publicist Albert Lasker and his wife, Mary, purchased Bauchant's 1947 painting The Fruit Stand *(originally made as a sign for the nursery run by the artist's nephew Émile). After the death of his wife, Alphonsine, Bauchant remarried (at the age of eighty) and moved to Montoire-sur-le-Loir, where he died in 1958.*

Among the first to acquire paintings by Bauchant were the sculptor Jacques Lipchitz, the painter Jean Lurçat, the dancer Serge Lifar, the American collector Etta Cone, and the Viennese-born French art collector Alphonse Kann. The Musée des Beaux-Arts in Tours held a posthumous retrospective of Bauchant's work in 1960. A secondary school in Château-Regnault, the artist's native village, was named in his honor. NL

André Bauchant

79. *Bank of Flowers in a Landscape* (*Massif de fleurs dans un paysage*), 1949

1971.1.2049
Oil on Masonite, 21½ × 25⅞ in. (54.6 × 65.7 cm)
Signed and dated (lower right): *ABauchant* / 1949

PROVENANCE: Galerie Charpentier, Paris; possibly acquired from the Galerie Charpentier, Paris, by Robert Lehman, New York.

LITERATURE: Vierny 2005, no. 49-M13, p. 479.

The Lehman painting is unmistakably the work of "André Bauchant, the Gardener," as he presented himself in a 1922 self-portrait (see fig. 1). Gardening was, in fact, Bauchant's vocation until he devoted himself entirely to painting at the age of forty-five. Following his initial artistic endeavors during World War I creating telemetric landscapes in his role as a draftsman for the military, he attempted ambitious interpretations of biblical, mythological, and historical subjects. In 1922, he confided to Maurice Raynal, "Of the pictures I have painted, these are my favorites: *Pericles justifying his Use of Public Funds* (429 B.C.), *The Assumption*, *The Battle of Thermopylae*

Figure 1. André Bauchant. *Self-portrait among the Dahlias*, 1922. Oil on panel. Kunsthaus Zürich

Figure 2. Domenico Veneziano. *Saint John in the Desert*, 1445–50. Tempera on panel. National Gallery of Art, Washington, D.C., Samuel H. Kress Collection (1943.4.48)

(*July, 480 B.C.*), *Proclamation of American Independence* (*July 4, 1776*) and *Washington reading the Proclamation to his Troops before Rochambeau and LaFayette*."[1] However, natural subjects constituted the greater part of his oeuvre—flowers, fruit, gardens, and landscapes with figures—depicted not entirely realistically but rather as filtered through his extremely fanciful imagination.

The present painting of a magical garden under a crystalline sky displays a wealth of detail and an instinctive sense of pictorial rhythm. A large plant, in a small pot, blooms with a variety of multicolored flowers, which spread outward and upward, filling three-quarters of the picture's height and more than one-half of the width. An imposing presence, the plant appears to extend beyond the canvas and into the viewer's space.

A stream, it source unseen, mysteriously emerges from behind a tree and flows past the rocky hills in the background, narrowing as it travels through a giant rock (or hill) at the left and cascades toward the spectator, controlled by the smaller rocks along its edges and the grassy path it follows. Other small rocks surround the arch-shaped opening in the hill, similarly suggesting the hand of man at work. A somewhat anthropomorphic tree at the right has a mouth-like opening near its base, as does the hill; it almost seems to be observing the flowering plant through the knotholes below its branches.

Bauchant had no formal art training. He left school at the age of fourteen to work full-time, but he read voraciously and frequented museums whenever he traveled. In 1900, for example, he took his bride, Alphonsine, to the Exposition Universelle in Paris, and they attended the art exhibition at the Grand Palais. As he recalled in the letter to Raynal, he had enjoyed seeing the ruins and antiquities during his business trips to central and western France when he operated his nursery, but, he said, "As for museums, I visited them only as a layman, for I had no ideas about art and could not estimate its value."[2] Yet, the craggy rocks and cascading stream in the Lehman painting reveal Bauchant's appreciation of medieval and Early Renaissance art (see, for example, fig. 2). The critic Waldemar-George suggested (with tongue in cheek) that Bauchant's work was not naive at all but represented a continuation of the French Romanesque and Gothic tradition.[3]

NL

NOTES

1. Letter from André Bauchant to Maurice Raynal, 1922; quoted by Maximilien Gauthier, in New York 1938b, pp. 25–27.
2. Ibid.
3. Waldemar-George 1931, pp. 25–26.

Georges Rouault

(Paris 1871–Paris 1958)

Georges Rouault was born to a working-class Parisian family in 1871—one of the most violent years in modern French history. His mother, sympathetic to his artistic inclinations, encouraged his apprenticeship to a stained-glass painter in 1885. In 1891, he was accepted at the École des Beaux-Arts, where he studied with the celebrated Symbolist painter and colorist Gustave Moreau, became the artist's favorite pupil, and met Matisse. After Moreau's death in 1898, Rouault served as the first curator of the newly formed Musée National Gustave-Moreau. At this time, Rouault began to paint brooding studies of the Parisian lower classes. These early works were included in various official exhibitions, but they were not shown in quantity until the Galerie Druet in Paris organized a major Rouault retrospective in 1910—contemporary with the emergence of Neo-Expressionism and Fauvism in France, and in Germany, with the artists' groups Die Brücke and Die Blaue Reiter.

Rouault was profoundly religious, and as a consequence, his paintings evoke deep associations with Byzantine and Gothic art rather than with the vanguard movements of his day. His series of paintings devoted to the life of Christ and to spiritual themes are counterbalanced by an equally strong inclination to portray the victims of human cruelty, as well as circus performers, street musicians, prostitutes, and itinerant beggars, as if they were saints. Late in his career, Rouault adopted a complex technique involving the application of multiple layers of paint. The process necessitated that he place his support flat on a table, so that the weight of the oil medium would not damage the surface as he worked, and between the method and his choice of subject matter, he could easily have been mistaken for a medieval craftsman, rather than the modern easel painter that he was.

RB

Georges Rouault

80. *Mythical Landscape* (*Paysage légendaire*), 1936

1975.1.203
Oil on canvas, 19½ × 20 in. (49.5 × 50.8 cm)
Signed and dated (lower left): *Rouault 36*

PROVENANCE: Bing Collection, Paris;[1] Galerie O. Pétridès, Paris; Lock Galleries, New York; acquired from the Lock Galleries, New York, by Robert Lehman, New York, March 1966.

EXHIBITED: Oklahoma City 1983; Boston 2008, no. 51.

When the former atelier of the great French Symbolist Gustave Moreau, situated in the rue de La Rochefoucauld in Paris, was opened to the public as a museum in 1903, Georges Rouault became its first curator. Like Matisse and other early twentieth-century colorists, Rouault had spent years working with Moreau in the extraordinary multistory studio, discussing art and studying the works of the Old Masters with reverence. Such a Modernist approach, rooted as it was in a European pictorial tradition, differentiated its young practitioners from the Realists and Impressionists who had come before them and who professed their disdain for the art to be found in museums, especially when it did not reflect the direct experience of contemporary life. Moreau, who was lauded by the naturalist writer and art critic J.-K. Huysmans in his infamous novel *À Rebours* (*Against the Grain*) of 1884, based his works on literature, history, and other artistic genres. The city of Paris was not only a source of motifs but also a repository of books and works of art—not to mention the atmospheric light that flooded the artificial environment of his studio. In that realm of artifice, Moreau's students had access to thousands of oil paintings, watercolors, and drawings, many of them works in process, their creation taking years of their master's life. Interestingly, among Moreau's distinguished

Figure 1. Gustave Moreau. *Fate and the Angel of Death*, 1890. Oil on canvas. Musée National Gustave-Moreau, Paris

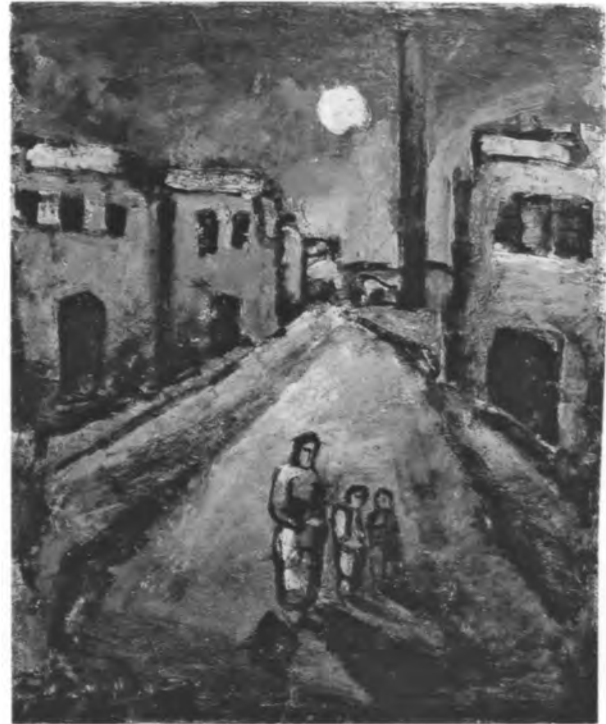


Figure 2. Georges Rouault. *Christ in the Suburbs* (*Le Christ en banlieue*), 1920–24. Oil on canvas. Bridgestone Museum of Art, Tokyo

students, only Rouault remained a true successor to his mentor.

Modernism was pivotal to the development of Georges Rouault's career, beginning with his auspicious debut at the Salon d'Automne in 1904, where he was represented by a group of watercolors of clowns, acrobats, and prostitutes. While his subject matter had much in common with that of Modernists like Toulouse-Lautrec, Rouault's manner derived directly from the example of Moreau—notably, the spiritual quality he injected into his portrayals of these denizens of the demimonde. In addition, Rouault was, perhaps, the only French Modernist painter for whom Catholicism served as a primary focus in his life, which he expressed by imbuing his images of ordinary urban dwellers with the rigorous religiosity usually reserved for Christ, the Virgin Mary, and the saints. His use of heavy black outlines and thickly painted, varicolored forms has often been traced to his early training as a stained-glass artist, and by the 1920s, he had fully developed this style, which he would pursue, with little change, throughout the duration of his career. Like a medieval icon painter, he infused his art with a sense of the divine, oblivious to the desires of collectors and critics.

The Lehman painting appears to represent a street of no particular character in a suburb of Paris. Rouault's palette is dominated by beiges and grays, shot through with color. The yellow moon that shines on the humble street glows with a beneficent light, and the oranges and pinks in the sky suggest that the sun has just set, sending fading embers of warm light into the cooler realm of the moon. Four figures are gathered in the foreground, as if at the front of a stage set for a morality play: two adults and a child, who are not dressed in modern clothes but in long white robes, are at the left, facing the other figure at the right, who also wears a long robe and seems to have a band or scarf tied around his head; this figure stands in strict profile, as if about to speak to the group. Rouault's title, *Paysage légendaire*, is of little help in clarifying this enigmatic scene, beyond explaining that what we are witnessing is a mythical landscape like the hundreds painted by Gustave Moreau (see fig. 1).[2] The picture is also highly unusual, although not unique, in Rouault's oeuvre for its square format. The artist generally preferred the rectangular shape associated with altarpiece panels—either vertical, for devotional images, or horizontal, for narratives like predella panels. Here, as with

many of his landscapes, Rouault painted a frame around the scene, its dark color and patterning suggestive of actual carved wood examples from Spain.

Yet, whereas Moreau's views are inhabited by famous literary figures and dramatic groupings of mountains, lakes, and castles, Rouault's are utterly prosaic. The magic stems from his color and the application of the paint, not from the subject itself—which might even be merely a bland suburb of modern Paris (Rouault often included "faubourg" or "banlieue" in the titles of his paintings; both words refer to the outskirts of town).[3] Indeed, one work of 1920–24 (see fig. 2), is actually entitled *Christ in the Suburbs* (*Le Christ en banlieue*).[4] Despite the similarities in intention and in the handling of paint, Moreau—unlike Rouault—would never have deliberately depicted a suburban setting for a scene involving Christ. The transformation of the humble into the epic was one of Rouault's principal gifts. He is reputed to have once said: "I do not feel as if I belong to this modern life. . . . my real life is back in the age of the cathedrals."[5]

Throughout his career, he produced several series of paintings, giving them titles like "Paysages bibliques,"[6]

"Rue des Solitaires,"[7] and "Paysages légendaires."[8] It is profoundly difficult to establish a chronology of Rouault's religious art, most of which is undated. The exception is the Lehman painting, which he inscribed "1936"; its lack of an exhibition history suggests that it remained with the artist until he died.

The first important exhibition of Rouault's oeuvre in the United States took place in 1945 at the Museum of Modern Art in New York. Organized by James Thrall Soby, it ironically presented as modern the work of an artist who had always rejected modernity, yet the heavily built-up surfaces of the canvases influenced such painters as Arshile Gorky, Hans Hofmann, Jean-Paul Riopelle, and Paul-Émile Borduas. Perhaps the simple spiritualism of his work struck a chord with New Yorkers after the horrors of World War II. The present painting was first published in a catalogue accompanying an exhibition of works from the Robert Lehman Collection held at the Oklahoma City Museum of Art.[9] After Rouault's death, his only daughter, Isabelle, kept his reputation alive, while identifying the many forgeries that began to appear on the art market. RB

NOTES

1. A note in the Lehman Collection departmental files indicates that the present painting was formerly in the Bing Collection, but provides no further explanation. However, since the picture is dated 1936, it could not have belonged to the art dealer Siegfried "Samuel" Bing (1838–1905) nor to his son the jeweler Marcel Bing (1875–1920).
2. For further information, see Bourg-en-Bresse–Reims 2004–5.
3. See Dorival 1988, nos. 1566–81, for a sample of such titles.
4. Ibid., no. 866, color ill.
5. Pach 1933, p. 9.
6. Dorival 1988, nos. 1718–74.
7. Ibid., nos. 1636–41.
8. Ibid., nos. 1786, 1788.
9. Oklahoma City 1983, pp. 68–69, color ill.

Jacques Villon (Gaston Duchamp)

(Damville [Eure] 1875–Puteaux 1963)

The painter and graphic artist known as Jacques Villon was born Gaston Duchamp, to a talented family: his mother drew and painted, and his maternal grandfather, Émile Nicolle, was a professional painter and printmaker in Rouen. His brothers were the celebrated Dada artist Marcel Duchamp and the Cubist sculptor Raymond Duchamp-Villon, and his sister, Suzanne, was an artist as well. Gaston first experimented with printmaking at the age of sixteen, but his plans to become a notary like his father led him to study law in Paris. Soon, he became an illustrator for various political magazines, and in the 1890s, in order to distance his family name from the controversial publications for which he worked, he took the name Jacques Villon after the famous French poet François Villon (1431–about 1463).

Villon exhibited his work at the Salon d'Automne in Paris from 1904 to 1911, developing an interest in Cubism. In 1912, with his two brothers and the painters Robert Delaunay, Albert Gleizes, Juan Gris, André Lhote, and Louis Marcoussis, he founded an artists' organization to sponsor exhibitions and a magazine that he called La Section d'or *(Villon was reading and studying the work of Leonardo da Vinci at the time).*

Villon participated in the now-legendary Armory Show of 1913, which had venues in New York and Chicago. Between 1919 and 1929, he earned a living making engravings, and in collaboration with the Galerie Bernheim-Jeune in Paris, he devised a method of making color reproductions of paintings by such well-known modern artists as Renoir and Matisse. In the early 1930s, Villon was part of the Abstraction-Création group; in the 1940s and 1950s, he illustrated numerous literary texts with etchings and engravings. Although he painted naturalistic landscapes in the 1940s, the concept of abstraction had always fascinated him—especially in the 1920s, when he invented a system of signs to represent objects, and again in the 1950s, when he experimented with purely nonobjective art. RB

Jacques Villon

81. *Self-portrait*, 1923

1975.1.217
Oil on canvas, 18⅛ × 14¹⁵⁄₁₆ in. (46 × 38 cm)
Signed in black (bottom right): *Jacques Villon*
Inscribed by the artist (on the verso): *Jacques Villon 23*

PROVENANCE: Acquired from the Galerie Louis Carré, Paris, by Robert Lehman, New York, October 5, 1964.

EXHIBITED: Oklahoma City 1983; Copenhagen 1986, no. 70.

Late in his activity as a collector, Robert Lehman became fascinated by the work of the Modernist painter and printmaker Jacques Villon, which he began to acquire in 1960. By October 1964 (slightly more than a year after the artist's death), Lehman owned the present self-portrait and eight drawings, dating from 1899 to 1937, including three early illustrations for satirical publications, a watercolor of a nude, a Cubist still life and a portrait, another self-portrait in graphite and colored crayon, and a semi-abstract illustration of a poem.[1]

Through the genre of the self-portrait, Villon could explore the possibilities of pictorial representation while expressing his personal state of mind at a given time. The present work, which he painted when he was forty-eight, conveys a sense of the loneliness and isolation that troubled him in 1923. The mood is achieved by means of the predominance of line over color and form—especially in the facial features. The veiled eyes and turned-down mouth hint at Villon's still keenly felt loss five years after the death of his brother Raymond, in the last days of World War I.[2] The brothers were only one year apart in age and had been close to one another emotionally, maintaining adjoining studios in the Paris suburb of Puteaux before the war. Villon also regretted his eight-year separation from his much-younger brother, Marcel. Villon was mobilized in 1914, interrupting for four years what was then a flourishing artistic career, but Marcel avoided conscription for medical reasons and left France for the United States in 1915.[3]

From 1922 to 1930, Villon supported himself by making aquatints after works by an older generation of modern masters, among them Manet, Renoir, Rouault, and Cézanne; it was only after the project was completed that he began painting again full-time.[4] The successes and innovations of the 1910s—for example, Villon's role as an organizer of the landmark Cubist exhibition, "La Section d'or," at the Galerie La Boétie in Paris in 1912,[5] and the inclusion of his work and that of his brothers in the renowned Armory Show in New York in 1913[6]—were a thing of the past. The artist's likeness in the present work is larger than life, undoubtedly to fulfill some need for self-aggrandizement. Villon likely began the self-portrait by drawing the elongated oval of his head with a brush dipped in black paint: the line starts at the back of the skull and continues around the contours of the face, which is seen in three-quarter view in a mirror. The line itself swells and narrows along its course, overlapped in places by flesh tones and with touches of white to indicate wisps of graying hair; it is reinforced with additional black paint at the strong jawline and around the jutting chin with its slight cleft. Villon described the angularity of his high, right cheekbone with a second line that descends to the chin and joins the first line at the top and bottom of the jaw. He then may have indicated the eyes with two dark dots, which he covered at the tops with hemispheric lids, next, defining the brows and the sweep of the nose with black, and veiling the eyes, mouth, and line of the cheekbone with a thin coating of flesh-colored paint. Finally, he added to the ridge of the nose and to the near nostril a surprising right-angle of white, creating a highlight that wrenches the viewer's attention from everything else. This conjuncture of white lines is reminiscent of the geometric patterns with which the artist emphasized the structure of forms during his Cubist period, some ten or twelve years earlier—as, for example, in the 1911 drawing *Renée Facing Front* (fig. 1), or in the abstract composition *L'Architecture* of 1931 (fig. 2), where two configurations of lines animate the underlying pattern of concentric rectangles.

The baffling bluish white shape that forms part of the artist's shirt collar in the Lehman picture recalls an equally mysterious area in the same location in a Villon drawing of 1935, also a self-portrait (fig. 3); both passages possibly represent an aborted attempt to depict a muffler like the one the artist is wearing in a photograph taken in his studio and first published in 1945.[7] The reddish brown dressing gown, or overcoat, which falls in soft folds over the artist's shoulders in the Lehman painting, represents the type of garment Villon wore in the studio.[8] The cant of the head in the Lehman painting connects the work to a number of others among the artist's self-portraits—both earlier and later ones. Villon saw himself in this same pose, with chin lifted slightly and light reflecting prominently on his nose, as early as

Figure 1. Jacques Villon. *Renée Facing Front*, 1911. Graphite and black crayon on brown tracing paper and mounted on stiff card. The Metropolitan Museum of Art, New York. Robert Lehman Collection, 1975 (1975.1.754)

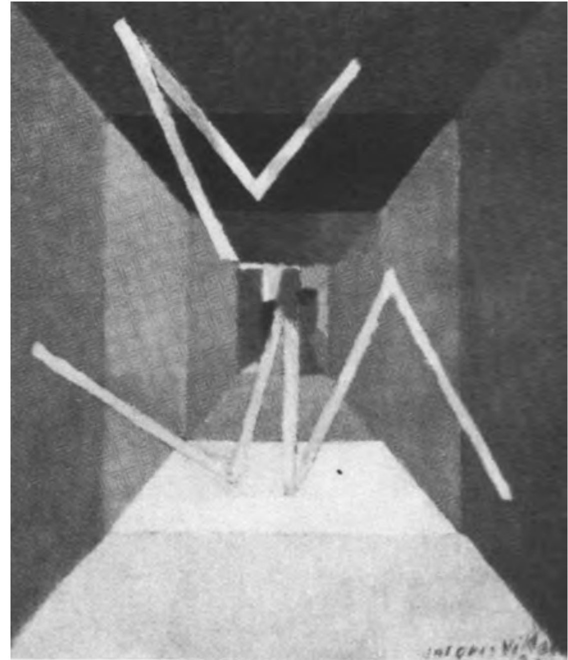


Figure 2. Jacques Villon. *L'Architecture*, 1931. Oil on canvas. Private collection, France

Figure 3. Jacques Villon, *Study for a Self-portrait*, 1935. Graphite and crayon on buff wove paper mounted on board; at upper left, a pale graphite study of the right arm. The Metropolitan Museum of Art, New York. Robert Lehman Collection, 1975 (1975.1.752)

Figure 4. Jacques Villon. *Self-portrait*, 1908. Oil on canvas. Whereabouts unknown

1908, when, at thirty-three, he sported a full beard and was still working in a modified Impressionist style (fig. 4). It is this same view of the head that Villon would use at age sixty in his *Grand Dessinateur* series of self-portraits. In two oils, an etching, and two drawings of 1935, Villon confidently identified himself as the "great draftsman" and dealt positively with his grief by introducing his late brother's presence into his surroundings through the depiction of two of Raymond Duchamp-Villon's sculptures.[9] The artist's eyes in the 1935 *Grand Dessinateur* series are half-closed, as if he is lost in thought. His mouth is relaxed but its corners are no longer turned down.

Although the Lehman self-portrait was painted during an emotionally and financially challenging period for Villon, a series of successful exhibitions in the United States soon established his international reputation.[10] Louis Carré championed the artist's work in France, giving Villon his first one-man exhibition in his native country in 1944. While the Villon drawings in the Robert Lehman Collection did not come directly from Carré, five of the eight passed through his Paris gallery to the dealer Lucien Goldschmidt in New York, who, in turn, sold them to Mr. Lehman in April 1964.[11] NL

NOTES

1. See Metropolitan Museum of Art 2002, nos. 167–174.
2. Raymond Duchamp-Villon (1876–1918) died of septicemia contracted during military service.
3. Marcel Duchamp (1887–1968) was in New York from 1915 to 1923, except for the eight months in 1918 that he spent in Buenos Aires playing chess and a short stay in Paris in the summer of 1919. In 1920, Duchamp founded the Société Anonyme in New York with Katherine S. Dreier, to disseminate ideas about modern art throughout the United States. Duchamp returned to France in 1923—the date of the present Villon self-portrait—and remained there for twenty years before settling permanently in New York in 1942.
4. The Galerie Bernheim-Jeune commissioned Villon in 1922 to produce color reproductions of paintings by other artists. An exhibition of various states of these "graveurs en couleur" was held at the gallery in Paris in 1928.
5. Villon participated in the 1912 "Section d'or" exhibition along with Gleizes, Metzinger, Léger, Delaunay, Duchamp, Gris, Picabia, and La Fresnaye, all of whom had adopted a Cubist style. The artists had formed the group in Villon's Puteaux studio, and it was Villon who came up with the name, which means "Golden Section"—a reference to the ideal proportion between the side and the diagonal of a square—and was inspired by Villon's study of Leonardo da Vinci's treatises.
6. Villon exhibited nine paintings (all from 1912) in the "International Exhibition of Modern Art" at the 69th Regiment Armory in New York (with an additional venue in Chicago), which introduced modern art to Americans. All of Villon's paintings were sold; the artist Arthur B. Davies bought one, and others were acquired by such important American collectors as John Quinn, Walter Arensberg, and Arthur J. Eddy.
7. See Metropolitan Museum of Art 2002, no. 173, fig. 173.1, p. 344.
8. See ibid., no. 173, pp. 344–46.
9. Two sculptures from 1911 by Raymond Duchamp-Villon, the *Decorative Basin* (shown on a modeling pedestal behind Jacques Villon, at the left) and the *Bust of Baudelaire* (on the table beside Villon), appear in the 1935 series of self-portraits. For a discussion of the Grand Dessinateur series, see Cambridge, Massachusetts–Purchase, New York 1976, pp. 142–43; for Villon's 1935 "Petit Dessinateur" self-portraits, in which the artist, in a frontal pose, holds up a pencil to "measure his motif," see ibid., pp. 140–41.
10. Villon's first one-man show was held in New York in the galleries of the Société Anonyme in mid-December 1922; two one-man exhibitions of his paintings, drawings, and prints took place at the Brummer Gallery in New York in 1928 and 1930. The Chicago Arts Club honored Villon with a one-man show in 1933, as did the Marie Harriman Gallery in New York in 1934. In 1945, George Heard Hamilton organized the exhibition "Duchamp, Duchamp-Villon, Villon" at the Yale University Art Gallery; it traveled to six other art schools and universities in the United States.
11. See Metropolitan Museum of Art 2002, nos. 170–174; Carré had acquired the five drawings from the artist in the late 1940s.

Vicente do Rego Monteiro

(Recife [Pernambuco], Brazil, 1899–Recife 1970)

Painter, sculptor, illustrator, and poet, Vicente do Rego Monteiro was born in northern Brazil, the son of a wealthy businessman and a teacher. At the age of nine, he attended his first art classes at the Escola Nacional de Belas Artes, Rio de Janeiro, with his older sister Fedora (1889–1975), who also became an artist. He showed an early talent for sculpture and painting, and in 1911, when he was twelve, his family moved to Paris so that he could study art. He attended classes at the Académie Julian, the Académie Colarossi, and the Académie de la Grande Chaumière, and participated in the Salon des Indépendants in 1913 and 1914. At the outbreak of World War I, he returned to Brazil, where in 1915, in Rio, he executed a portrait bust of the Brazilian writer and liberal politician Ruy Barbosa. In 1917, in Recife, he created a maquette for a monument to the 1817 Pernambucan Revolution. Inspired by Anna Pavlova and the dancers in the Russian classical ballet, he produced a series of drawings and watercolors related to dance and designed a ballet based on Brazilian legends. Monteiro incorporated indigenous Brazilian imagery in his paintings, often derived from the ancient ceramic art of the island of Marajó. Religious themes rooted in Catholicism also occupied the artist at this time.

Monteiro returned to Paris in September 1921. In 1922 he traveled to Belgium and Germany in the company of the Brazilian cultural anthropologist and writer Gilberto Freyre, and later that same year, Monteiro exhibited his oil painting Negro Head *in São Paulo's now-famous Semana de Arte Moderna, a weeklong festival of art, music, folklore, and dance, which introduced modern art to Brazil. Monteiro's first studio in Paris was in the rue Gros but he moved in 1923 to the avenue du Maine. He participated in the various Salons and joined Léonce Rosenberg's Galerie de l'Effort Moderne, where he associated with the Purist painter Amédée Ozenfant and the Cubist Jean Metzinger. He painted in a spare Art Deco style, heavily influenced by Cubism and the art of Léger. Solo exhibitions of his work were held at the Galerie Fabre (1925) and the Galerie Bernheim-Jeune (1928) in Paris. In 1923, he illustrated P. L. Duchartre's* Légendes, croyances et talismans des indiens de l'Amazone, *and with Emile Antoine Bourdelle and André Domin, he provided illustrations for Fernand Divoire's* Découvertes sur la danse, *published in Paris in 1924. In 1930, Joaquín Torres-García included Monteiro's work in an important exhibition of Latin American art at the Galerie Zack in Paris. Soon afterward, Monteiro returned to Brazil, where together with the writer and poet Géo-Charles (with whom he had worked in Paris on the review* Montparnasse*), he organized the international exhibition "L'École de Paris," which traveled in Brazil to Recife, São Paulo, and Rio de Janeiro.*

Monteiro lived alternately in Brazil and Paris over the following twenty-five or so years. In the 1940s, he devoted most of his creative energy to producing proto-Concrete, visual, and onomatopoeic poetry—for which he won the Prix Guillaume Apollinaire in 1960—and later, to teaching at the Instituto Central de Artes da Universidad de Brasília. A memorial retrospective of his work was held in 1971 at the Museu de Arte Moderna Universidad de São Paulo. Two monographs on the artist were published recently in São Paulo—Walter Zanini's Vicente do Rego Monteiro: artista e poeta *(1997) and Maria Luiza Guarnieri Atik's* Vicente do Rego Monteiro: Um brasileiro da França *(2004). Monteiro became friendly with Robert Lehman's father in Paris in the mid- or late 1920s, when Philip Lehman bought the three works by the artist in the Robert Lehman Collection. The Lehman painting* Mother and Child *was exhibited in 2001–2 in "Brazil: Body and Soul" at the Guggenheim museums in New York and in Bilbao, and three paintings by Monteiro were included in the 2004 exhibition "Inverted Utopias: Avant-garde Art in Latin America" at the Museum of Fine Arts, Houston.* NL

Vicente do Rego Monteiro

82. *Head of a Woman*, 1928

1975.1.2369
Oil on canvas, 8¾ x 6⅜ in. (22.2 x 16.2 cm)
Signed and dated (upper right): Monteiro/*1928*

PROVENANCE: Acquired from the Galerie Bernheim-Jeune (?), Paris, by Philip Lehman, New York, about 1929; by descent to Robert Lehman, New York.

LITERATURE: Zanini 1997, p. 134, color ill.

The Brazilian artist Vicente do Rego Monteiro was living in Paris in 1928 when he painted *Head of a Woman*. Its motif of the "classical head," derived from antique Greek and Roman sculpture, was a favorite of artists—especially sculptors—working in the French capital, in the Art Deco style, in the period between the two world wars. However, as early as 1909, the Polish-born artist Elie Nadelman created a series of marble Classical Heads in Paris. Like Nadelman's sculpture of about 1916–17 (fig. 1), Monteiro's painting shows the head of a woman turned to the side, her wavy hair coiffed like a helmet and parted in the center. Nadelman's work was exhibited in Paris in 1920 and 1928 at the Galerie Bernheim-Jeune, which also represented Monteiro. The Russian artist Ossip Zadkine, who was active in Paris from 1909, produced a number of sculpted classical heads with Art Deco overtones in the 1920s (see, for example, fig. 2). As Monteiro does in the present painting, Zadkine depicted an ovoid head resting on a remarkably thick neck. He emphasized the continuous line from the subject's eyebrows along the ridge of the nose, and he arranged her hair in a series of parallel waves in imitation of the marcel wave, a hairstyle then popular in France.

Instead of replicating the color of marble or bronze ancient sculpture, Monteiro employs a limited palette of terracotta hues evocative of antique ceramics from his native Brazil. Despite Monteiro's efforts in the Lehman painting to create a simplified, streamlined, and idealized female head, the image seems naturalistic when compared with an almost contemporary work by the avant-garde Romanian sculptor Constantin Brancusi (who was more than twenty years Monteiro's senior), the "portrait" bust of Mlle Pogany (fig. 3). NL

Figure 1. Elie Nadelman. *Classical Head*, about 1916–17. Marble. Yale University Art Gallery. Gift of Mrs. Francis P. Garvan, 1950 (1950.724)

Figure 2. Ossip Zadkine. *Head of a Woman*, after 1922. Bronze. Davis Museum and Cultural Center, Wellesley College, Massachusetts. Gift of Mrs. William Weber in memory of William R. Weber (1959.17)

Figure 3. Constantin Brancusi. *Mlle Pogany II*, 1919, cast 1925. Polished bronze. Yale University Art Gallery. The Katharine Ordway Collection (1980.12.16)

Monteiro
1928

Vicente do Rego Monteiro

83. *Cat and Turtle*, 1925

1975.1.2384
Oil on canvas, 21¾ × 18⅛ in. (55.2 × 46 cm)
Signed and dated (bottom left): V.de Rego-/-Monteiro./1925

PROVENANCE: Acquired from the Galerie Bernheim-Jeune (?), Paris, by Philip Lehman, New York, about 1929; by descent to Robert Lehman, New York.

LITERATURE: Zanini 1997, p. 134, color ill.

Monteiro paid close attention to decorative effects in the present painting, situating a wedge-shaped cat between two clay jars and giving the negative spaces almost as much importance as the positive elements. The artist allows only portions of the jars to show at the far left and right of the composition, so that they resemble billowing curtains on either side of a stage. Patterns of strongly contrasted lights and darks and curvilinear forms provide considerable drama as well as a sense of rhythm to the composition. As is typical of works by Monteiro, the painting is monochromatic, and the objects depicted appear as though backlit.

A turtle shares the stage (and the title) with the cat in unnatural harmony, the two calmly exchanging glances. The cat displays only a mild interest in its fellow creature, apparently lacking the intense, predatory feline instincts so well portrayed by Goya (see fig. 1). The turtle's four sausage-like legs support a shell embellished with a pattern of six-sided plates, which recede into darkness at the right and into the light at the left. The long, pointed leaves (of some exotic plant, perhaps from the artist's native Brazil) in the jar at the left and the rounded top of the turtle's shell echo the slight arch of the cat's back, while the curl of the feline's tail imitates the curved contour of the jar at the right.

Oddly, the cat in the present painting, its limbs folded inward and its haunches creating a surface patterning within a generalized form, recalls the squatting bather who interacts with a turtle in a painting by Matisse of 1908 (fig. 2), which was in the Museum Folkwang in Essen when Monteiro visited Germany in 1922. As there is no record of his having been in Essen, it is more likely that Monteiro knew Matisse's picture from several publications issued prior to 1925—particularly the monograph by Adolphe Basler, published in 1924 in Leipzig.[1]

NL

NOTE

1. Matisse's painting *Bathers with a Turtle* was illustrated in Basler's book, where it was entitled *Frauen am Strand* and dated 1910. Interestingly, the photograph had been provided by the Galerie Bernheim-Jeune in Paris, which held a one-man show of Monteiro's work in June 1928.

Figure 1. Francisco de Goya. *Manuel Osorio Manrique de Zuñiga (1784–1792)* (detail), about 1792. Oil on canvas. The Metropolitan Museum of Art, New York. The Jules Bache Collection, 1949 (49.7.41)

Figure 2. Henri Matisse. *Bathers with a Turtle* (detail), 1908. Oil on canvas. Saint Louis Art Museum. Gift of Mr. and Mrs. Joseph Pulitzer Jr. (24:1964)

V.de Rego-
-Monteiro.
1925

Vicente do Rego Monteiro

84. *Madonna and Child*, 1926 (?)

1975.1.2385
Oil on canvas, 36¼ × 28¾ in. (92.1 × 73 cm)
Signed (lower right): V. de Rego-/–Monteiro./-Paris-/MCMXXVI

PROVENANCE: Acquired from the Galerie Bernheim-Jeune (?), Paris, by Philip Lehman, New York, about 1928; by descent to Robert Lehman, New York.

EXHIBITED: New York–Bilbao 2001–2, no. 224

LITERATURE: Freire et al. 1994, no. 84, p. 273. Zanini 1997, p. 231 (as *A Virgem e o Menino*), color ill.

An arched opening in a masonry wall reveals a young woman in three-quarter length. She holds an unclothed male child, whose feet rest upon, or—more accurately—float above the ledge of the "window" through which we observe the pair. The mother's simple garments do not connect her with any particular time or place. At the apex of her essentially pyramidal form is her slightly canted ovoid head and wide neck. Her sloping shoulders descend toward a thick waist and generous hips that emphasize her fecundity.

While not strictly religious in nature, Vicente do Rego Monteiro's stylized image evokes traditional Christian representations of the Madonna and Child, but the generalized quality of the motif suggests the universal sanctity of maternity. The multiple arches that surround the two figures function as an aureole, and the particular shading technique employed by the artist gives the forms the semblance of a glow. The Lehman canvas was painted in Paris when Monteiro resided in the French capital for a second time, between 1921 and 1932 (he first lived there with his family from 1911 to 1914, a precocious child with a special talent for sculpture). This second period, his most prolific as a painter, also marked the height of the Art Deco movement. Monteiro embraced the style, contributing his own personal variations in his depictions of people at work or engaged in sports and especially in his explorations of religious and mythological themes of a Western European or Brazilian origin.

Monteiro's *Maternidade indigena* of 1924 (fig. 1) treats the same subject—a mother and child—as does the Lehman picture, but very differently. Like many of Monteiro's paintings from the early 1920s, it reflects the Modernist shift toward Primitivism, but instead of looking to Oceanic art forms for inspiration, as Gauguin had done, or to the African sculpture that had fascinated Picasso, Monteiro drew upon his Brazilian heritage. In this instance, he depicted an aboriginal Brazilian mother and child in a highly geometricized manner that recalls both the machine-like figures of Léger (whom he greatly admired—see fig. 2) and the ancient ceramic figurines of the Marajó Indians of Brazil (see, for example, fig. 3). He had studied the latter in 1920 at the Museu Nacional da Quinta da Boa Vista, São Cristóvão, Rio de Janeiro.[1]

Figure 1. Vicente do Rego Monteiro. *Maternidade indigena*, 1924. Oil on canvas. Whereabouts unknown

It was probably not until he met Philip Lehman, the father of Robert Lehman, in Paris in the early 1920s that the artist became aware of two of his sources for *Madonna and Child*—namely, two Renaissance paintings in Philip Lehman's collection. *Madonna and Child* and two other paintings by Monteiro (cat. nos. 82, 83) now in the Robert Lehman Collection at The Metropolitan Museum of Art originally were acquired by Philip Lehman. However, when and from whom he

V. do Rego
Monteiro
Paris

Figure 2. Fernand Léger. *Two Figures*, 1929. Oil on canvas. Whereabouts unknown

Figure 3. Marajoara funerary urn, ca. A.D. 1000. Ceramic. Barbier-Mueller Pre-Columbian Art Museum, Barcelona

Figure 4. Giovanni Bellini. *Madonna and Child*, ca. 1470. Tempera, oil, and gold on wood. The Metropolitan Museum of Art, New York. Robert Lehman Collection, 1975 (1975.1.81)

Figure 5. Netherlandish or French Painter, about 1475–80. *Portrait of a Lady (Margaret of York)*, second half of 15th century. Oil on wood panel. The Metropolitan Museum of Art, New York. Robert Lehman Collection, 1975 (1975.1.129)

Figure 6. Vicente do Rego Monteiro. *Adoração dos pastores*, 1927. Musée National d'Art Moderne, Centre Georges Pompidou, Paris

purchased the three pictures is not known; he may have bought them directly from the artist, as the two were close friends,[2] although it is possible that they were acquired through the dealer Léonce Rosenberg, with whom the artist was associated in Paris from 1925 on, or from the Galerie Bernheim-Jeune, which mounted a solo exhibition of Monteiro's paintings in June 1928. Philip Lehman had met Monteiro and his wife, Marcelle, during the 1920s in Paris, where in 1928, Robert Lehman (then thirty-six years old) published *The Philip Lehman Collection, New York: Paintings*. It is known that Philip Lehman gave Monteiro one of the three hundred numbered copies of the publication,[3] which contained illustrations of a Giovanni Bellini Madonna and Child (fig. 4) and of *Portrait of a Lady* (*Margaret of York*) (fig. 5), by a Netherlandish or French painter. The Bellini painting in particular invites comparison with the present picture—specifically, in the device of a ledge to support the child, the depiction of a garland, and in the facial features of the figures. The arched opening that frames the sitter in *Portrait of a Lady* is echoed in Monteiro's composition, where the "window" through which the mother and child are glimpsed is composed of a series of arches, creating a more complex background and a greater sense of depth.

This figure group of mother and child is the centerpiece of Monteiro's *Adoração dos pastores* (fig. 6); although the work is signed and dated 1927, like the Lehman picture, its date is also open to question. With his right hand, the child makes the same sign of blessing, extending his index and third fingers, with the fourth and fifth fingers bent, in a gesture like that of the Christ Child in Bellini's painting. Further evidence that the catalogue of Philip Lehman's collection may have served almost as a pattern book for Monteiro is evidenced by the stance of the shepherd at the right in his *Adoração*, which is remarkably like that of the angel in Giovanni di Paolo's *Expulsion of Adam and Eve from Paradise*, illustrated in the 1928 Lehman publication.[4] NL

NOTES

1. See Zanini 1997, pp. 13–14.
2. The relationship is apparent from the warm tone of a letter of September 10, 1937, from Philip Lehman to the artist, reprinted in ibid., p. 132.
3. Ibid., pp. 29–30 nn. 14, 16.
4. Lehman 1928, pl. 57.

Constantin Alexandrovitch Westchiloff

(Russia 1877–New York 1945)

Constantin Alexandrovitch Westchiloff, a student of Ilya Repin's at the Imperial Academy in Saint Petersburg in 1898, was awarded a gold medal and a scholarship in 1904 to study in Rome the following year. He exhibited portraits and genre scenes in Saint Petersburg by 1906, also working as a theatrical designer. After the Russian Revolution, he was involved with a group of artists who created propaganda (agitprop) decorations at the Petrograd [Saint Petersburg] Technical Institute, and he participated in the First Free State Exhibition of 1919 in Petrograd. Westchiloff's painting style remained naturalistic, and he never joined the Russian avant-garde movements of Suprematism or Constructivism. He left Russia probably in the 1920s.

An exhibition held at the Galerie Jean Charpentier from March to April 1928, the second that the Paris gallery devoted to Westchiloff's work, featured more than one hundred Italian landscapes painted in Capri, Amalfi, Milan, Florence, and Venice. In 1935, with his wife, Maria, Westchiloff settled in New York. Much of his later career was spent traveling in the northeastern United States, painting landscapes, seascapes, and romantic views, including coastal scenes in Maine and mountain streams in the snow. Toward the end of his life, Westchiloff participated in juried exhibitions at the National Academy of Design in New York, where in 1942, he exhibited Russian Village, *and in 1943,* Foe in a Trap. *Westchiloff lived on West Fifty-seventh Street in New York, not far from his dealer, the Metropolitan-Reynolds Galleries.* NL

Constantin Alexandrovitch Westchiloff

85. *Maine Seascape*, 1930–45

1975.1.237
Oil on canvas, 14 15/16 × 19 1/8 in. (38 × 48.6 cm)
Signed (bottom right): *C. Westchiloff*
Inscribed (on the verso): *10576 Lock 4-3*

PROVENANCE: Acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 1959.

86. *Maine Seascape*, 1930–45

1975.1.238
Oil on canvas, 32 1/2 × 39 1/2 in. (82.6 × 100.3 cm)

PROVENANCE: Acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 1959.

In early February 1959, Robert Lehman purchased a group of twenty-eight paintings and sketches by Westchiloff from the Lock Galleries in New York. The invoice simply lists "3 large canvases, 4 medium canvases, 5 large sketches, 16 smaller sketches," without mentioning individual works or titles. Five of the oil paintings are now in the Lehman Collection at the Metropolitan Museum.

The present seascapes were painted in Maine and, although undated, were produced during the summers the painter spent there in the 1930s and early 1940s. They reveal Westchiloff's evident skill at rendering water and the atmosphere of the New England coast and undoubtedly derive from the tradition of seascape painting that was an important part of Russian academic training in the late nineteenth century, when the artist was a student.[1] RB

NOTE

1. According to Westchiloff's obituary in the *New York Times* (April 24, 1945, p. 19: 3), he served as the official painter of the Imperial Russian Navy.

85

86

87

Constantin Alexandrovitch Westchiloff

87. *Bougainvillea on Capri*, about 1928

1975.1.239
Oil on canvas board, 28 × 36½ in. (71.1 × 92.7 cm)
Signed in gray (bottom left): *C Westchiloff——Capri 28* [?]
Inscribed: in dark brown (bottom right) *bucanville* [*sic*]; in a different hand [?] (on the verso) *D10579 Lock, Lock 43*

PROVENANCE: Acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 1959.

88. *A House with Flowering Trees along the Amalfi Coast of Italy*, about 1928

1975.1.240
Oil on canvas [?], 13⅝ × 11¼ in. (34.6 × 28.6 cm)
Signed (bottom right): *C Westchiloff*

PROVENANCE: Acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 1959.

88

The present pictures, executed during Constantin Westchiloff's winter trips to Capri, joined two of the artist's Maine seascapes, painted in the course of his summer travels, in the Lehman bequest to the Metropolitan Museum. In fact, the academically trained Russian émigré painter spent winters on the Amalfi coast of Italy.[1] The aesthetic roots of his Italian paintings lie in Northern European art. These works continue the tradition of seasonal travelers indulging their fascination with the tourist attractions of western Italy, and with the sunny, unspoiled, ancient fishing villages inhabited in prehistoric times that have appealed to wealthy visitors since the Roman era.

Both houses depicted by Westchiloff appear to have been built as vacation homes for individuals whose sources of income and primary residences were based

elsewhere. The larger painting of the two presents the rear garden of such a house, with laundry flapping in the breeze and a basket for collecting flowers left casually on the path; everyone but the painter seems to have retired indoors. The smaller and more compellingly composed picture may represent the same house from another angle, the painter having sought out a shady spot from which to observe its sun-drenched side: the shutters are closed, and again, no figures are about. Except for the hidden presence of the painter, we are alone as we watch the shifting shadows play along the wall, and follow them to the staircase that leads up to the sheltered porch with its simple Doric columns. RB

NOTE

1. These two paintings might have been among the one hundred or so exhibited in 1928 at the Galerie Jean Charpentier, Paris, in "Paysages de Capri, Amalfi, Milan, Florence, Venise"; seventy were of Capri, including no. 3, *La Glycine en fleur*; no. 23, *Une Terrasse avec fleurs rouges*; no. 21, *La Véranda blanche à Anacapri*; no. 22, *Les Fleurs de Bougainvillier*; and no. 46, *Une Vieille Maison à Capri* (no measurements were given in the catalogue).

Constantin Alexandrovitch Westchiloff

89. *Interior for Nikolai Gogol's Play* Marriage, 1944

1975.1.241
Oil on cardboard, 16¼ × 32½ in. (41.3 × 82.5 cm)
Signed and dated in brown (bottom right): *C. Westchiloff— / 1944.*
Inscribed: in cursive Cyrillic script (bottom left) *I akt Zhenit'ba N. V. Gogol* ["act I *Marriage* N. V. Gogol"]; (on the verso) *10577 Lock*

PROVENANCE: Acquired from the Lock Galleries, New York, by Robert Lehman, New York, February 1959.

This delightful painting seems at first glance to represent a simple, nineteenth-century Russian middle-class apartment. The green-printed, papered walls and red-patterned sofa, oval dresser and mirror, and Doric-columned doorways suggest a certain grandeur. Light floods the room from a window at the left and an open door at the end of the entrance hall, where coats and hats hang on wall hooks. Yet, upon closer scrutiny, the box-like space and carefully organized objects resemble a stage set decorated with props, rather than a domestic interior. In fact, an inscription at the lower left identifies the scene as act 1 of the Gogol comedy *Marriage: An Absolutely Incredible Incident in Two Acts*, which was written between 1833 and 1841.

Westchiloff was involved with the theater and tried his hand at set decoration early in his career. However, this small picture seems to be an independent work, unconnected to an actual production of the play, and is best considered within the context of Westchiloff's sentimental, Russian oeuvre—an evocation of a lost world, painted before the artist's death. Indeed, he inscribed a Russian landscape of 1936 to a fellow Russian émigré, Nina Tarasova, "in memory of a far off homeland."[1]

Gogol described the scene represented here as "a bachelor's room. Podkolyosin, alone, on a sofa, [is] smoking a pipe."[2] Yet, there is no Podkolyosin with a pipe, only a bed draped with white sheets, an empty room, and an open front door. In Gogol's text, the scene begins with a comic interaction between Podkolyosin, a government clerk, and his servant, Stepan, regarding the possibility of a future wedding for the clerk. A matchmaker, Fyokla, is then introduced. After presenting her candidate for marriage, she berates Podkolyosin for his indecision and laziness, explicitly criticizing him for spending all his time lolling around the house in his pajamas! Next, a fight ensues between Podkolyosin and his best friend, Kochkaryov, after which the two leave the room, walking out the front door—the moment that Westchiloff chose to paint.

Most likely, the literary source of Westchiloff's interior scene was not known by Robert Lehman, as the inscription was written in cursive Cyrillic script. Yet, the sense of nostalgia imparted by the small painting and the feeling of loss implied by the open door remain extremely affecting. RB

NOTES

1. Sale, "Americana and Decorative Arts," November 12–13, 2003, Cowan's Auctions, Inc., Cincinnati, Ohio, lot no. 681.
2. See Gogol 1980, p. 3.

I акт Женитьба Н.В.Гоголя

Kees van Dongen

(Delfshaven, The Netherlands, 1877–Monaco 1968)

Both a painter and a prolific graphic artist, Kees van Dongen is known for a style characterized by simplified forms and strong, expressive line and color. Although he gained fame as a chronicler of life in early twentieth-century France, he spent the first twenty years of his life in the Netherlands, where he was born. His father, who owned two malthouses in a small community near Rotterdam, took note of Kees's childhood talent and, when the boy was twelve, enrolled him in a design school for industrial and decorative arts. At sixteen, van Dongen began his four years of study at Rotterdam's Akademie voor Beeldende Kunsten. About 1895, the young artist submitted drawings of Rotterdam's red-light district and illustrations of Queen Wilhelmina's coronation to the newspaper Rotterdamsche Nieuwsblad. *A trip to Paris in 1897 resulted in a stay of several months, during which he exhibited his work at Le Barc de Boutteville; there, he came in contact with Félix Fénéon, the critic who would become his champion. Back at the academy in Rotterdam, he met fellow student Augusta ("Guus") Preitinger, whom he eventually married; she moved to Paris in October 1899, and he joined her that December. The couple settled in Montmartre, where van Dongen worked at odd jobs and sketched portraits in the parks to make ends meet.*

Between 1900 and 1903, he contributed illustrations to the satirical magazines Le Rire, Gil Blas, L'Assiette au beurre, *and* Frou-frou. *In 1904, he participated for the first time in the Salon des Indépendants and the Salon d'Automne—the same year that Ambroise Vollard, his dealer since 1900, organized a solo exhibition of his work. Two of van Dongen's paintings were included in the celebrated* "cage aux fauves" *at the Salon d'Automne of 1905. From 1906 to 1907, he lived with his wife and small daughter, Augusta ("Dolly"), in the Bateau-Lavoir, where they came to know Pablo Picasso, Auguste Herbin, Juan Gris, and Max Jacob. In the years leading up to World War I, van Dongen was associated with the Vollard, Berthe Weil, Druet, Kahnweiler, Paul Guillaume, and Bernheim-Jeune galleries in Paris. He participated in exhibitions in Rotterdam (organized by the Rotterdamsche Kunstkring at the Cercle d'art), Düsseldorf (at Flechtheim), Munich (at Thannhauser), Berlin (at Paul Cassirer), and Brussels (at Giroux), and he exhibited with Die Brücke in Dresden, the Secession group in Berlin, the Golden Fleece in Moscow, and the Salon Izdebsky in Odessa, Kiev, Riga, and Saint Petersburg. Separated from his wife and daughter for the duration of World War I, van Dongen began a liaison with Jasmy (Léa) Jacob; he and Guus divorced in 1920. Van Dongen was awarded the medal of the French Legion of Honor in 1926 and was inducted into the Order of the Crown of Belgium in 1927. He became a French citizen in 1929. In 1938, he met his second wife, Marie-Claire, with whom he had a son, Jean-Marie, in 1940.*

In addition to painting and printmaking, he designed posters and illustrated books by Kipling, Voltaire, Baudelaire, and Proust. Employing paint and every imaginable graphic technique, he depicted the people and places he knew, from the demimonde as well as from high society and the world of fashion. A major retrospective of van Dongen's work was held in 1967 at the Musée National d'Art Moderne in Paris and the Museum Boijmans Van Beuningen in Rotterdam one year before his death. NL

Kees van Dongen

90. *Maria*, 1907–10

1975.1.230
Oil on canvas, 25 ½ × 21 ⅜ in. (64.8 × 54.3 cm)
Signed in faint gray paint (bottom left): *Van Dongen*
Inscribed in large black letters (on the verso of the horizontal stretcher): *MARIA*

PROVENANCE: Ed. Hentch, Paris; acquired from Jacques Lindon, Inc., New York, by Robert Lehman, Sands Point, Long Island, March 1966.

All we know of the sitter is her first name, which is written in large block letters (in the artist's or perhaps the dealer's hand) on the stretcher of the unlined, lightly primed canvas. In keeping with his usual practice, van Dongen did not date the picture. He limits the portrait to the sitter's head, neck, shoulders, and upper torso. "Maria" is a young woman who exudes a warmth and accessibility that is not overtly sexual, but whose beauty directly engages the viewer's attention. She wears a bright red dress with latticework sleeves, the left one exposing the bare skin of her shoulder and upper arm. Her pink cheeks are flushed, and the highlight on her lower lip suggests that her lips are wet. Her enormous eyes and sensuous mouth are hallmarks of van Dongen's female portraits, expressive devices that here are further exaggerated in the width of the eyes and the size of the pupils. There are touches of green on her neck and left cheek and in the area over her upper lip. At the left, along the edge of her black hair, a dark blue area perhaps denotes a hat or an ornament of cascading feathers, which appears to be held in place by a shiny gold barrette, or bandeau.

The artist used a fairly large brush, working quickly and leaving the canvas slightly unfinished, especially in the area of the sleeve (although some overpainting was employed to change the contour of the shoulder at the right), which only adds to the freshness of the work. It is likely that the portrait was painted sometime between 1907 and 1910, based on the close resemblance of Maria's black hair and eyes, heart-shaped face, well-defined eyelids, and straight nose to the features of the sitter in van Dongen's *Woman with a Green Hat* of 1907 (fig. 1), implying that the same model may have posed for both paintings. Another clue in establishing an approximate date for the Lehman painting is the style of the sitter's dress, its scoop neck and openwork sleeve inviting comparison to the gown worn by Agathe Gravestein in a van Dongen portrait of 1909 (fig. 2); unlike many of his female subjects, Maria wears no jewelry.[1] The fact that only her first name is used as the title of the painting suggests that she was a paid model, or perhaps a friend, and consequently, that the work was not a commissioned portrait.

Dating *Maria* between 1907 and 1910 assigns it to the period in which van Dongen was experimenting with Fauvism and Expressionism,[2] yet this is a far more conservative painting than other contemporary examples by van Dongen—as, for example, his boldly erotic *Le Hussard*, or *Liverpool Light House at Rotterdam*, a wildly colorful image of the transvestite soprano of 1907 (Fondation Fridart, Geneva), and *Modjesko, Soprano Singer* of 1908 (see note 1, below). The immediacy and primitive power of the Lehman portrait evoke early twentieth-century portraits by Matisse, such as *Woman with a Hat* of 1905 (fig. 3). Although the Lehman painting is not quite so intense and colorfully inventive as the Matisse (or as the two van Dongen pictures mentioned above), the artist does employ a vivid red for Maria's dress and bright greens in certain areas of her skin, in line with the Fauves' preference for brilliant, unblended color. Van Dongen acknowledged Matisse's influence not long after he settled in Paris in 1899: "In Holland my paintings were much darker and much heavier, the way Dutch cooking and Dutch people are heavy. But in Paris everything seems light, and we all wanted to get that lightness into our painting. . . . So we used pure colors, sometimes almost brutal in their intensity. In those days Matisse had already become a kind of high priest of the young painters."[3]

Because van Dongen's portraits—especially those of women—are characterized by a certain stylization, it is tempting to suggest that his painted subjects resemble one another more closely than they do the actual appearance of the individual sitters. However, when a photograph of van Dongen's model is available for comparison with the painted image, the likeness is striking. This certainly holds true for his portraits of Fernande Olivier, whose square face and almond-shaped eyes, well documented in contemporary photographs, are given their due in van Dongen's studies of 1905–7 (she and Picasso lived above the van Dongen family in the ramshackle warren of artists' studios and flats in Montmartre known as the Bateau-Lavoir).

Figure 1. Kees van Dongen. *Woman with a Green Hat*, 1907. Oil on canvas. Fondation Socindec, Vaduz, Liechtenstein

Figure 2. Kees van Dongen. *Agathe Gravestein*, 1909. Oil on canvas. Whereabouts unknown

Figure 3. Henri Matisse. *Woman with a Hat*, 1905. Oil on canvas. San Francisco Museum of Modern Art. Bequest of Elise S. Haas, 1991 (91.161)

Portrait painting was a lucrative endeavor for van Dongen throughout his long career. From the portrait sketches he sold for a few francs during his first stay in Paris in 1897 to his portraits of the actress Brigitte Bardot featured in *Life* magazine in 1960,[4] he could always count on this art form to provide a goodly portion of his livelihood, considerable fame, and on occasion, notoriety.[5] Although van Dongen was not always flattering to his sitters, from 1920 on, he was in great demand as a portrait painter in Paris, Deauville, Versailles, Venice, and Monaco. Van Dongen's models included his elderly, bearded father; wives and mistresses; and his daughter and son. Following the birth of his daughter Augusta ("Dolly") in 1905, he painted a series of intimate family scenes, including one of his wife, Guus, and Dolly when the baby was only a few hours old. In one image of Dolly as a toddler in 1909, she is dressed in her father's clothes. In 1910, van Dongen depicted Guus seated (*Guus in Blue*) and standing, three-quarter length (*Guus on a Red Ground*).[6] His meeting in 1938 with Marie-Claire—who would later become his second wife[7]—resulted in several paintings of her and of their son, Jean-Marie, who was the subject of portraits in 1941, 1950, and 1955, and of color lithographs and a poster made after the 1950s paintings.[8]

However, portraits of females were by far van Dongen's preferred theme. A portfolio called "Femmes," containing lithographs after six of his drawings of women's faces, was published in Paris in 1927 by Éditions Les Quatre Chemins,[9] and from about 1925 to 1930, van Dongen worked on another series of hand-colored lithographs of women wearing hats, but the project was never finished.[10] Among those who commissioned portraits in oil were the actress Paulette Pax, the poet Anna de Noailles, and the song-and-dance performers the Dolly Sisters—but perhaps his favorite model of all was the Marchesa Luisa Casati, whose kohl-encircled eyes so well suited van Dongen's portrait style.[11] Nevertheless, many men sat for van Dongen portraits: as early as 1908, the artist had participated in the exhibition "Portraits d'hommes" at Bernheim-Jeune in Paris, and with characteristic impudence, included *Modjesko*, his startling portrayal of the female impersonator, as one of the two works he submitted to the gallery (see above, and note 1). Among van Dongen's more conventional male sitters were art dealers, poets, writers, theatrical personalities, aristocrats, businessmen, diplomats, and military and political figures, such as Daniel-Henry Kahnweiler, Paul Guillaume, Charles Malpel, Maurice Chevalier, André Citroën, Cosmo Sotero, Charles Rappoport, Colonel Édouard Réquin, the Aga Khan, and King Léopold III of Belgium. Van Dongen also painted numerous self-portraits beginning in 1894, among them, one of himself as Neptune (1922) and two nude studies (1935). Sometimes, in an act of sublime self-confidence, he signed his portraits simply "Le Peintre."

Maria, the only portrait of the four paintings by van Dongen in the Lehman Collection (see cat. nos. 91, 92, 93), is the earliest of these works but the last to have been acquired by Robert Lehman, who purchased it only three years before his own death in 1969 and just two years before the death of his friend Kees van Dongen.

NL

NOTES

1. Van Dongen painted a series of images of women wearing pearls, including two of his wife, Guus, in portraits dating to 1910. His paintings of entertainers and denizens of the demimonde often depict them heavily laden with jewels—as, for example, his likeness of the female impersonator Modjesko (The Museum of Modern Art, New York), adorned with sparkling rhinestone earrings, collar, and rings on every finger.
2. Van Dongen exhibited his works, as did Matisse and Derain, at the now-famous Salon d'Automne of 1905 that first prompted the critic Louis Vauxcelles to use the term *Fauves* to describe the participating artists. Van Dongen also took part in the exhibitions of the German Expressionist artists' groups Neue Künstlervereinigung and Die Brücke from 1908 to 1910, and of the Golden Fleece in Moscow in 1908–9. He shared with these artists an interest in strong, sometimes unnatural color, flat patterning, and the exaggeration and/or simplification of form.
3. Van Dongen 1960, p. 92.
4. Ibid., pp. 89–90.
5. Van Dongen's honesty in portraying the aging writer Anatole France created a public outcry in 1921.
6. All four works are in private collections.
7. Although their son was born in 1940, van Dongen did not officially marry Marie-Claire until 1953.
8. See Juffermans 2003, pp. 48–49, 52–53, 64–65, 174.
9. Ibid., pp. 32–38.
10. Ibid., pp. 86–87.
11. According to Casati's biographers Ryersson and Yaccarino, in email correspondence with Natalie Lee in September 2003, van Dongen painted some seven portraits of Casati between 1913 and 1921: *Le Sloughi Bleu*, *La Vasque fleurie*, *L'Amazone*, *Femme en blanc*, *La Marquise Casati*, *Luisa,* and a now-lost painting, *Chez La Marquise Casati*. See also Ryersson and Yaccarino 1999.

Kees van Dongen

91. *Avenue du Bois*, about 1925

1975.1.227
Oil on machine-primed canvas, 31 7/8 × 39 1/2 in.
(81 × 100.3 cm)
Signed (bottom right): *van Dongen*

PROVENANCE: Mme Samana (heir of Gaston Lévy);[1] sale, *Collection de Madame S[amana]* . . . , Galerie Charpentier, Paris, May 9, 1952, no. 68; acquired through the Galerie de L'Élysée (Paul Ebstein), Paris, by Robert Lehman, New York, July 1952.

EXHIBITED: Cincinnati 1959, no. 183; New York 1974, no. 6; Oklahoma City 1983; Copenhagen 1986, no. 75; Kyoto–Tokyo 2002–3.

LITERATURE: Szabo 1975, p. 102, colorpl. 117.

The setting for the present painting is the elegant avenue Foch in Paris, which in 1925 was called the avenue du Bois de Boulogne. Despite its various name changes,[2] the boulevard remains one of the most fashionable in Paris. The broad roadway, one of twelve radiating from the Arc de Triomphe and the place de l'Étoile, was built between 1854 and 1856, during the redesign of the city by Baron Haussmann, and was then called the avenue de l'Impératrice; its original purpose was to provide access to the splendid new park that Napoléon III had created on the grounds of the royal woods. The avenue leads to the entrance to the Bois du Boulogne at the Porte Dauphine, and upon completion, it became crowded with pedestrians, carriages, and horsemen—forerunners of the traffic depicted here by van Dongen.

The description of the avenue in the 1927 Blue Guide to Paris as "the usual approach to the Bois . . . composed of a central carriage-road with a path for pedestrians on the left and a riding track on the right"[3] corresponds to van Dongen's representation, although the viewpoint in the painting is different, as the artist is looking up the avenue toward the Arc de Triomphe, with pedestrians at the right and horsemen at the left. A phalanx of stylish Parisians appears to be marching down the pedestrian way, probably on a Sunday afternoon. At the left, in the middle distance, equestrians ride their horses on the track. The latest models of automobiles crowd the roadway as far as the eye can see; prominent among the black sedans driven by liveried chauffeurs is a bright yellow sports car in the foreground at the extreme left. The painting's theme echoes that of the international fashion magazines of the period, which illustrated and advertised automobiles

along with clothing. By 1925, van Dongen was, indeed, very much involved with the world of high fashion in Paris.

The artist first visited the French capital in 1897, and made the city his home in 1899. From 1900, he lived with his wife, Guus, and daughter, Dolly (born in 1905), in the bohemian milieu of Montmartre and Montparnasse. When war broke out in 1914, van Dongen's family was in Rotterdam on an annual visit; Guus and Dolly were forced to remain in Holland until 1918. It was during this time that the artist began a romantic liaison with Jasmy (Léa) Jacob, who was the manager of Jenny, a commercial fashion house, and a former floorwalker for several high-fashion couturiers.[4] The relationship, which led to his divorce from Guus in 1920, continued until 1927. About 1918, van Dongen became close to the Parisian fashion designer Paul Poiret, whose important couture house was situated on the *rond-point* of the Champs-Élysées. Poiret, who was involved with the seminal Exposition Internationale des Arts Décoratifs in 1925, collected paintings by van Dongen and, in 1931, would collaborate with him on a portfolio of prints (see, for example, cat. no. 92, fig. 1). Through Jasmy Jacob and Poiret, as well as the flamboyant Marchesa Luisa Casati (a client of both Poiret and van Dongen),[5] the artist met and mingled with an avant-garde segment of Paris's aristocratic society, many of whom posed for his portraits.

While van Dongen gave the figures in the Lehman painting little substance or dimension—or even facial features[6]—he took considerable care with the composition and color patterns. He employed a strident yellow (a remnant of his Fauvist past) to call attention to the

Figure 1. Kees van Dongen. *Avenue du Bois*, 1925. Oil on canvas. Whereabouts unknown

Figure 2. Kees van Dongen. *La Porte Dauphine*, 1924–25. Oil on canvas. Private collection

sports car, and a vivid orange-brown to emphasize a dramatic fur coat, or cape, worn by a woman in the foreground, repeating that color for two of the horses on the riding path, making the third horse white to echo the middy blouse of the young girl in the foreground, and sprinkling other small touches of white throughout the painting to enliven its effect. The triumphal arch is the focus of the upper part of the composition, its pale form set against a watery sky and thinly painted, wedge-shaped expanses of silvery bare-branched trees (perhaps as they looked in early spring); the trees also serve to balance the darker mass of traffic in the lower half of the painting. In the foreground, slightly left of center, the dark, rectangular shape of the back of a closed coach, or cab, imitates in form—but not in color—the light rectangle of the arch above it. Bound together by other less definable forms suggestive of the roofs of cars, these two prominent rectangles provide a vertical anchor for the central portion of the painting. The woman climbing into the back seat of that automobile is a compositional device to link the pedestrians at the right with the vehicles at the center and the left.

Van Dongen's fascination with the avenue du Bois de Boulogne as an artistic subject was not limited to the Lehman painting. He also depicted it from other vantage points;[7] *Avenue du Bois* of 1925 (fig. 1) is a more intimate, less-crowded view of the pedestrian path: where two women are walking a dog, and a mother at the far right is seated (with no visible means of support), while her daughter rolls a hoop[8] (a color aquatint of this image was printed in 1928 by Jacques Villon[9]). In *La Porte Dauphine* of 1924–25 (fig. 2),[10] the artist has moved down the avenue du Bois de Boulogne to just beyond the entrance gates to the park,[11] but he faces the Arc de Triomphe. In the foreground, at the center of the walkway leading to the arch (visible through the wrought-iron gates with their electrified candelabra), a little girl turns to look at the viewer. The child's slender, well-dressed mother is watching a featureless woman (with a décolleté neckline) getting out of a cab. The two are flanked in the foreground by a mustachioed *lorgneur*, or ogler, at the left, and by a woman at the right wearing a riding habit and carrying a crop; other pairs of figures are visible through the gates in the distance. This canvas is about as large (100 × 81 centimeters) as the Lehman picture, and even though it is vertical rather than horizontal in format, van Dongen may have worked on the two paintings at about the same time. However, he was

already using canvases of this regulation size in the first decade of the century.[12]

Notes in the Lehman Collection departmental files indicate that *Avenue du Bois* was one of Robert Lehman's favorite paintings. Lehman visited the artist in France, and possibly identified with the elegant types that van Dongen represented in this image. By 1925, van Dongen himself may have felt sufficient rapport with the elite Parisians he depicted to insert his self-portrait among the crowd: he is the bearded man wearing a hat, in the right foreground. NL

NOTES

1. Gaston Lévy, the founder of the Monoprix chain of department stores in France, was an avid art collector who owned works by Monet, Pissarro, van Dongen, Bonnard, and Vuillard.
2. The avenue was first named in honor of Napoléon III's new bride, but when Empress Eugénie sought exile in England in 1870, the name was changed from the avenue de l'Impératrice to avenue du Général Uhrich, in honor of the defender of Strasbourg during the Franco-Prussian War. When Jean-Jacques-Alexis Uhrich's heroism was discredited five years later, the boulevard's name was changed again, in 1875, to avenue du Bois de Boulogne. At the death of Marshal Ferdinand Foch, general of the allied armies during World War I, in 1929, it received its present name, avenue Foch.
3. *Muirhead's Paris and Its Environs* (The Blue Guides), edited by Findlay Muirhead and Marcel Monmarché (London, 2nd ed., 1927).
4. See Paris 1990, pp. 223–32, for Anne Devriye-Stilz's biography of van Dongen.
5. Van Dongen had met the marchesa Casati in Paris (where she spent part of each year) and in Venice. For more on the relationship of van Dongen and Casati—who was possibly his lover in addition to his model for a portrait—see Ryersson and Yaccarino 1999, pp. 88–89.
6. Michel Hoog ("Markers for van Dongen," in Rotterdam 1989–90, p. 153) points out that 1917 marked the beginning of an "inflorescence of mannerism" in van Dongen's work "peopled by stick-figured women . . . accompanied by heraldic and thread-like greyhounds."
7. See Des Courières 1925, pl. 43 (*Avenue du Bois de Boulogne* of 1925) and 47 (*La Porte Dauphine* of 1924–25).
8. The mother and daughter appear again (wearing slightly different attire) in a lithograph by van Dongen, *Arc de Triomphe (Au Bois)* of 1949; see Juffermans 2003, no. JL 19, pp. 46–47, ill.
9. See ibid., no. JE 5, pp. 96–97, color ill.; see also de Ginestet and Pouillon 1979, no. 656.
10. The first owner of *La Porte Dauphine* was a Mme Jenny in Nice, who may have had some connection with the Parisian fashion house of the same name that was once directed by Jasmy Jacob (van Dongen's mistress from 1916 to 1927); see the provenance for this painting in Paris 1990, p. 187.
11. The Porte Dauphine was named after Marie-Antoinette, who had the gate constructed to provide access to the Bois for pheasant hunting.
12. From about 1905 to 1907, van Dongen painted a number of important pictures on canvases of this size, among them a study of Fernande Olivier (Collection Samir Traboulsi, Paris) and the celebrated *Le Hussard*, or *Liverpool Light House at Rotterdam* (Fondation Fridart, Geneva).

Kees van Dongen

92. *The Beach at Deauville*, 1945–55

1975.1.228
Oil on canvas, 28½ × 36¼ in. (72.4 × 92.1 cm)
Signed in black or dark blue (bottom right): *van Dongen*

PROVENANCE: Acquired directly from the artist by Robert Lehman, New York, 1950s.

EXHIBITED: Cincinnati 1959, no. 184; Copenhagen 1986, no. 74.

The Beach at Deauville—large in scale and thinly painted, with much of the canvas (especially in the sky and foreground) left bare—contains imagery associated with the earlier colored copperplate engraving *Deauville 1920 (Beach Scene)* (fig. 1),[1] on which the painting clearly was based. However, Jan Juffermans has proposed that the present oil very likely dates from the late 1940s or the 1950s,[2] explaining that, following the artist's sympathy with the Germans during World War II, his career began to suffer, and his second wife, Marie-Claire, encouraged him to return to the subject matter of his earlier works in an attempt to regain his former commercial success.

An album of five full-page copper engravings and six colored pochoir prints entitled *Deauville, Aquarelles de van Dongen*, with a text by Paul Poiret,[3] was commissioned as a publicity brochure by the owner of the Deauville Casino in an effort to bolster tourism, which had dwindled after the stock-market crash of 1929. (The fashion impresario Poiret was a close friend of van Dongen's and a collector of his work.)[4] The five large engravings depict scenes typical of the period at the popular seaside resort—beach activities, gambling, horse racing, cabaret entertainment, and an outdoor exposition of the latest fashions in swimwear.[5]

Both the Lehman painting and the print that inspired it are seemingly effortless visual paeans to the subtle sophistication of the rich at play—dogs cavort as people swim, lounge, or stand about. Van Dongen gave considerable attention to their attire: at the left, a maid holds a voluminous towel, or robe, which she will wrap around a woman wearing a bathing costume, while at the right, a uniformed nanny with a sand pail takes the hand of her charge, whose mother, decked out in a ruffled sundress, shields herself from the sun with a parasol. A female figure in the foreground left of center, in a brief blue maillot, her body defined with almost cartoonlike strokes, attracts our attention; her stylish ankle-length beach robe surrounds her in a white oval, like an aureole.[6] Also in the foreground, a borzoi is being teased by a small poodle, and a fully dressed woman in a wide-brimmed hat reclines on the sand, supporting her head with her bent right arm as she reads a book. Three sailboats and a lighthouse on the horizon are silhouetted against the sky. A green slope rises at the edge of the sea at the right and is connected by a bridge, or jetty, to the sweeping curve of the sandy beach, which continues along the right side of the composition, leading our gaze back to the activity in the foreground. Various buildings are visible in the distance at the right, and below them, closer to the spectator, is a cluster of striped cabanas. A flagpole bisects the scene vertically, to the right of center—the limp tricolor indicating that there is no wind on this sunny day.

The composition of the copper engraving, enriched with color by means of the pochoir process (involving the use of stencils), is simpler, stronger, and better organized than the painting. Beach and water occupy a greater proportion of the scene, which is anchored by a flagpole, as in the painting, but here the ocean appears to flow behind the pole and the shoreline is situated farther to the right. Also, the lighthouse is higher up on the hill, and only two striped tents (rather than the five in the

Figure 1. Kees van Dongen. *Deauville 1920 (Beach Scene)*, 1931. Colored copperplate engraving

Lehman picture) are visible at the right. Some figures were added to the painting and others were shifted in the composition. In the painting, the borzoi is in the care of a mistress who restrains him, and a man in the center is taking a photograph. The swimmer emerging from the sea into the comfort of a towel proffered by a maid oddly, now, wears high heels. The reclining woman in the beribboned hat has been moved just to the right of the center, but her position in the print was more harmonious, her horizontal body and bent elbow echoing the right angle of the lower-right corner.

The Lehman picture belongs to the body of work van Dongen produced over a fifty-year period in which he recorded the pleasures he experienced in Deauville, which he began to frequent about 1913. By that time, his friends and fellow artists Raoul Dufy and Albert Marquet had already depicted the seaside resorts in Normandy in the Fauvist style, characterized by bright colors and simplified forms. In Marquet's *Posters at Trouville* of 1906 (fig. 2), for example, a frieze-like procession of flattened figures is moving along the beach; the wall of signboards behind the figures and the pair of striped tents in the left foreground—the decorative possibilities of which were also exploited by Dufy (fig. 3)—seem far more animated than the vacationers themselves. In choosing the leisure pursuits of the privileged beachgoers in northern France as their subject, van Dongen and his contemporaries followed the example of Eugène Boudin in the 1860s and of Boudin's disciple, Claude Monet, who painted intimate views of his bride, Camille, before a

Figure 2. Albert Marquet. *Posters at Trouville*, 1906. Oil on canvas. National Gallery of Art, Washington, D.C. Collection of Mr. and Mrs. John Hay Whitney (1998.74.1)

Figure 3. Raoul Dufy. *The Beach at Le Havre*, 1906. Oil on canvas. Private collection, Switzerland

Figure 4. Claude Monet. *Camille on the Beach at Trouville*, 1870. Oil on canvas. Yale University Art Gallery. Collection of Mr. & Mrs. John Hay Whitney, B.A. 1926, Hon. 1956 (1998.46.1)

Figure 5. Eugène Boudin. *La Plage de Trouville*, 1864. Oil on wood. Musée d'Orsay, Paris (R.F. 1961-26)

backdrop of the sand and sea of the beach in Trouville during his honeymoon in Normandy in 1870 (fig. 4). Monet moved close to his subject as if to take shelter from the sun under the umbrellas that he pictured, while van Dongen distanced himself from his elegant figures, as though he somehow felt marginalized by them. *La Plage de Trouville* (fig. 5), an 1864 painting by Boudin, presents an especially compelling comparison with van Dongen's image of the beach at Deauville in the Lehman painting and the related colored copperplate engraving. In all three works, flagpoles to the right of center act as stabilizing elements, offsetting the rhythm created by the activities of the figures in the foreground. Some, in bathing attire, are enjoying a dip in the sea, while others, fully dressed, are engaged in lively conversation, their fashionable costumes rendered in detail by the artist. A vast expanse of sky occupies the largest portion of the Boudin canvas, while water and beach share the composition almost equally with the sky in the Lehman painting.

Notes in the Lehman Collection departmental files indicate that *The Beach at Deauville* was acquired directly from the artist in the 1950s by Robert Lehman, who visited Kees and Marie-Claire van Dongen in Monaco, where they lived for part of the year, and where the painting was displayed on the wall of Mme van Dongen's bedroom at the time of its purchase. NL

NOTES

1. The print was included in an album issued by M. P. Trémois.
2. Jan Juffermans, an art dealer, collector, and publisher in Utrecht and a leading authority on van Dongen's work, made a comprehensive study of his graphic oeuvre and kindly shared his findings in correspondence with Natalie Lee in October 2003 (see Juffermans 2003).
3. See note 1, above, and Juffermans 2003, nos. JM 3–7, pp. 110–15.
4. Poiret commissioned the artist to make a larger version of *Quiétude*, one of his illustrations for *1001 Nights*, which had been published in 1918 by La Sirène with text by Apollinaire. Poiret's extravagant lifestyle unfortunately forced him to sell most of his art collection at a public auction at the Hôtel Drouot in Paris on November 18, 1925, including three paintings by van Dongen (*Les Colombes*, *Fidélité*, and *Les Trois Baléares*), and more than one hundred additional works by Dufy, Marquet, Matisse, Picabia, Picasso, Rouault, Utrillo, Valadon, Vlaminck, and others.
5. For color illustrations of the cover image and the five full-page tableaux—*Deauville 1920* (*Beach Scene*), *La Salle de Baccarat*, *Le Grand Prix de Normandie*, *Le Restaurant*, and *Le Gala de Costume du Bain*—see Juffermans 2003, nos. JM 3–7, pp. 110–15.
6. Van Dongen used a similar compositional device in *Avenue du Bois* (cat. no. 91); there, the viewer's attention is drawn to the oval silhouette of a woman wearing an orange-brown fur (?) coat, or cape, in the foreground, right of center.

Kees van Dongen

93. *At the Racetrack*, 1950s

1975.1.229
Oil on canvas, 21¼ × 25½ in. (54 × 64.8 cm)
Signed (bottom right): *vanDongen.*

PROVENANCE: Perhaps the painting known as *Courses à Deauville* acquired from the Galerie Paul Pétridès, Paris, by Robert Lehman, New York, October 1957.

In Robert Lehman's obituary, which appeared in the *New York Times* on Sunday, August 10, 1969, McCandlish Phillips noted that a racing scene with red and orange horses, by Kees van Dongen, had hung on the wall beside Mr. Lehman's leather-topped desk in his modest office in the Lehman Brothers headquarters in New York.[1] Phillips informed his readers that Lehman's interest in horseracing began in the 1940s, and that, at the time of his death, the investment banker owned twenty-five broodmares and had forty-two horses in training in Florida and Kentucky. Not only was Lehman a racing enthusiast and polo player, as well as a passionate collector of art, but he was also an

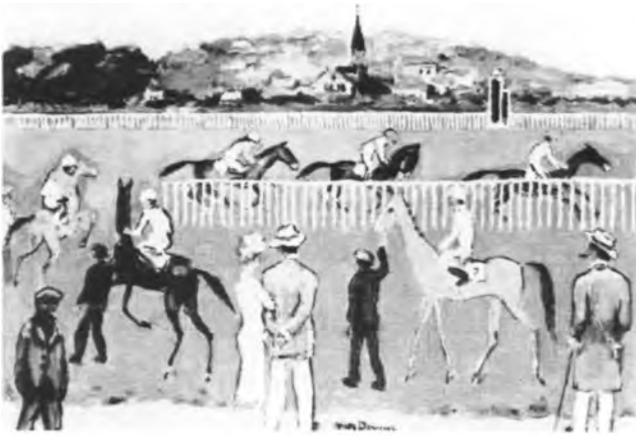


Figure 1. Kees van Dongen. *Horse Race*, 1935 (?). Oil on canvas. Private collection

amateur painter and, in fact, had made a copy of the racing scene on his office wall, which he gave to General Lucius D. Clay, a partner at Lehman Brothers. However, a photograph in the Lehman Collection departmental files of the racing scene referred to by Phillips reveals that it was not the present picture but a smaller, less complicated, earlier work by van Dongen entitled *Horse Race* (fig. 1) (one that may have been painted in the summer of 1935), which Lehman purchased from Ally Loebl at the Galerie F. Kleinberger in Paris in June 1954. That canvas was included at the Cincinnati Art Museum's 1959 loan exhibition of paintings from the Robert Lehman Collection,[2] and, after Mr. Lehman's death, was inherited by a member of his family. The view of the Deauville course in fig. 1 is similar to that in *At the Racetrack*, but the figures, the red and orange horses, and even the church steeple in the background are more slender and attenuated. The shifty-eyed character with a cigarette dangling from his lips in the left foreground of *Horse Race* is familiar from van Dongen's paintings and prints of about 1925 (see, for example, cat. no. 91, fig. 2).[3]

Figure 2. Kees van Dongen. *Polo Players*, undated. Oil on canvas. The University of Arizona Museum of Art, The Edward J. Gallagher, Jr. Memorial Collection

In *At the Racetrack*, the figure at the left was replaced by that of a policeman, who turns his back on the viewer to watch the horses, and perhaps, to monitor the much larger crowd observing the parade of horses and jockeys before the race begins. As in the earlier work, a woman in the foreground takes her husband's arm, but now the couple, wearing fashions of the 1950s rather than the 1930s, is positioned at the far right. Several men are outfitted with binoculars in cases suspended from long straps. The onlookers are fascinating, but the viewer sees them from above and from behind, as if looking down on them from elevated stands. The horses and jockeys move in a frieze-like procession toward the left, the horses' legs blocked by the throng. Two dogs, a spotted mongrel and a well-bred French poodle, confront one another, as in van Dongen's *The Beach at Deauville* (cat. no. 92), but here the disparity is one of breed rather than of size—possibly a canine metaphor for the woman in the flowered dress and the man in the plaid suit, whose attire is in sharp contrast to that of the more smartly dressed women accompanied by men in top hats.

The role of the large umbrella at the far left is not clear, but perhaps its great expanse of thickly applied red-orange paint may have been introduced to offset the unremitting acid green of the field, while also picking up the reds and oranges of the horses. In shape, the umbrella echoes the clouds and the leafy masses of the trees, but it seems to have no function other than possibly to cover a rejected passage or element of the composition. By outlining the figures of the spectators and overlapping their forms and by creating a rhythm through the interspersing of the blues, reds, and tans of their clothing, the artist conveys a sense of high spirit in the crowd, as people jostle one another and crane their necks to see the horses. The reds and oranges van Dongen employed for the horses in *At the Racetrack* and *Horse Race* recall the vivid colors of his early Fauvist pictures as well as works by Franz Marc and Kuzma Petrov-Vodkin,[4] who were associated with various early twentieth-century vanguard art movements with which van Dongen came into contact when he exhibited his paintings in Munich, Berlin, Moscow, and Saint Petersburg.

Figure 3. Kees van Dongen. *Polo*, or *Deauville, soins donnés aux chevaux de course*, 1957. Color lithograph

Figure 4. Kees van Dongen. *Le Grand Prix de Normandie*. Colored copperplate engraving (after a watercolor), published in the portfolio *Deauville*, 1931

In 1991, Charlotte Hale, conservator in The Metropolitan Museum of Art's Sherman Fairchild Paintings Conservation Center, prepared a report on *At the Racetrack* that provided considerable insight into van Dongen's working method.[5] Hale noted that the artist first sketched in the composition in charcoal on white priming (visible through the overpainting in some areas, such as the clouds). She reasoned that at this stage van Dongen must have tacked the canvas to a slightly larger board, because the underlayer of paint extends without interruption on to the present tacking edges. He then reused the tacks, which had become covered with paint, when the canvas was stretched in its current format. Hale further suggests that most passages consist of two layers; after allowing the underlayer to dry, van Dongen applied a second coat of paint. For example, the yellow in the foreground was painted over a layer of pink that can still be seen on the edges of the canvas when the frame is removed; the red-orange of the umbrella was painted on top of a layer of red; and the blue-gray of the sky was painted over a bright blue. The artist outlined many forms with thinned Prussian blue paint and, in some places, used blue ink or crayon for emphasis, as in the flag at the left and in the head of the orange horse. He employed a heavy impasto for the women's hats and the flower-patterned dress of the foreground figure just to the left of center. He applied the red of the umbrella and the oranges of the first horse and the coat of the figure at the far right with a palette knife, apparently finishing the horse after he completed the tree at the left, as the animal's nose appears to overlap the tree trunk.

The Lehman painting is related to van Dongen's *Polo Players* (fig. 2) and to a limited-edition color lithograph of 1957, alternately entitled *Polo*, or *Deauville, soins donnés aux chevaux de course* (fig. 3).[6] All three works are characterized by a heaviness and density in their execution and feature a horizontal band of figures and horses in the foreground. The two paintings include a man in a plaid suit, while all the horses have thick, arched necks, unlike the more elegant animals in van Dongen's earlier painting, *Horse Race*. The differences in the rendering of the horses in *At the Racetrack* and in the style of the clothing worn by the onlookers strongly suggest that the present picture was painted not long before Robert Lehman purchased it in 1957.[7] Although *At the Racetrack* shares certain qualities with *Le Grand Prix de Normandie* (fig. 4)—a colored copperplate engraving (after a watercolor) published in the 1931 portfolio *Deauville*[8]—the similarities of the horses and riders seen above a band of onlookers and of a vignette of playful dogs in the foreground in both works does not necessarily signify a common date of execution, but more likely reflects van Dongen's habit of recycling certain favored thematic or compositional elements.

In 1957, van Dongen turned eighty. If *At the Racetrack* was, in fact, just painted, it might be dismissed as the work of an elderly artist with a relatively heavy touch. Yet, its vivid palette and the gaiety imparted by its subject demonstrate the ongoing appeal of the racing theme for van Dongen—a fascination that would be shared, as well, by the new owner of the work. NL

NOTES
1. Phillips 1969, p. 76, cols. 5, 6.
2. See Cincinnati 1959, no. 185, ill.
3. See also van Dongen's lithograph *Le Lorgneur,* in Juffermans 2003, no. JL 6, pp. 26–27, ill.
4. Prime examples of these works are Marc's *Horses,* a watercolor published in 1912 in color in various editions of *Blaue Reiter Almanac,* and Petrov-Vodkin's oil *Bathing the Red Horse,* which caused a tremendous stir when it was shown at the exhibition organized by the artists' group World of Art in Saint Petersburg in 1912, the year it was painted.
5. The report is in the Lehman Collection departmental files.
6. See Juffermans 2003, no. JL 31, p. 66.
7. It is not certain that *At the Racetrack* was the picture cited in an invoice sent to Robert Lehman by the Paris art dealer Paul Pétridès in October 1957.
8. See Juffermans 2003, no. JM 5, p. 113, ill. See also the discussion of this portfolio in the entry for *The Beach at Deauville* (cat. no. 92).

Jean Hugo

(Paris 1894–Lunel [Hérault] 1984)

Jean Hugo was born into a distinguished Parisian family. His father, Georges Hugo (1868–1925), was an artist; his fashionable mother sat for a portrait by Giovanni Boldini; his grandfather Charles Hugo (1826–1871) was an accomplished photographer; the poet, novelist, and draftsman Victor Hugo was his great-grandfather; and his great-great-grandfather was one of Napoléon's generals. Hugo spent much of his childhood on the island of Guernsey, later attending the Elizabeth College at Saint Peter Port, as well as the Lycée Carnot and the Sorbonne in Paris, where he studied literature. For his service to France in World War I he was awarded the Legion of Honor and the Croix de Guerre. In 1929, Hugo inherited from his maternal grandmother a property called Le Mas de Fourques; situated near Lunel, in the Languedoc region, it would become his primary residence.

Through his first wife, Valentine Gross, a painter and set decorator for the theater and the ballet, he met the Russian poet, dancer, and librettist Boris Kochno and Kochno's companion, the painter and theatrical designer Christian Bérard. Kochno commissioned sets and costumes for the ballet from Hugo and was an avid collector of the artist's paintings and drawings. In the late 1930s and 1940s, Hugo designed costumes for the Théâtre de la Comédie-Française.

Despite being virtually self-taught as an artist, Hugo created book illustrations, window displays, and ceramics in addition to his drawings and paintings, as well as set decorations and costume designs for the theater. Major exhibitions of his work were held in Toronto (1973), Paris (1976), Tokyo and London (1977), and Béziers and Marseille (1985). Not long before his death in 1984, the publication of his memoirs, Le Regard de la mémoire, *won the Prix de Régnier de l'Académie française and the Grand Prix littéraire de Provence.*

The centenary of Hugo's birth was marked by important retrospectives of his work. The drawings that he made while serving in the French army during World War I were the subject of the 1994 exhibition "Jean Hugo, Dessins des Années de Guerre (1915–1919)" at the Musée National de la Coopération franco-américaine, Château de Blérancourt, organized together with the Réunion des Musées Nationaux. A major exhibition of his paintings and drawings was held at the Maison de Victor Hugo in Paris in 1994–95, and a large retrospective was mounted at the Musée Fabre in Montpellier in 1995. In 2001, the Musée de Morlaix exhibited landscapes Hugo painted in Guernsey, Brittany, Spain, and along the Mediterranean coast. NL

Jean Hugo

94. *The Piebald Horse*, 1930

1975.1.184
Tempera (or gouache) on panel, 11 3/8 × 16 1/2 in.
(28.9 × 41.9 cm)
Signed (lower right): *Jean Hugo*

PROVENANCE: John Becker Gallery, New York; probably acquired from the John Becker Gallery, New York, by Robert Lehman, New York, 1932.

EXHIBITED: New York 1932.

LITERATURE: Lansing et al. 1932, p. 14, ill.

The December 1930 issue of *ARTnews* included a review praising the exhibition at the Demotte Gallery of Jean Hugo's gouaches that first introduced the artist to an American audience.

> One of the most engaging art events of the season . . . is the first exhibition ever held in America of the work of Jean Hugo at Demotte's. Here is modern French painting at its best—light, intriguing, inventive, dexterous, and slightly baffling. . . . These little paintings . . . are done in some special sort of tempera that gives them exquisite luminosity and precision very like the panel pictures of the Italian primitives. . . . [They are] very Parisian in their naive sophistication . . . like some garden of dreams . . . jewel-like in appearance.[1]

Hugo's 1930 exhibition was followed two years later by another, in New York, at the John Becker Gallery. To mark that occasion, the present painting was illustrated in the January 1932 issue of *Parnassus* (the periodical of the College Art Association) under the title *The Piebald Horse and Five Women*; Robert Lehman probably bought the small panel from John Becker at that time.

In 1929 (a year before he completed the Lehman picture), Hugo inherited the Mas de Fourques property in a romantic part of Provence that evoked the spirit of its Gallo-Roman past. Located about twenty kilometers

Figure 1. Jean Hugo. *Young Woman Transformed into a Mare before the Eyes of Her Fiancé (Jeune fille changé en jument sous les yeux de son fiancé)*, 1930. Gouache on paper. Private collection

southwest of Nîmes, near Lunel, it was equidistant, to the northwest, from the Camargue, the marshy area bordering the Mediterranean. The piebald horse that is the focus of the painting may represent one of the celebrated horses of the Camargue but it might also have been adapted from the merry-go-round horses found at French street fairs. Hugo's work often bridged the gap between reality and the realm of the imagination.

The artist's memoirs, like his paintings, contain poetic reflections rife with invented myths and legends. He tells of creating a fictional setting for his paintings, yet it is very much like the countryside he inhabited. He occasionally encountered it, he noted, as he walked beside a pond or took a turn on a mountain road or in the foothills of the Massif Central. Hugo's imaginary world was haunted by unicorns and centaurs that descended from the hills into the villages on feast days to form a carousel: "Je m'étais composé un pays selon mon goût, dans lequel je situais mes tableaux. Souvent, j'en reconnaissais quelque paysage au cours de mes promenades, au bord d'un étang, au tournant d'un chemin de la montagne ou de la garrigue. . . . Les licornes les hantaient, invisibles à beaucoup. . . . Des centaures . . . descendaient dans les villages. . . . Les jours de fête, ils faisaient le carrousel sur la place."[2]

None of Hugo's paintings is an exact rendition of such a place, but many express its spirit. Certain characters of his own invention appear in various works, as if illustrating a particular narrative (compare, for example, the women in the Lehman panel with the two women at the right in fig. 1, *Young Woman Transformed into a Mare before the Eyes of Her Fiancé*, also of 1930). In the Lehman painting, a cluster of five female figures (although only seven legs are visible) occupies the center of the composition, to the right of a prancing, or dancing, spotted horse; two of the figures wear head scarves and gesture toward the horse in a theatrical manner. An elongated shadow links the piebald horse with the women, who stand in awe of it, but the relationship of ground to sky remains ambiguous, with no absolute definition of the boundaries of either area. Another shadow unites a cluster of seven puffy clouds floating above the figures, their flat, scalloped patterns echoed by the curly coiffures of the three bareheaded ladies. The heart shape of one woman's face is repeated in a spot on the horse's back. The urn, or jug, at the far right (a motif that reappears throughout Hugo's oeuvre)[3] establishes a recession in space while also alluding to the antiquities unearthed in Provence, such as Greek vases dating to the sixth century B.C.

The horse's mane and tail extend dramatically toward the left edge of the panel, while the scarf and the skirt of the woman at the far right are swept toward the right in a counterbalancing motion. Hugo also establishes a balance among the colors and patterns in the painting. His palette is limited here to white and cream; black and gray; and various shades of blue, pink, and russet or terracotta. The creamy tones of the body of the horse are repeated in the urn and are diffused through the center of the painting in slightly darker hues, as in the two aprons and the cloth held by the woman in black. The russet of the patches on the piebald horse also occurs in the dress of the woman at the far right. Modeling (both shadows and highlights) is achieved with multiple curved, very fine strokes employed in an idiosyncratic hatching technique.

The artist's use of odd numbers of elements in the painting—five women, seven legs, seven clouds—must have served some purpose. The figures of the women overlap to form a kind of Greek chorus, their timeless peasant costumes embodying variations on a theme and the folds and gathers of the skirts and aprons lending a linear rhythm to the composition. The women all wear the same black slippers and stand with their feet apart and pointed outward, as in the balletic "second position."

The present picture demonstrates how the world of ballet and the theater continued to inform Hugo's work even after his move to Lunel. The imagery in the Lehman panel recalls Hugo's beginnings as a designer of decor and costumes for the Swedish ballet's production of Jean Cocteau's *Les Mariés de la Tour Eiffel* and of costumes for *La Belle Excentrique*, a ballet set to the music of Erik

Satie, both in 1921. At least eight such projects followed, between 1921 and 1929.

The term "naive sophistication" applied to Hugo's work by the *ARTnews* critic in 1930 is not an oxymoron, as the artist came from a very sophisticated, intellectual family. The philosopher Jacques Maritain became his spiritual godfather when he converted to Catholicism as an adult in 1931, and his close friends and associates included not only Cocteau and Satie but also Raymond Radiguet, Max Jacob, Picasso, and Stravinsky. The naive quality of Hugo's paintings was by design. Richard J. Wattenmaker,[4] who organized the 1973 show of Hugo's paintings at the Art Gallery of Ontario, cited their "simplicity, straightforwardness, ease, and clarity of execution" as the qualities that led many critics to describe them as naive,[5] and he went on to locate the source of Hugo's style in "the atmospheric clarity" found in the work of Henri Rousseau.[6] The reviewer of Hugo's debut exhibition in New York in 1930 was among the first to have marveled at Hugo's special paint medium, and more than forty years later, Wattenmaker similarly noted that Hugo's "employment of gouache and egg tempera recalls both in its quality and application the dry but lively color of the tempera miniatures of the medieval and early Renaissance periods."[7] It was Wattenmaker who obtained the precise date and title[8] of the Lehman painting from the artist himself, in the course of preparing the 1973 exhibition. NL

NOTES

1. *ARTnews* 29, no. 11 (December 13, 1930), p. 9.
2. Hugo 1983, pp. 327–28.
3. For example, three such vessels appear in the artist's somewhat mystical 1929 self-portrait set in his studio (illustrated in Toronto 1973, p. 75, pl. 47).
4. Richard J. Wattenmaker is former director of the Archives of American Art, Smithsonian Institution, Washington, D.C. We are grateful to him for sharing his personal insights and information.
5. See Wattenmaker, in Toronto 1973, pp. 3–4.
6. See also Wattenmaker (ibid., pp. 13–14) on the influence of Roger de La Fresnaye, Miró, De Chirico, and Picasso on certain aspects of Hugo's work.
7. Ibid., p. 10.
8. The present painting had been called *Fantasy* in documents in the Lehman Collection departmental files, although it was exhibited in New York in 1932 with Hugo's title, *The Piebald Horse.*

Yves Brayer

(Versailles 1907–Paris 1990)

At the age of eighteen Yves Brayer enrolled at the École des Beaux-Arts in Paris, where he studied with Lucien Simon. In 1930, he won the Grand Prix de Rome, and from 1931 to 1934, he was a pensionnaire at the Académie de France, at the Villa Medici, in Rome. A prize from the French state enabled him to visit Morocco and Spain. The subject matter of his paintings, drawings, and prints includes portraits, figure studies, still lifes, and landscapes, which he produced in Paris, as well as in the course of his various travels along the Mediterranean coast, in the Camargue, and in Provence.

Brayer received his first commission to design for the ballet in 1940 from Jacques Rouché, director of the Théâtre National de l'Opéra, and between 1942 and 1944, he created the sets and costumes for productions of Joan de Zarissa, L'Amour Sorcier, Carmen, La Vie Brève, *and* Salomé. *He participated in the École de Paris exhibitions at the Galerie Charpentier in Paris organized by Raymond Nacenta from 1954 to 1960. Brayer won the Grand Prix des Beaux-Arts de la Ville de Paris in 1954, and was elected in 1957 to the Académie des Beaux-Arts. In 1977, he became a curator at the Musée Marmottan in Paris, a post that he held for eleven years. In 1991, the year after his death, the Musée Yves Brayer opened in Les Baux de Provence. Lydia Harambourg published a catalogue raisonné of Brayer's painted oeuvre in 1999.*

NL

Yves Brayer

95. *Ballet Dancers in the Attic Rotunda, Paris Opéra* (*Danseuse à l'Oeil-de-boeuf, Opéra de Paris*),[1] 1942

1975.1.2390
Oil on canvas, 13¾ × 9⅜ in. (34.9 × 23.8 cm)
Signed (bottom right): Yves Brayer

LITERATURE: Chamson 1958, no. 135, ill.; Harambourg 1999, vol. 1, no. 584 (as *Danseuse à l'Oeil-de-boeuf, Opéra de Paris*), p. 137, ill.

A multiethnic group of female ballet dancers is shown here at rest in the rehearsal area of the attic rotunda of Charles Garnier's Paris Opéra.[2] The same year that Yves Brayer painted the Lehman canvas—1942—he designed the sets and costumes for the ballet *Joan de Zarissa*, which was scored by the German composer Werner Egk and choreographed by Russian-born Serge Lifar (who also danced in the starring role). The artist and the dancer became good friends, and Brayer made numerous studies of Lifar, as well as a formal portrait of him in oil (fig. 1) that was exhibited at the 1942 Salon d'Automne.[3] In addition to the Lehman picture, in 1942 Brayer painted a number of quick oil sketches of members of the corps de ballet practicing in the Opéra's attic rotunda (see figs. 2, 3). In these works, as in the present painting, the artist depicts one of the many round windows that encircle the rotunda of the opera house; the term for this type of window, *l'oeil-de-boeuf* (literally, bull's-eye), appears in the title of the Lehman canvas, as given in the catalogue raisonné of Brayer's oeuvre.[4] Through the window, we can see a portion of one of the attic sculptural groups by Charles-Alphonse-Achille Gumery, dating to the late 1860s. The posture of the sculpted figure visible outside the window is echoed in the relaxed attitudes of the two ballet dancers seated at the left on the wood floor of the practice room: the dancers, one white and the other black, rest their backs against the wall and their arms on their bent knees. A third dancer stands at the right, leaning against the barre and looking through the window. In executing the Lehman painting, Brayer worked rapidly, as he did in his other oil sketches, attentively noting details of the figures and of their setting. NL

NOTES

1. In Lydia Harambourg's 1999 catalogue raisonné of the paintings of Yves Brayer, the Lehman picture is called *Danseuse à l'Oeil-de-boeuf, Opéra de Paris.* Whether this is Brayer's title, or Harambourg's, is not known. Although three dancers are shown in the painting, only one is standing at the round window, and it is presumably she who is referred to in the title.
2. For late nineteenth-century depictions (by Degas and Paul Renouard) of dancers in the practice rooms of the

Figure 1. Yves Brayer. *Portrait of Serge Lifar, Opéra de Paris*, 1942. Oil on canvas. Private collection

Figure 2. Yves Brayer. *Répétition de nuit à la Rotonde de l'Opéra*, 1942. Oil on canvas. Private collection

Figure 3. Yves Brayer. *Répétition de nuit à la Rotonde de l'Opéra*, 1942. Oil on canvas. Private collection

Garnier Opéra, see Detroit–Philadelphia 2002–3, pp. 108–9, figs. 116, 117.

3. When Serge Lifar first saw Brayer's designs for the ballet's sets and costumes in 1942, he felt immediately that the artist had a keen sense for dance and theater, an instinct for appropriate color harmonies, and the ability to calculate perspective by taking into account the particular qualities of each dancer and of the choreography, in which stops are as important as movement:

   > Pour moi, *Joan de Zarissa* fut l'occasion d'une première rencontre avec Yves Brayer. . . . Très vite, je me suis rendu compte jusqu'à quel point Brayer possède un sens aigu du théâtre et du ballet. . . . Je vis qu'avec Brayer la tâche était également aisée: d'instinct, il saissisait l'harmonie des couleurs nécessaires à la danse, tenait compte de toutes les particularités du danseur et du plateau chorégraphique, calculait la perspective, notait le mouvement et enfin les arrêts, qui, pour nous, sont aussi importants que le mouvement.

   (Serge Lifar, quoted in *Serge Lifar, Une Vie pour la danse* [Lausanne, 1986], p. 90). Some thirty years later, Lifar himself took up painting, and on May 9, 1972, Brayer's review of Lifar's exhibition at the Galerie Steibell, Paris, was published in *Le Figaro*.

4. Harambourg 1999, vol. 1, no. 584.

Dietz Edzard

(Bremen 1893–Paris 1963)

Early on, Dietz Edzard had aspired to become a painter, and following a brief period in Karlsruhe, where he went to pursue his ambition, he left for Berlin in 1911 to study with Max Beckmann (1884–1950). There, he adapted the style of the German Expressionists (most of whom were ten years his senior). While recovering from injuries sustained in World War I, Edzard resumed painting, encouraged by the German collector Eduard von der Heydt. Following his release from the army, and his recovery from further health problems, he traveled to the Netherlands in 1919 and to Germany in 1921, where he painted Bavarian landscapes. His figurative work was influenced by such diverse painters as Grünewald, Goya, Ensor, and Kokoschka. In 1921, Edzard married; his daughter Rena was born the following year; and by 1927, the family had settled in Provence. The artist revisited Berlin about 1930, but soon after, he settled in Paris where he would live for the rest of his life. In the French capital his style underwent a complete transformation, and he began to paint in the manner of the French Impressionists (two generations older than he was).

Edzard's paintings of the horrors of war and his various images of the Crucifixion were introduced to the American public in a group exhibition in 1930, but it was the Leicester Gallery in London that gave Edzard his first one-man show in 1936. By the time of his solo exhibition at the Durand-Ruel Galleries in New York in 1937, the artist was using this new style. He occasionally produced still lifes, but his principal subject was the human figure; from the mid-1930s, Edzard's skill at portraiture had inspired a devoted following among well-known European and American socialites and theatrical personalities.

Charles Durand-Ruel, who represented Edzard in New York and in Paris, sold Robert Lehman his first two paintings by the artist in 1937: Nu à la rose *(based loosely on Manet's* Olympia *of 1863) and* Au Café. *In 1939, Lehman commissioned Edzard to paint a portrait of his second wife, Ruth Owen Meeker Lehman; it was illustrated in* Vogue *magazine's May 15, 1939, issue (vol. 93). By 1945, Mr. Lehman owned three more paintings by Edzard (*La Blonde et la Brune, Tête d'enfant, *and* Bal Musette*), and in 1946, he acquired nine others (including the six that are now in the Robert Lehman Collection at The Metropolitan Museum of Art, as well as* Derrière l'éventail *and* Le Rat, *both of 1944, and* L'Accordéoniste aveugle *of 1945). In addition, in 1947, Lehman purchased a portrait of Christine, Edzard's two-year-old daughter by his second wife, Suzanne Eisendieck, also a painter.*

Dietz Edzard was the subject of a book by Leo Balet, issued in Berlin in 1920; the first monograph on the artist in French was published by Florent Fels in Paris in 1929; and a monograph in English, by Gerd Muehsam, appeared in 1948 in New York. Of the approximately one hundred paintings illustrated in the last volume, about one-tenth was owned by Robert Lehman. NL

Dietz Edzard

96. *Spanish Woman with a Fan*, 1943

1975.1.2043
Oil on canvas, 36¼ × 24 in. (92.1 × 61 cm)
Signed (bottom right): *D.Edzard*

PROVENANCE: Galerie Durand-Ruel, Paris and New York; acquired by Robert Lehman, New York, fall 1946 (the painting came from France, accompanied by a print [photoengraving ?] of the image with the notation *Edzard # 270*).

A dark-haired young woman, seen in three-quarter length against a neutral background, holds open a black lace fan in her right hand, touching the edge to her lips. The fan's distinctive shape enlivens Edzard's composition and lends an air of flirtation to the woman, who otherwise stands somewhat stiffly. The arrangement of her hair and her costume suggest that she is a Spanish dancer. She wears a black bolero over a white bodice and a burgundy-

Figure 1. Édouard Manet. *Dancer and Majo*, 1879. Basque tambourine; oil on parchment. Private collection, Paris

Figure 2. Dietz Edzard. *Behind the Fan*, 1944. Oil on canvas. Whereabouts unknown

and-gold-striped skirt. Her hair is parted in the middle, pulled tightly against the scalp, and swept up at the back, with a spit curl in front of her left ear and a flower tucked behind it. A thin red ribbon is tied around her neck. She turns slightly to her right and holds the fan in such a way that her right shoulder is visible through the black lace of the fan.

Of the six works by Dietz Edzard in the Robert Lehman Collection at The Metropolitan Museum of Art, five, including the present painting, contain "Spanish" motifs. Like Manet almost eighty years earlier,[1] Edzard focused on Spanish themes, inspired not only by his trips to Spain but also by the performances by Spanish dancers he attended in Paris. In 1943, the year that Edzard began his "Spanish" series, a certain Mlle Meunier appeared on the Paris stage as Ana Nevada, dancing to the accompaniment of guitarist Rafael Arroyo; she performed again in Paris with Boris Kochno's Ballets des Champs-Élysées in 1946, when Edzard painted her portrait.[2] Yet, the strongest influence on Edzard were the Spanish subjects depicted by Manet—in the present case, perhaps Manet's image of a Spanish dancer painted on a Basque tambourine, dating from 1879 (fig. 1). Edzard may have become aware of the tambourine painting from an illustration in a 1926 publication devoted to Manet.[3]

Edzard especially admired the works of the French Impressionists and would borrow from their paintings the cut of a neckline, the color of a sash, the pattern of a skirt, or a dramatic lighting effect in assembling his own decorative images. The present picture, a virtual pastiche of works by Manet and Renoir, is obliquely related to a French-themed painting by Edzard that also owes much to the two Impressionists' paintings: *Behind the Fan* (fig. 2) a painting once owned by Robert Lehman but not now in the Lehman Collection at The Metropolitan Museum of Art.[4] Because of its smaller size (27½ x 20½ inches), we know that these two pictures featuring women with fans were not intended as pendants (unlike the pair of 1945 paintings of dancers in the Lehman Collection in which one is "Spanish" and the other

"French" (see cat. nos. 100, 101). The young woman in *Behind the Fan* is also shown in three-quarter length, wearing a striped dress that suggests a formal late nineteenth-century French costume. Her bearded escort stands behind her at the left, in a mirror image of the figures in Renoir's famous painting *La Loge* of 1874 (Courtauld Institute of Art, London).[5] Although the French subjects were equally appealing to Edzard, depictions of figures in Spanish dress, and especially women with fans, continued to fascinate him into the 1960s.[6] NL

NOTES

1. For the effects on Manet's work of his 1865 trip to Spain and of the performances of the Spanish ballet he attended in Paris in 1862, see especially Juliet Wilson-Bareau, "Manet and Spain," in Paris–New York 2002–3, no. 136–138, pp. 203–57.
2. See Muehsam 1948, pl. 24.
3. Moreau-Nélaton 1926, vol. 2, p. 93, fig. 308; cited by Wilson-Bareau, in Paris–New York 2002–3, no. 161, p. 503.
4. *Behind the Fan* was illustrated in Muehsam 1948 (pl. 50), and its date and dimensions were provided, as well as its ownership by Robert Lehman, but its present whereabouts are unknown.
5. Edzard's *Behind the Fan* is also reminiscent of Renoir's *Girl with a Fan* of 1880 (The State Hermitage Museum, Saint Petersburg), and Manet's *Berthe Morisot with a Fan* (Musée d'Orsay, Paris).
6. See, for example, two paintings by Edzard illustrated in Paris 1971: *During Intermission* of 1961 (no. 26), and *Adorned with Flowers* of 1962 (no. 44).

Dietz Edzard

97. *Spanish Woman*, 1943

1975.1.2044
Oil on canvas, 36¼ × 24 in. (92.1 × 61 cm)
Signed (lower right): *D. Edzard*

PROVENANCE: Galerie Durand-Ruel, Paris and New York; acquired by Robert Lehman, New York, fall 1946 (the painting came from France, accompanied by a print [photo-engraving ?] of the image with the notation *Edzard # 366*).

LITERATURE: Muehsam 1948, p. 8, pl. 55.

In *Spanish Woman*, Edzard looked beyond one of his favorite sources of subject matter, the paintings of Édouard Manet, to the artist who inspired Manet, Diego Velázquez. The position of the sitter's body, seen in half-length, and the attitude of her head, her heart-shaped face, her large, dark eyes that engage the viewer, and the empty but rich brown background are direct quotations from Velázquez's *Lady with a Fan* of about 1640 (fig. 1). Nevertheless, Edzard's present picture is not without lingering associations with works by Manet and by another painter that Manet admired—Goya. Like the seated figure in Manet's *The Balcony* (fig. 2), Edzard's Spanish lady has closed her fan, and in such details as her shawl collar,[1] her dangling earring, and the curls on her forehead, she resembles her earlier counterpart. However, her pale, diaphanous mantilla seems to have been borrowed from the figure seated at the right in *Majas on a Balcony* attributed to Goya[2]—and her bangle bracelets easily could have been lent to her by Renoir's *Madame Clementine Valensi Stora* (*L'Algerienne*) of 1870 (fig. 3). The identities of the women who modeled for Velázquez, Manet, and Renoir are known,[3] but Edzard's Spanish woman, while inspired by the paintings of these artists, appears to have evolved ultimately from his imagination. NL

Figure 1. Diego Rodríguez de Silva y Velázquez. *Lady with a Fan*, about 1640. The Wallace Collection, London (P88)

Figure 3. Pierre-Auguste Renoir. *Madame Clementine Valensi Stora* (*L'Algerienne*), 1870. Oil on canvas. Fine Arts Museums of San Francisco. Gift of Mr. and Mrs. Prentis Cobb Hale in honor of Thomas Carr Howe, Jr. (1966.47)

Figure 2. Édouard Manet. *The Balcony* (detail), 1868–69. Oil on canvas. Musée d'Orsay, Paris. Bequest of Gustave Caillebotte to the Musée du Luxembourg, Paris, 1896. Acquired by the Musée d'Orsay in 1986 (R.F. 2772)

NOTES

1. The shawl collar worn by Manet's seated figure may have been based on an eighteenth-century costume, as depicted by Goya in the latter's *The Puppet* of 1792 (Museo Nacional del Prado, Madrid).
2. The maja at the right in Goya's painting dating from 1810 (The Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929), also holds a closed fan.
3. Zahira Véliz (2004) identified the sitter in Velázquez's *Lady with a Fan* as the French noblewoman Marie de Rohan-Montbazon, duchesse de Chevreuse. Berthe Morisot is generally acknowledged to have posed for the seated figure in Manet's *The Balcony*, and Algerian-born Rebecca Clementine Valensi Stora, the daughter of a Paris antiques dealer, was the model for Renoir's *Algerian Woman*.

Dietz Edzard

98. *Spanish Dancers*, 1943

1975.1.2045
Oil on canvas, 39¾ × 32¼ in. (101 × 81.9 cm)
Signed (lower right): *D. Edzard*

PROVENANCE: Galerie Durand-Ruel, Paris and New York; acquired by Robert Lehman, New York, fall 1946 (the painting came from France, accompanied by a print [photo-engraving (?)] of the image with the notation *Edzard # 392*).

Dietz Edzard combines delicate color harmonies with passages of strikingly contrasted lights and darks in the present painting. His facile brushwork animates his subjects, whose charm, confidence, and idealized, youthful beauty heighten their appeal. The elegant costumes of the two dancers suggest the world of the Spanish court: the young woman's frothy skirt and ruffled sleeves bring to mind the delicate garment worn by Doña Tadea Arias Enríquez in a portrait by Goya (Museo Nacional del Prado, Madrid), but her castanets promise an earthy, staccato sound, and from the extended finger of her right hand, we can imagine that she is clicking them as we look on. The male dancer, in his dark costume, acts as a foil for his partner as he stands behind her ready to lend her support or guidance. His flyaway lock of hair suggests arrested movement. Unseen footlights create a glowing mask on the young woman's face, while that of her companion dissolves in shadow.

Although it is unlikely that Edzard had a particular pair of Spanish dancers in mind when he painted this picture, he probably attended dance performances during his visits to Spain just before World War II, and he may very well have seen Spanish dancers performing in Paris in 1943, the year in which he completed this painting.[1]

NL

NOTE

1. On this subject, see catalogue number 96, note 1, above.

Dietz Edzard

99. *Spanish Dancer*, 1943

1975.1.2046
Oil on canvas, 25 3/4 × 19 3/8 in. (65.4 × 49.2 cm)
Signed (lower left): *D. Edzard*

PROVENANCE: Galerie Durand-Ruel, Paris and New York; acquired by Robert Lehman, New York, fall 1946 (the painting came from France, accompanied by a print [photoengraving (?)] of the image with the notation *Edzard # 396*).

LITERATURE: Muehsam 1948, pl. 28.

Dietz Edzard's images of dancers wearing costumes that evoke the world of bullfighting were inspired at least in part by Manet's paintings of performers in the Spanish ballet.[1] Edzard's *Young Spanish Dancer* of 1943 (fig. 1) depicts a figure in half-length and three-quarter view, in the same pose, with arms extended and hands joined, as that of a similarly attired dancer in Manet's *The Spanish Ballet* of 1862 (fig. 2). In the Lehman painting, also of 1943, the somewhat androgynous dancer is seen frontally and is dressed in a champagne-colored vest and matching jacket—its ribbons and tassels likely of metallic thread—gray trousers, and a black sash, highlighted against a plain, dark background reminiscent of the settings of numerous works by Manet and Velázquez. He holds his hat in his right hand, and his cape—a mere glimmer of red—is draped over his left arm, covering his left hand, which seems to be positioned at his waist. The painting calls to mind Manet's *Matador* of 1866–67 (The Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929), in which the bullfighter holds his hat aloft in his right hand as he salutes the spectators, his cape draped over the sword in his left hand.

The dark hair of Edzard's dancer is cut short on top but is gathered in a single pigtail at the back, the end tied with a thin red ribbon and brought forward over his shoulder. His thoughtful, sidelong glance suggests that he is waiting offstage for a cue. The dramatic lighting, which illuminates only one side of his face, recalls the similar effect achieved by Manet in the painting *Berthe Morisot with a Bouquet of Violets* of 1872 (Musée d'Orsay, Paris). NL

NOTE

1. It is possible that, like Manet, Edzard attended performances by Spanish dancers in Paris that inspired his paintings. In 1946, Edzard painted the portrait of a young woman who went by the name "Ana Nevada," and appeared with Boris Kochno's Ballets des Champs-Élysées in Paris (for the portrait, see Muehsam 1948, pl. 24). Ana Nevada is known to have danced in Paris in 1943.

Figure 1 (left). Dietz Edzard. *Young Spanish Dancer*, 1943. Oil on canvas. Private collection

Figure 2 (right). Édouard Manet. *The Spanish Ballet* (detail), 1862. Oil on canvas. Phillips Collection, Washington, D.C. Acquired 1928 (1250)

Dietz Edzard

100. *Dancer with Castanets*, 1945

1975.1.2047
Oil on canvas, 74⅛ × 26⅛ in. (188.3 × 66.4 cm)
Signed in red (lower left): *D. Edzard*

PROVENANCE: Galerie Durand-Ruel, Paris and New York; acquired by Robert Lehman, New York, fall 1946 (the painting came from France, accompanied by a print [photo-engraving(?)] of the image with the notation *Edzard # 450*).

LITERATURE: Muehsam 1948, pl. 22a.

101. *Prima Ballerina*, 1945

1975.1.2048
Oil on canvas, 74⅛ × 26⅛ in. (188.3 × 66.4 cm)
Signed (lower right): *D. Edzard*

PROVENANCE: Galerie Durand-Ruel, Paris and New York; acquired by Robert Lehman, New York, fall 1946 (the painting came from France, accompanied by a print [photo-engraving(?)] of the image with the notation *Edzard # 451*).

LITERATURE: Muehsam 1948, pl. 22b.

These two large paintings of dancers, depicted full-length and nearly lifesize, apparently were designed as pendants to decorate Robert Lehman's home. The "Spanish" dancer is holding a castanet in each hand. Her hair is parted in the middle and gathered on top of her head, perhaps inspired by the coiffure of the sitter in Renoir's *La Loge* (fig. 1), a favorite source of Edzard's,[1] from which he may also have appropriated the wide stripes on the dancer's full skirt, but her open-toed, high-heeled shoes reflect the fashion of the 1940s. This painting probably was hung to the left of its pendant, so that the dancer's body and her glance were directed away from her "French" counterpart, although her face was turned toward her. Despite her static (albeit dramatic) pose, her castanets and high-heeled shoes imply that she will soon break into a Spanish dance.

The French dancer stands in the balletic "fourth position," on the same type of wood floor, as she looks over her right shoulder toward her companion. Degas's *Dancer with a Bouquet, Bowing* of 1877 (fig. 2) immediately

Figure 1. Pierre-Auguste Renoir. *La Loge*, 1874. Oil on canvas. Courtauld Institute of Art, London. Samuel Courtauld Bequest, 1948 (P.1948.SC.338)

Figure 2. Hilaire-Germain-Edgar Degas. *Dancer with a Bouquet, Bowing*, 1877. Pastel on paper, laid down on canvas. Musée d'Orsay, Paris (R.F. 4039)

Figure 3. Pierre-Auguste Renoir. *The Dancer*, 1874. Oil on canvas. National Gallery of Art, Washington, D.C. Widener Collection (1942.9.72)

comes to mind as a source for this painting, although the influence of images of ballet dancers by Renoir and by Jean-Louis Forain is also apparent. The ruched neckline of the costume; the flower-sprinkled tulle skirt; and the reflected gleam of the footlights on the dancer's face are all elements borrowed from Degas, whereas her arms and hands are positioned similarly to those of Renoir's young ballerina in *The Dancer* of 1874 (fig. 3). The black ribbon at her throat (a common accessory of the classical ballet dancers depicted by Degas, Renoir, and Forain, and worn with little else by Manet's *Olympia*) is a favorite detail in Edzard's images of women, whether he shows them dancing, attending the theater, enjoying a meal, tending bar, or lying nude on a bed.[2] NL

NOTES

1. For Edzard's *Behind the Fan* of 1944, see catalogue number 96, fig. 2, the subject and composition of which are also derived from Renoir's *La Loge*.
2. Edzard's *Nu à la rose* (Muehsam 1948, pl. 2), based on Manet's *Olympia* of 1863 (Musée d'Orsay, Paris), was among the sixteen paintings by the artist once in Robert Lehman's collection. For examples of Edzard's paintings of women wearing a black ribbon around the neck, see Muehsam 1948, pl. 6, 12, 15, 16, 17, 18b, 19a, 19e, 28, 29, 40, 41, 43, 83, 88, 92, 95, 97.

Marcel Dyf [Marcel Dreyfus]

(Paris 1899–Bois d'Arcy [Yvelines] 1985)

Marcel Dyf showed an early talent for drawing and was virtually self-taught as an artist. From childhood onward, he frequented museums and galleries in Paris and in Normandy, where his family vacationed. During those summers in Ault, Trouville, and Deauville, young Marcel experienced the beauty of nature and of the sea. He studied engineering and in 1918 embarked upon a construction project in Morocco, where the strong light and brilliant colors of his surroundings prompted him to turn to painting full-time. At the age of twenty-three, he decided to become a professional artist, and he settled in Arles, where he set up a studio that he would keep until 1942. In the early 1930s, Dyf was commissioned to paint allegorical murals for the town halls of Saint-Martin-de-Crau and Saintes-Maries-de-la-Mer. He painted frescoes, based on historical themes, for the Museon Arlaten and for the dining hall of the Collège Ampère, both in Arles, and he designed windows for the church of Saint-Louis in Marseille. He moved back to Paris and in 1935 took over the studio of Maximilien Luce on the avenue du Maine. At the outbreak of World War II, Dyf returned to Arles, but spent the war years as a member of the Résistance in Corrèze and in the Dordogne; afterward, back in Paris, he participated in the Salon des Artistes Français, the Salon d'Automne, and the Salon des Tuileries.

He eventually moved to Cannes, where he established a studio, and it was there that Robert Lehman became his patron in the late 1940s, often dealing directly with the artist rather than with the galleries that represented him. The Galerie de Cannes was Dyf's dealer in the late 1940s and 1950s, but in 1949, 1951, and 1953, Dyf also exhibited his work at the Galerie Paul Pétridès in Paris. In 1954, he met nineteen-year-old Claudine Godat, who became his model, his muse, and in 1956, his wife.

Dyf's painting Flowers *was included in the 1950 Carnegie International exhibition in Pittsburgh. In 1956, Frost & Reed Ltd. became the artist's representative in London, continuing to exhibit his work in the ensuing decades and marking the centenary of his birth with a retrospective exhibition at the gallery in 1999. Dyf painted landscapes and seascapes, floral still lifes, figures (including Gypsies and bohemians), as well as portraits (often of his wife). He was influenced by the works of the Impressionists (especially Renoir) and the Post-Impressionists (particularly Van Gogh), while also looking to the Old Masters (Rembrandt, Raphael, Tiepolo, and Vermeer) for inspiration.* NL

Marcel Dyf

102. *Portrait of a Young Woman*, about 1949

1975.1.2394
Oil on canvas, 21⅝ × 18 in. (54.9 × 45.7 cm)
Signed in black (lower left): *Dyf*

PROVENANCE: Probably acquired directly from the artist by Robert Lehman, New York.

In the fall of 1949, Robert Lehman bought four paintings from Marcel Dyf, but neither the present one nor *Nude Torso in Sunlight* (cat. no. 103) was among them. While the whereabouts of these four pictures remains unknown,[1] their subjects—a landscape, a scene with Gypsies and bohemians, a floral still life, and a view of Paris—are typical of those that Dyf favored. A typewritten inventory[2] of Mr. Lehman's collection, dated August 1945, was annotated by hand about 1951 to include (among other works) the present painting (listed as *Young Girl*, no. P 298) and *Nude Torso in Sunlight* (listed as *Nude*, no. P 300). Two other paintings by Dyf, *Merry-go-Round* (no. P 299) and *Flowers* (no. P 301), also appear in the inventory, but the four pictures purchased in the fall of 1949 do not (although perhaps *Flowers* is

actually *Bouquet des fleurs*). The annotated sheet is arranged in roughly chronological order of purchase (beginning with Renoir's *Two Young Girls at the Piano*, known to have been acquired in June 1948, followed by Pissarro's *The Harvest, Pontoise* (*La Récolte, Pontoise*), acquired November 15, 1948; two paintings by Marquet, purchased in 1949; and then the two Dyf paintings, very likely bought directly from Marcel Dyf by Robert Lehman[3] in the spring of 1949).

The present portrait depicts a seductive young girl in half-length, with brown hair and eyes. Her right hand is lifted to her breast, which is almost revealed by the low-cut, off-shoulder, white peasant blouse, a typical late-1940s fashion. The white ruffles of the neckline contrast with—and at the same time balance—the mass of dark, curly hair that frames the young woman's face. The background is dominated by oranges and greens, the whole painting characterized by a soft, supple facture. Dyf's widow, Claudine, stated that she definitely was not the model for the picture, which she believed was a commissioned portrait.[4] It would seem that Dyf had Raphael's sixteenth-century painting of *La Fornarina* (fig. 1) in mind when he was at work on this image of a sultry brunette with high cheekbones. The connection is apparent in the three-quarter view of the sitter's head, the direction of her glance, and the position of her hand, which, despite its allusion to the *Venus Pudica* of antiquity, effectively calls attention to her breast—and to her sexuality. NL

Figure 1. Raphael. *Portrait of a Young Woman* (*La Fornarina*), about 1520. Oil on wood. Galleria Nazionale d'Arte Antica di Palazzo Barberini, Rome

NOTES

1. A receipt for the paintings *Champs avec des fleurs*, *Gitane à la fenêtre*, *Bouquet des fleurs*, and *Les Fouquets*, dated October 1949, is in the Lehman Collection archives.
2. The 1945/1951 inventory is now in the Lehman Collection departmental files.
3. In a letter of October 31, 1949 (now in the Lehman Collection departmental files), Mr. Lehman tells Marcel Dyf, "My dealings were with you and I do not want to enter into any further correspondence with them [the Galerie de Cannes]."
4. Written communication from Claudine Godat Dyf to Natalie Lee, 2004.

Marcel Dyf

103. *Nude Torso in Sunlight*, about 1949

1975.1.2395
Oil on canvas, 21 5/8 × 18 1/4 in. (54.9 × 46.4 cm)
Signed in brownish black (bottom right): *Dyf*

PROVENANCE: Possibly acquired directly from the artist by Robert Lehman, New York.

A young female nude is depicted in half-length against an impressionistic background of sunlight-dappled foliage. She is looking downward, with a dreamy expression, like the nude in Renoir's *Étude: Torse, effet de soleil* of 1875 (fig. 1)[1]—clearly Dyf's inspiration for the present painting. Her left hand is raised to her waist, as she lifts one breast seductively with her wrist. Her curly, dark hair is piled on top of her head, falling onto her shoulders at the back. A red cloth covers her body below her breasts, which are illuminated by the flickering sunlight. Dyf's admiration for Renoir's coloristic genius is apparent. He took care to portray the blue veining in the model's breasts and, like Renoir, indicated the green reflections and purplish shadows of the leafy background on the woman's body. NL

NOTE

1. When Dyf painted *Nude Torso in Sunlight* about 1949, Renoir's version of the subject was in the collection of the Jeu de Paume in Paris.

Figure. 1. Pierre-Auguste Renoir. *Étude: Torse, effet de soleil*, 1875. Oil on canvas. Musée d'Orsay, Paris. Gustave Caillebotte Bequest, 1894 (R.F. 2740)

Dyf

Willy Eisenschitz

(Vienna 1889–Paris 1974)

Willy Eisenschitz, the son of a prominent Viennese Jewish lawyer, showed artistic talent as a young child. In 1911, he enrolled in the Akademie der bildenden Künste in Vienna, which he attended for only one year, before moving to Paris in 1912 to live with his paternal uncle. Between 1912 and 1914, he studied at the Académie de la Grande Chaumière in Montparnasse with Lucien Simon, Georges Desvallières, and Émile-René Ménard. He married Claire Bertrand, a fellow student, in June 1914. At the outbreak of World War I, Eisenschitz (as an enemy alien with Austrian citizenship) was placed under house arrest in the Institut Catholique in Angers, where later, his two children, Eveline and David, were born. Because of a severe lung infection, in 1917 Eisenschitz was permitted to move with his family to Lausanne, where they remained for the duration of the war. He submitted paintings to group exhibitions in Lucerne, Bern, Zürich, and Vienna during this time. The family returned to Paris in 1920, and Eisenschitz participated in the Salon des Indépendants in 1922 and the Salon de la Société Nationale des Beaux-Arts in 1923. The Galerie Berthe Weill in Paris first exhibited his work in 1924. Eisenschitz's recurring health problems in 1925 resulted in the family's move to Mollans-sur-Ouvèze, then to Dieulefit, and finally, in 1927, they settled in the convent of Les Minimes, in La Valette-du-Var near Toulon.

In 1926, Eisenschitz had a solo exhibition at the Galerie Billiet-Vorms in Paris; he participated in the Salon des Tuileries that year and in the Salon d'Automne in 1928. He became a French citizen in 1935, but by 1943, as a Jew, he was forced to hide from the Nazis in Dieulefit, under the assumed name Villiers. After the war, he returned to Les Minimes. His daughter, Eveline, had become a painter, and in 1949 a show entitled "Une Famille de peintres: Willy Eisenschitz, Claire Bertrand, Eveline Marc" took place at the Galerie Allard in Paris; other family exhibitions were held in Paris, Marseille, and London.

From 1952 until his death in 1974, Willy and Claire divided their time between Paris and La Valette-du-Var. His work was exhibited in Tokyo and in Osaka in 1972 and 1974, and a retrospective was held in Amiens in 1973. The Musée de Toulon honored Eisenschitz with exhibitions in 1957, 1977 (paintings by his wife and daughter were included), and 2001. Also in 2001, the Galerie Michel Estades in Toulon organized an important show of Eisenschitz's drawings.

For the most part, Eisenschitz remained unaffected by contemporary artistic trends, although his admiration for Cézanne is reflected in his prolific output of landscapes in oil, watercolor, and pastel. His views of Paris showed a preference for the city's poor, industrial areas; for his own neighborhood around the rue de Tournon; as well as for such monuments as Saint-Sulpice. He produced sensitive portraits, figure studies, nudes, and still lifes, in addition to book illustrations. A biography of Eisenschitz was published in 1963 in the series Les Cahiers d'Art—Documents (no. 200), and in 1999 a catalogue raisonné and monograph on Eisenschitz by Jean Perreau was published in Linz. NL

Willy Eisenschitz

104. *Street along the Canal Saint-Martin, Paris*, 1957

1975.1.2381
Oil on canvas, 35⅜ × 35⅜ in. (89.9 × 89.9 cm)
Signed and dated in brownish black (bottom left):
W Eisenschitz 1957

The setting of this scene, executed in oil on rough canvas, is a street in the 19th arrondissement in northeastern Paris along the Canal Saint-Martin. Eisenschitz first depicted the canal and its surroundings in paintings dating to about 1930, and it remained a favorite subject throughout his career. According to Jean Perreau, the foremost expert on the artist, "It was a very sad location with old houses inhabited by workers, but Willy Eisenschitz liked it."[1] The time is early evening in winter. Two figures—who are not together—are walking along the embankment: a man wearing blue trousers and carrying a cane or an umbrella and a child dressed in pink

and bright red clothing. The effect is one of desolation and emptiness. There is no clear indication of doors and windows, but there are green-and-pale-pink shutters and a row of red roofs. The curved wall is a foil for the setting sun, which illuminates the view. The oranges and greens in the sky are reflected in the water, as is the line of trees animating the foreground, the bare branches of which appear to vibrate like tuning forks with the "sound" of the colors of the sunset.[2] A railing, lamppost, and trash container provide further details.

The retrospective of Eisenschitz's work held at the Musée de Toulon in 1957 included several images of the Canal Saint-Martin, but the exhibition brochure did not contain illustrations or measurements of the works. Consequently, it is impossible to know whether the present painting, which dates from that year, was among them.[3] The Galerie Durand-Ruel in Paris had mounted a solo exhibition of Eisenschitz's work in 1955, and another would follow in 1958. Charles Durand-Ruel was one of Robert Lehman's preferred dealers, and the collector may very well have bought the painting from him. There is also the possibility, however, that it was acquired directly from the artist, who, as Jean Perreau noted, maintained contacts with two prominent American collectors: Robert Lehman of New York and Nathan Cummings of Chicago.[4] NL

NOTES

1. Email to Natalie Lee, April 20, 2004.
2. Willy Eisenschitz's wife, Claire Bertrand, was a cellist as well as a painter with an interest in the then popular theories concerning the synthesis of sound and color. Eisenschitz shared her views on the musicality inherent in painting.
3. See note 1, above.
4. Ibid.; Perreau 1999, p. 37.

Raymond Legueult

(Paris 1898–Paris 1971)

A figurative artist with a delicate sensibility, known for a highly subtle and personal use of color, Raymond Legueult was attracted to painting as a boy, and at the age of sixteen he enrolled in the École des Arts Décoratifs in Paris. After military service with the French armed forces during World War I, he returned to the school of decorative arts in 1920 to study with the Russian-born painter Eugène Morand. In 1924, Legueult himself became an instructor at the École des Arts Décoratifs. He shared a studio on the avenue du Maine with Maurice Brianchon from 1924 to 1934. In 1933, Legueult was awarded the Grand Prix de Peinture established by Georges Bernheim, who the same year, honored the artist with an exhibition at his gallery in Paris. In 1937, Legueult rented a studio in the rue Boissonnade in Montparnasse, which he would retain for the rest of his life. He was given solo exhibitions in Paris at the Galerie Druet in 1938 and at the Galerie Louis Carré in 1941. A monograph on his work by René-Jean was published in 1943, and another, by Marcel Zahar, appeared in 1961.

Legueult became a professor of painting at the École Nationale Supérieure des Beaux-Arts in 1952 and was a member of the Poetic Realists (Les Peintres de la réalité poétique). The group of French artists took their name from a 1949 book about them by Gisèle d'Assailly, although they had exhibited their paintings together frequently in the period between the two world wars. A 1957 exhibition devoted to the work of the Poetic Realists was organized by the association Arts et Lettres in Vevey, Switzerland, and a 1971 group show was held at the Galerie des Granges in Geneva. In 1994, on the occasion of an exhibition held at the Palais des Expositions in Lausanne, François Daulte's study of the painters' group was published, and another book devoted to the Poetic Realists, with texts by Paul Morand, Claude Roger-Marx, and François Daulte, appeared in 2000.

Legueult participated regularly in the Salon d'Automne, the Salon des Tuileries, and the School of Paris exhibitions mounted by Raymond Nacenta at the Galerie Charpentier, Paris, from 1954 to 1959 and in 1963. A room was dedicated to his work at the 1958 Venice Biennale; he was among the artists included in the 1964 exhibition in Caracas, "One Hundred Years of French Painting;" and he took part in major group exhibitions of French art in Montreal, Buenos Aires, London, and New York between 1962 and 1970. A posthumous retrospective of Legueult's paintings was held in Menton in 1985. NL

Raymond Legueult

105. *Floral Still Life (Nature morte à la Rose)*, 1964

1975.1.187
Pastel and oil on canvas, 35½ × 45¾ in. (90.2 × 116.2 cm)
Signed and dated (bottom right): *Legueult / 64.*

PROVENANCE: Acquired directly from the artist's studio at 40, rue Boissonnade, Paris, by Robert Lehman, New York, November 1965.

> Raymond Legueult, now in his seventies and enjoying a distinguished reputation in France, shamelessly embraces all the seductions of those late flowerings of the French tradition . . . the results are as excruciating as an imaginary flirtation: the lush passages of yellow, rose, and white which dominate everywhere seem to be so nearly divorced from construction, so tenuously held together, that the diaphanous vision is in the very act of evaporation.[1]

When he wrote this review, the British-born painter Rackstraw Downes was twenty-five years old, two years into his position as a critic for *ARTnews* and eager to express his opinion that Raymond Legueult (then a seventy-one-year-old artist of the School of Paris, enjoying his first one-man exhibition in the United States) was hopelessly out of step with the times. By 1969, Abstract Expressionism was beginning to wane. Pop Art, Op Art, and Minimalism were still dominating the New York art world, and Photorealism was about to emerge as the

movement of the moment. In this artistic climate, Downes found the figurative paintings and watercolors by Legueult then on view at the Acquavella Galleries in New York all but irrelevant.[2]

Legueult's subject matter, which embraced leisurely pastimes and the diffused forms of his brand of Poetic Realism,[3] represented for Downes the polar opposites of clarity and urban energy of the Photorealist style. Yet, it was precisely the "diaphanous vision," the tender charm, the "lush" tones, and the ties to French tradition that Robert Lehman appreciated in Legueult's art. In 1964, he had managed to acquire a drawing (fig. 1)[4] and two watercolors by the artist. That December, Lehman wrote to Legueult to thank him for the gift of the drawing and to commission a painting from him of the same size and type as one already promised to the Parisian publisher Henri Flammarion (fig. 2).[5] The present painting, slightly larger than Flammarion's but much like it, was shipped from Paris on November 16, 1965.

That sense of "bonheur"[6] generated by Legueult's pleasant scenes and light-filled canvases prompted William D. Allen of *Arts* magazine to review the 1968–69 Acquavella exhibition very differently from Downes: "Why should [Raymond Legueult] be less lauded for not innovating? If the objective of the artist is to create beauty, to evoke our dreams of happy worlds . . . then this Frenchman merits praise. I chanced to see him when I visited the show . . . so jovial and alive. And he reflects in oils and watercolors this serene, loving, extremely learned personality."[7] It is not known if Robert Lehman was able to see the 1968–69 Legueult exhibition at Acquavella or whether the artist visited Lehman when he

Figure 1. Raymond Legueult. *Still Life with Flowers and Fruit*, ca. 1964. Charcoal or black crayon on off-white wove paper. The Metropolitan Museum of Art, New York. Robert Lehman Collection, 1975 (1975.1.654)

Figure 2. Raymond Legueult. *La Dahlia rouge*, 1964. Oil on canvas. Private collection

was in New York for the show.[8] In any case, the letters that the collector and the artist exchanged in 1964–65 suggest a warm friendship.

The "64" in the signature on the present canvas reflects the year that Legueult started to work on the painting. He wrote to Robert Lehman from Toledo, Spain, on January 1, 1965, before leaving on holiday, to inform him that he had begun several pictures and hoped that one might please Mr. Lehman.[9] Lehman replied that he was "looking forward to a painting which would be following the design [of] the drawing which you so kindly presented to me and which is hanging . . . among the Old Masters in my collection at the house on 54th Street."[10] The painting that Legueult ultimately presented to Robert Lehman is not a transcription of the drawing he had given him earlier, nor is it an exact copy of the painting owned by Flammarion, but it contains many elements of both compositions—tables, chairs, and flower-filled vases. Typically, Legueult did not work directly from life, but composed his paintings from a number of croquis (small sketches). In the present painting, soft colors were applied to give the effect of watercolor washes, and objects are greatly simplified and slightly abstracted. Instead of showing the corner of a room (as in the drawing), Legueult borrowed from Matisse the device of an open doorway; there is no human presence—merely the suggestion that someone has just walked through the door, or soon will. NL

NOTES

1. Downes 1969.
2. The Acquavella exhibition was held from December 4, 1968, to January 4, 1969.
3. Poetic Realism (*La Réalité poétique*) is the term used to define the style of a group of figurative artists of the School of Paris that included Maurice Brianchon, Christian Caillard, Jules Cavaillès, Raymond Limouse, Roland Oudot, André Planson, and Kostia Terechkovitch (see cat. no. 106), as well as Legueult. These artists worked in diverse styles but generally concerned themselves with depicting tranquil figurative scenes diffused by color and light.
4. For more on *Still Life with Flowers and Fruit* (fig. 1), see also Metropolitan Museum of Art 2002, no. 207. A handwritten label removed from the old backing of the drawing (in the Lehman Collection departmental files) reads: "pour Madame et Monsieur Robert Lehman, avec mes respectueux hommages, cette première esquisse d'une peinture promise."
5. In 1961, Flammarion had published Marcel Zahar's book on Legueult. Flammarion, a close friend of the artist's, eventually owned thirty-seven of his works. *La Dahlia rouge* was the 1964 painting that Lehman coveted, as he noted in his letter of December 1, 1964, to the Legueults (copies of which, in both English and French, are in the Lehman Collection departmental files).
6. In an essay in the Christie's sale catalogue of the Flammarion collection, October 21, 2003 (see Paris 2003), Jean-Jacques Fernier noted that in postwar Paris, Legueult was known as "le Peintre du Bonheur" (the Painter of Happiness).
7. Allen 1969.
8. Robert Lehman was not a lender to the 1968–69 Legueult exhibition at the Acquavella Galleries.
9. Letter from Raymond Legueult, Toledo, Spain, to Robert Lehman, New York, of January 1, 1965 (Lehman Collection departmental files).
10. Undated letter from Robert Lehman, New York, to Raymond Legueult, Toledo, Spain (Lehman Collection departmental files).

Constantin (Kostia) Terechkovitch

(suburb of Moscow 1902–Roquebrune, Cap-Martin [Alpes-Maritimes], 1978)

When Kostia Terechkovitch was five, his family moved to Moscow from the suburbs. At the age of eleven, he first saw paintings by the French Impressionists and Post-Impressionists in the collection of the Moscow merchant Sergei Shchukin and vowed to become a painter in Paris. In 1917, the year of the Russian Revolution, Terechkovitch was admitted to the Academy of Fine Arts in Moscow, but stayed only three months, embarking on a series of adventures and peregrinations with the Red Army in 1918, in Siberia, Turkey, and the Caucasus, during the Russian Civil War. He finally made his way to Marseille in 1920, and to Paris by June, when he was barely eighteen. Terechkovitch worked as a sculptor's model while studying drawing at the Académie de la Grande Chaumière, developing a technical virtuosity influenced by the art of Bonnard, who became his friend. He associated with artists from Central Europe in Montparnasse, where he set up his studio in the building known as La Ruche. Terechkovitch showed his paintings for the first time at the Salon d'Automne in 1925, and in 1926 he exhibited his work at the Galerie Charles-Auguste Girard in Paris with Roland Oudot and came to know Maurice Brianchon and Raymond Legueult. In 1929—with Soutine, Jean Pougny, Ossip Zadkine, and Chagall—he participated in an exhibition at the State Tretyakov Gallery in Moscow celebrating Russian artists living in France.

About 1948, Terechkovitch joined the Poetic Realists group, whose members included Legueult, Brianchon, Oudot, Christian Caillard, Jules Cavaillès, Raymond Limouse, and André Planson. Terechkovitch designed sets and costumes for the Ballets Russes de Monte Carlo and tapestries for the Aubusson and Gobelins manufactories, and he illustrated books by Hawthorne, Tolstoy, Colette, Maupassant, and Chekhov. His preferred media were gouache, watercolor, and oil, and his favored subjects were still lifes, landscapes, and figurative scenes, as well as portraits. Soutine, Vlaminck, Bonnard, Matisse, Derain, Dunoyer de Segonzac, Rouault, Braque, Othon Friesz, van Dongen, and Raoul Dufy were among the artists who sat for him, as did his wife and daughters.

In 1951, Terechkovitch participated in the first Biennale de Menton, winning the Grand Prix, and from 1954 to 1958, and again in 1963, he took part in the École de Paris exhibitions at the Galerie Charpentier in Paris. His work was shown at the Galerie Charles-Auguste Girard, the Galerie Aux Quatre Chemins, the Galerie Paul Pétridès, the Galerie de L'Élysée, and the Galerie Bernier in Paris, at the Lawrence O'Hana Gallery in London, at the Acquavella Galleries in New York, and in Tokyo at the Yoshii Gallery. The first retrospective of Terechkovitch's paintings was held in 1959 at the château-museum in Cagnes-sur-Mer. A large, posthumous retrospective of his work in 1986 took place at the municipal museum in Menton. Important monographs on Terechkovitch were published by Florent Fels (1928), Jean-Paul Crespelle (1958), and Georges Vigne (1972).

NL

Constantin (Kostia) Terechkovitch

106. *Young Woman Dressed in Fur*, about 1959

1975.1.2042
Oil on canvas, 29⅞ × 20¾ in. (75.9 × 52.7 cm)
Signed in red and yellow (upper right): *C. Terechkovitch*

PROVENANCE: Acquired from the Galerie Paul Pétridès, Paris, by Robert Lehman, New York, August 1966.

The young woman in the painting is enveloped in a voluminous fur coat. Her hat is made of Persian lamb, or astrakhan, and she wears gray kid gloves, earrings composed of single pearls, and a brilliantly colored scarf around her neck. Her hands touch in an odd way, the fingers spread apart. The flesh tones of her face, lightly applied over a green ground, produce an effect almost of marbleized paper and lend an air of sadness to the image.

Figure 1. Photograph of the Terechkovitch family, about 1948

Figure 2. Constantin Terechkovitch. *Woman Dressed in Fur (Femme à la fourrure)*, 1959. Gouache on paper. Private collection, Paris

It is not clear whether the sitter, shown in three-quarter view, is standing or sitting, or whether she is indoors or outside. Her heavy clothing and her noticeably red left ear are indications that she might be outdoors in the cold, but there are no clues in the background as to the setting, except for the whiteness, which suggests snow.

The woman, in her wintry outfit, is intriguing. Perhaps she is a White Russian—a symbol for the artist of displacement and of the political upheaval in his native country that forced Terechkovitch leave in his youth. There also could be some relationship between the woman in the Lehman painting and Terechkovitch's illustrations for stories by Tolstoy and Chekhov.[1] However, it is more likely that the sitter is simply one of the artist's daughters dressed in a winter costume that enabled him to explore aspects of line, color, and light, while imbuing the image with added interest. As Terechkovitch explained, "Si je vêts mes personnages de vêtements qui semblent surannés, ce n'est pas pour faire joli. . . . Je les habille surtout en songeant à des effets de lignes, de couleur et de lumière."[2] Interestingly, a Terechkovitch family photograph (fig. 1), taken about 1948, shows the artist's older daughter, France (then ten years old), outfitted with a hat, coat, and scarf around her neck similar to those worn by the model in the Lehman picture.

The painting can be dated to about 1959 from its connection to a gouache of that year (fig. 2). Both works are signed (the gouache at the lower right and the oil painting at the upper right) but not dated by the artist. Georges Vigne dated the gouache to 1959 in his 1972 monograph on Terechkovitch.[3] It depicts the same young woman as in the oil painting, but in half-length view. Her clothes are identical, but in the gouache the ends of the scarf are tucked into the neckline of the fur coat, and her hands are not visible. The differences between the two works suggest that both were painted directly from the model.

Terechkovitch's wife, Yvette, and his daughters were among his favorite models for portraits and figure paintings. In 1959, France would have been twenty-one and Nathalie, eighteen; either one could have posed for the gouache and the Lehman painting. The figure's inclined head may be merely the result of the model's having become lost in thought while sitting for the artist. In contrast to the sadness conveyed by the green underpainting of the woman's face in the oil, the facial tones

C Terechkovitch

in the gouache are much warmer, and while the model's expression is still contemplative, she appears more demure than sorrowful.

The canvas was relined by a certain Jean Fontebasso in Nice, whose name is stamped on the stretcher. Robert Lehman bought the painting from the Galerie Paul Pétridès in Paris, which held solo exhibitions of Terechkovitch's work in 1942, 1953, 1958, 1964, 1969, 1971, and 1976. Paul Pétridès edited a volume of Chekhov's short stories illustrated with lithographs by Terechkovitch and published in 1965.[4] NL

NOTES

1. A Franco-Swiss bibliophilic society commissioned Terechkovitch to create thirty color lithographs to illustrate Leo Tolstoy's 1904 novel, *Hadji-Mourad* [*Hadji Murad*], which was set during a Cossack uprising in the Caucasus; it was published in 1955 in a limited edition of one hundred and twenty-five copies for the society's members. The Paris gallery owner Paul Pétridès later commissioned Terechkovitch to create a frontispiece, title page, eight plates, and twelve text decorations to illustrate three short stories by Chekhov, published in French. The anthology—*Trois Contes: La Dame au Petit Chien, Ma Chérie, La Cigale*—was issued in 1965 in an edition of one hundred and fifty copies signed by the artist. In 1980, a second edition of the volume of three Chekhov stories was reissued in two volumes, limited to eighty-five copies. However, none of Terechkovitch's illustrations for either publication relates to the Lehman painting.
2. "If I clothe my figures in costumes that seem old-fashioned, it's not to make them pretty. . . . I dress them thinking of the effects of line, color and light;" quoted in French in Harambourg 1993, p. 466.
3. See Vigne 1972, p. 55.
4. See note 1, above.

Édouard Pignon

(Bully-les-Mines [Pas-de-Calais] 1905–Paris 1993)

An artist of some prominence in France from the mid-1940s through the 1980s, the socially conscious painter and ceramist Édouard Pignon was born in the mining district of the Pas-de-Calais, where his family had lived for three centuries. Pignon—most of whose male forebears were miners—left school at fifteen to work in the mines. He soon became a plasterer, but his precocious artistic talent would alter his destiny. After his military service, he moved to the French capital, supporting himself with factory jobs while studying art at night. Pignon took evening classes with the painter André Auclair, who introduced him to French Modernism. He later attended the École Germain-Pilon, where he studied with the sculptor Robert Wlérick and came to know the painter Georges Dayez. In 1935, he would work as a lithographer in the studio of Dayez's father.

As a member of the French Communist Party, Pignon crossed paths with Picasso, who became his close friend and mentor, and he met Léger through the Association des Écrivains et Artistes Révolutionnaires. Beginning in the early 1930s, Pignon exhibited at the Salon des Indépendants and the Salon des Tuileries, and during that decade, he made numerous copies in the Louvre after paintings by Veronese, Rembrandt, Tintoretto, and Delacroix. By 1936, he was able to devote himself full-time to art, painting the first of two versions of The Dead Worker, *inspired in part by a mine disaster that he had witnessed as a child.*

Strongly influenced by the Fauves' use of color and the Cubists' approach to form, Pignon developed a powerful, if derivative, semiabstract painting style. His first solo exhibition was held in 1939 at the Maison de la Culture in Paris. In 1941, he participated in the exhibition "Vingt Jeunes Peintres de tradition française" and signed a contract with the Galerie de France in Paris, which represented him for the next twenty-four years. Pignon showed his work at the 1944 Salon de la Liberation and was a founder of the Salon du Mai. He befriended Jacques Lipchitz and occupied the Jewish sculptor's Paris studio (at the request of the dealer Jeanne Bucher) when Lipchitz took refuge in the United States during World War II.

About 1945, Pignon began to paint in series, embracing the theme of farmers and fighting cocks; battles; divers; the sea; and giant nudes. Between 1949 and 1964, he summered at Sanary, near Toulon, its harbor, field workers, and olive trees becoming his favored subjects. In 1951, Picasso invited Pignon to work with him at the Fournas pottery

in Vallauris. Pignon also spent the winter of 1953 there, decorating hundreds of ceramic pots with images based on his oil paintings. He executed stage designs between 1948 and 1973 and illustrated works by Diderot, Jacques Prévert, Paul Valéry, Paul Éluard, and Hélène Parmelin. In 1952, he submitted his monumental second version of The Dead Worker *to the Salon du Mai, and in June he exhibited the painting and the preparatory studies at the Galerie de France. He helped organize the 1953 exhibition "De Marx à Staline" at the Maison de la Métallurgie in Paris. Andrew Carnduff Ritchie included Pignon among twenty-two European painters and sculptors featured in "The New Decade" exhibition at the Museum of Modern Art in New York in 1955, and the following year, Pignon's first solo exhibition in the United States was held at the Perls Galleries in New York.*

In 1958, an entire room at the Venice Biennale was devoted to his work, and the same year, he created his first large-scale ceramic sculpture, L'Homme à la fleur, *for the Paris pavilion at the Brussels World's Fair. In 1964, he participated in Documenta 3 in Kassel. At the instigation of his friend Bernard Dorival, the Musée National d'Art Moderne in Paris honored Pignon with the first large retrospective of his work in 1966. Pignon executed the monumental ceramic sculpture* XXe Siècle *for the city of Argenteuil in 1970, and* L'Homme à l'enfant *for Lille in 1976–77. In 1983, he was named a commander of Arts and Letters and an* officier *of the Legion of Honor. An important retrospective of his work was held in 1985 in Paris at the Grand Palais, and his ceramics were the focus of an exhibition in Deruta, Italy, in 2002.* NL

Édouard Pignon

107. *Les Vendanges (Grape Gathering)*, 1955

1975.1.2386
Oil on canvas, 40⅝ × 57¼ in. (103.2 × 145.4 cm)
Signed and dated in brownish gray (lower right): *Pignon 55*

This very large, very green painting is essentially an abstraction of a vineyard with figures and vessels arranged for decorative effect. Its composition is both artistic and powerful. At the upper left is the schematic indication of trees along the ridge of a hill. To the right are dark, baroque shapes that suggest trees or vines—flattened, outlined, and splayed out in eccentric, contorted patterns against the green background. Just below them, a man (or, perhaps, more than one) and a woman are depicted from the back, bent over gathering grapes. Tall, cylindrical baskets of ocher, black, or gray are arranged in an upward progression from the bottom center of the composition. Another ocher-colored basket rests on the ground to the left of a man in blue trousers, and beside the man's right foot is a gray bowl and a wheel—a symbol of continuity, or possibly of revolution. The association of wheels with laborers in nineteenth- and twentieth-century art brings to mind John Constable's landscape *The Hay Wain,*[1] which Pignon quoted even more directly in *Jasmine Pickers* (*Cueillette des Jasmins*) of 1953 (fig. 1)—a painting that celebrates a typical agrarian activity near Sanary, in the Var department, where the artist began to spend time about 1949.

The South of France inspired two major series of paintings in Pignon's oeuvre—one, *Les Vendanges* (Grape Gathering), includes the present picture. The other canvas by Pignon in the Lehman Collection belongs to the second series, Dead Olive Trees (see cat. no. 108). The landscape of the region as well as various types of workers in the fields are the subjects of numerous paintings by the artist.

As the son and grandson of miners and as a member of the French Communist Party from 1931 to 1980, Pignon was both philosophically and artistically predisposed to portray workers performing their tasks. In 1948, before the rural laborers in the area of Sanary became the subject matter of his paintings, he had focused on the coal miners of northern France, where he grew up. About 1953, he depicted electricians at work,[2] borrowing heavily from the compositions of Léger, whom he had met twenty years earlier through the Association des Écrivains et Artistes Révolutionnaires.

Figure 1. Édouard Pignon. *Jasmine Pickers (Cueillette des Jasmins)*, 1953. Oil on canvas. Whereabouts unknown

In 1953, the year that Pignon painted *Jasmine Pickers* (fig. 1), he spent six months working at the Vallauris pottery. The motifs on the hundreds of pots that he decorated there were adapted from the various themes and images in his paintings. A large vase, *Vendanges*, which pictures a Milletesque worker on the body of the pot (fig. 2), was among those shown in Deruta, Italy, in 2002 in an exhibition celebrating Pignon's ceramic oeuvre.

NL

Figure 2. Édouard Pignon. *Vendanges*, 1953. Ceramic vase. Private collection

NOTES

1. Pignon likely saw Constable's famous painting at the National Gallery during his first visit to London in 1950, when he participated in an exhibition at the Leicester Gallery.
2. See, for example, *Les Électriciens* of 1953, in Pignon 1962, p. 31.

Édouard Pignon

108. *Dead Olive Trees*, 1956

1975.1.2387
Oil on canvas, 28¾ × 36¼ in. (73 × 92.1 cm)
Signed and dated (bottom right): *56 / Pignon*
Inscribed and dated (on the verso): *56 Pignon l'olivier mort*

A deep frost in the winter of 1956 left the French countryside in the south covered with dead olive trees. The sight of the raw branches—some blackened and others bleached white by charring—against the intense blue sky inspired the series of paintings, drawings, and watercolors (actually, a series within a series) to which the Lehman canvas belongs. The olive trees in Sanary (at the western edge of the Côte d'Azur) had fascinated Édouard Pignon as an artistic motif from the time of his first sojourn in the area in 1949,[1] but the distressing image of the dead trees struck a personal chord with the painter in 1956, when he had to deal with the death of his mother, and with his horror at the Soviet invasion of Hungary. An avowed Communist, Pignon joined nine other intellectuals—including his wife, the writer Hélène Parmelin, and Picasso, his mentor and close friend—in signing the "Lettre des Dix" protesting Soviet intervention in the Hungarian Revolution. Submitted to the central committee of the French Communist Party, the letter was published in *Le Monde* in November 1956.

Jean-Louis Ferrier has pointed out that olive trees had an almost sacred significance in Pignon's imagination[2] and, in addition, served as a vehicle for the artist's study of form and space—specifically, of the possibilities of reducing the distance between the viewer and the motif. In an interview with Ferrier published in the catalogue of Pignon's important retrospective at the Grand Palais in Paris in 1985, the painter spoke of his formal research in connection with the motif some thirty years earlier:

> From the time that I first arrived in the Midi, I had the feeling that one must destroy the distance between the spectators and the scene; I situated myself within the motif. . . . I remember being taught in school that one should place oneself at a distance of five times the height of the object to be painted. I left fifty centimeters between myself and the olive tree. . . . For me, in front of the olive tree, there were no fragments of reality, or forms against a background: there was no longer any background. The background was right in the middle of the composition. . . . If I encountered the blue of the sky in an opening between the branches, the blue took on more importance perhaps than the roots or the trunk of the olive tree.[3]

The dead tree in the Lehman picture was painted at close range—as if the artist were in the tree or a part of it. In back of the blackened branches are undulating horizontal bands of the primary colors red, blue, and yellow (from top to bottom). As Pignon explained to Ferrier, the colors behind the tree and the shapes between the branches are more than merely a background; they are an integral part of the forms that make up the semi-abstract composition.

The paintings in the Dead Olive Trees series were executed from 1956 to 1958. Works on the theme were included in the artist's first one-man show in New York at the Perls Galleries and in the "Douze Grandes Toiles de Pignon" exhibition at the Galerie de France in Paris, both in 1958. There is no record in the Lehman Collection departmental files of where Robert Lehman acquired the present painting. It was not listed among the twenty-seven works shown at the Perls Galleries (although a 1957 watercolor with the same title was included), but Martica Sawin's review of the exhibition in the March 1958 *Arts* magazine describes a similar painting: "Pignon . . . contrasts smooth color areas with his brush-drawn black line in its range from heavy and blunt to thin and thorny; he also varies the quality of his painting from transparencies to thick impastos, interspersed with sections of completely bare canvas. Lollipop-like trees, crudely childish, [are] contrasted with the fine, nervously drawn skeletons of branches."[4]

From the signature and date on the front of the unlined and unvarnished Lehman canvas, and the inscription on the back, it is clear that the Lehman picture belongs to Pignon's series Dead Olive Trees. While the red at the top of the composition may represent the burning trees, perhaps the yellow at the bottom is meant to evoke the artist's hope for their regeneration. NL

NOTES

1. From 1949 until 1964, Pignon spent part of each year in Sanary, where the bay, hills, and especially the olive trees became the subjects of his paintings. Olive trees also appear in the works he produced while in Oostende in 1951. Four paintings by Pignon were included in "The New Decade: 22 European Painters and Sculptors" exhibition at the Museum of Modern Art in New York in 1955—among

them, *Olive Tree at Sunset* of 1953, then in the collection of Thomas Olsen, Oslo. Pignon's *Le Tronc de l'Olivier* of 1958 (private collection, Saint-Cloud), an image of the trunk of an enormous olive tree visible along the road from Sanary to Bandol, won the grand prize in painting at the VIIe Bienal in São Paulo in 1963.

2. See Paris 1985, pp. 140–43.
3. Ibid., p. 36: "Quand je suis arrivé dans le Midi, dès que j'ai eu la sensation qu'il fallait détruire la distance entre les spectateurs et le spectacle; je me suis moi-même situé dans le spectacle. . . . Je me souviens qu' à l'école on nous apprenait qu'il fallait se mettre à cinq fois la hauteur de l'objet à peindre. Moi je me mettais à cinquante centimètres de l'olivier. . . . Pour moi, devant l'olivier, il n'y avait ni fragments de réalité, ni forme sur un fond: il n'y avait plus de fond. Le fond était en plein milieu du plan. . . . Si je rencontrais le bleu du ciel dans le trou d'une branche, le bleu prenait plus d'importance peut-être que les racines ou le tronc de l'olivier."
4. Sawin 1958, p. 32.

Cristóbal Ruiz

(Villacarrillo [Jaén], Spain, 1881–Ciudad de México D.F. 1962)

Cristóbal Ruiz, a painter of sublimely simple images, received his early art training in Córdoba with Rafael Romero Barros and in Madrid with Alejandro Ferrant at the Escuela Superior de Bellas Artes de San Fernando. From 1902 to 1912, he lived in Paris and studied with Jean-Paul Laurens at the Académie Julian, where he met Modigliani and other avant-garde artists. When he returned to Spain, Ruiz taught at the Escuela de Artes y Oficios in Ubeda and in Madrid at the Escuela Superior de Pintura, Escultura y Grabado. Also in Madrid, he submitted a painting, La Cancha, *to the Exposición Nacional de Bellas Artes in 1917 and participated in the Exposición de la Sociedad de Artistas Ibéricos in 1925 and in an exhibition at the Museo de Arte Moderno in 1926. He won a prize that enabled him to travel to London, where he worked for a time. In 1933, he participated in the Exposición de Arte Revolucionario at the Ateneo in Madrid. During the Spanish Civil War, he sought refuge first in Paris and in New York, and later, from 1938 to 1960, he lived in Puerto Rico, where he continued to paint. Several generations of Puerto Rican artists were influenced by his portraits, nudes, and landscapes, as well as by the decades he spent as a teacher, first at the Polytechnic Institute in San Germán and from 1945 until 1960 as an instructor in drawing and painting at the University of Puerto Rico at Río Piedras, where he was artist in residence.* NL

Attributed to Cristóbal Ruiz

109. *Landscape with Hills, Fields, and Trees*

1975.1.2388
Oil on wood, 19⅞ × 26¼ in. (50.5 × 66.7 cm)
Signed in grayish black (lower left): [illegible]

The author of this image of planted fields, discrete trees, and low hills is identified in the Lehman Collection departmental files only as a "Puerto Rican artist," based on the fact that the collector is thought to have acquired the painting on one of his numerous trips to Puerto Rico, perhaps in 1959 or in 1966, as documented in the Lehman Collection archives. Inquiries regarding the artist's identity, sent to museums in Puerto Rico, have yielded no definitive answers, although two prominent Puerto Rican scholars, Fae Palmer and Osiris Delgado, suggest that the painting is possibly by Cristóbal Ruiz or one of his followers. Although born in southern Spain, Ruiz lived and worked in Puerto Rico between 1938 and 1960. Palmer (a staff member at the Museo de Arte de Ponce) and Delgado (a professor of art history and artist in San Juan, whose *Homage to Cristóbal Ruiz* of 1963 was painted the year following Ruiz's death) both knew the painter well and convincingly point out the similarities in the treatment of space in Ruiz's work (see fig. 1) and in the present picture. Indeed, the Lehman landscape—with its high horizon line, vast white sky overlapping the low hills, trees rendered as greenish black spots, and planted fields composed of simple, russet-colored forms—seems quite likely to be by the hand of the "crystalline and subtle Cristóbal Ruiz."[1] NL

NOTE

1. The poetic description of the artist by Juan Manuel Bonet applies equally to the works themselves. See Bonet 2004, p. 14.

Figure 1. Cristóbal Ruiz. *Marina de Suances*, about 1924. Oil on canvas. Private collection, Gerona, Spain

Benjamín Palencia

(Barráx, Albacete [Castilla-La Mancha], 1894 [1900 ?]–Madrid 1980)

At about age fifteen, Benjamín Palencia moved to Madrid with financial support from his uncle Rafael López Egóñez, teaching himself to paint by copying the works of the Old Masters in the Museo Nacional del Prado. About 1916, he became acquainted with the poet Juan Ramón Jiménez (whose poetry he would later illustrate), through whom he gained entrée into the artistic and literary circles in the Spanish capital, and met Salvador Dalí, Federico García Lorca, and Luis Buñuel as well. Also in 1916, Palencia participated in the first Salon d'Automne exhibition in Madrid. In 1925, an entire room at the Casón del Buen Retiro, Madrid, of the Exposición de Artistas Ibéricos would be devoted to his work. The following year, Palencia left for Paris to attend the Académie de la Grande Chaumière, and during his two-year stay, he came to know Picasso, Miró, Braque, Matisse, and the sculptor Pablo Gargallo. Upon his return to Madrid in 1929, he was given his first solo exhibition, at the Museo de Arte Moderno.

*In 1930, Palencia traveled to Italy, Germany, England, and the United States. A book devoted to his work was published in Madrid in 1932 as part of the series Los Nuevos artistas españoles. From 1933 on, Palencia was associated with the Grupo de Arte Constructivo founded by Joaquín Torres-García. During the years leading up to the Spanish Civil War, he served as artistic director of a theatrical group, La Barraca, for which he designed sets and costumes. With the sculptor Alberto Sánchez, Palencia formed the artists' and writers' group called the Escuela de Vallecas, which advocated the establishment of a Spanish avant-garde, the works of which would rival those of their Parisian counterparts while remaining inherently Spanish in their simplicity, intensity, and mysticism. In addition to landscapes and Surrealist ideograms, Palencia demonstrated "a rustic interest in bulls, horses, partridges, the Castilian dawns, and the village children, which he painted with unsuspected vigor. . . . There is no art today as typically Spanish as that of Benjamín Palencia," declared the art historian Juan Antonio Gaya Nuño in 1954 (*The Studio*, vol. 147, no. 733). Palencia took part in the 1936 and 1956 Venice Biennales and won first prize in the Bienal Hispano-Americana de Arte in Madrid in 1951.*

The artist became a member of the Real Academia de Bellas Artes de San Fernando in Madrid in 1974. His work was featured prominently in the 1978 exhibition "Spanish Painting of the 20th Century" at the Museo de Arte Moderno, Mexico City. In 1981, the Museo de Albacete received a large bequest of Palencia's paintings; today, there is a separate museum of modern art in Albacete, named after Benjamín Palencia.

A monograph on the artist by Ramón D. Faraldo was printed in a limited edition of five hundred copies in Barcelona in 1949, and in 1972 his publication B. Palencia *was issued as part of the series Artistas españoles contemporáneos. Jacques Lassaigne included the artist in* La Peinture espagnole de Vélasquez à Picasso *(Paris, 1952). Major retrospectives of Palencia's work were held in 2000 at the Museo de Albacete and at the Sala Retiro, Madrid, and in 2007 at the Centro de Arte Palacio Almudí, Murcia. A gallery in the Museo Nacional Centro de Arte Reina Sofía in Madrid is devoted solely to Palencia's work.* NL

Benjamín Palencia

110. *Landscape with Rocks*, 1958

1975.1.2389
Oil on canvas, 23⅜ × 28¾ in. (59.4 × 73 cm)
Signed and dated (lower right): *B. Palencia 58*

This vigorous composition, with cork oaks dotting the hillside and lining the ridge at the horizon line, evokes the Castilian countryside—the artist's native landscape. Looming in the foreground (and occupying more than half of the canvas) is a pile of three boulders, two of which seem to be supporting the third, in the manner of a dolmen. Tufts of coarse grass surround the base of the rocks. Whether rocks, land, or sky, all the elements in the composition are skillfully painted in earthy red, mustard yellow, and aqua tones, assertively applied in thick strokes with obvious concern for the texture and quality

of the paint. The landscape is somewhere between realistic and abstract, rendered in Palencia's mature style. His earliest landscapes, which were rustic versions of Impressionism, gave way to a semiabstract approach that revealed the influence of Cubism, whereas the paintings executed between 1926 and 1936 were Surrealist in style.

As in the present painting from 1958, Palencia had employed rocks as his subject matter during his Surrealist period—notably, in a 1930 oil *Piedras creandro un paisaje* (*Stones within a Landscape*) (fig. 1). While the mass and weight of the rocks at the center of the Lehman painting are conveyed through conventional modeling and the play of light and shadow, the *piedras* in the Surrealist canvas float through space as ideograms. The latter style is no doubt a reflection of the artist's close association with Miró, Dalí, the poets Juan Ramón Jiménez and Federico García Lorca, and the Surrealist film director Luis Buñuel. NL

Figure 1. Benjamín Palencia. *Piedras creandro un paisaje (Stones within a Landscape)*, 1930. Oil on canvas. Museo Nacional Centro de Arte Reina Sofía, Madrid

Salvador Dalí

(Figueres 1904–Figueres 1989)

Born in a small Spanish fishing village north of Barcelona, Salvador Dalí only came into his own as a Modernist painter in the mid-1920s. By the end of the decade he was working in Paris, applying his considerable skills as an artist and a promoter to furthering the Surrealist style. Never a persuasive theorist, he used mannequins, insects, machines, costume elements, and theatrical lighting to create spectacles for the entertainment of the urban bourgeoisie. His films, paintings, set designs, prints, and drawings were reflections of his "artistic" lifestyle, recorded for posterity.

Early on, Dalí was attracted to New York; he learned English and traveled frequently to the United States, courting wealthy and famous patrons. It was as an entrepreneur that Dalí met Robert Lehman, and the painting that Lehman acquired from the artist remains the only work by Dalí in the Lehman Collection. Like many of the Catalan master's late works, it deals as much with the myths associated with fame and museums as it does with the principles of Surrealism. RB

Salvador Dalí

111. *The Lacemaker* (after Vermeer), 1955

1975.1.232
Oil on canvas, 9¼ × 7¾ in. (23.5 × 19.7 cm)
Signed (upper right): DALI (the top of the A is squared, and the I is smaller than the other letters and is placed within the angle of the L)[1]

PROVENANCE: Purchased from the artist by Robert Lehman, New York, in April 1957.

EXHIBITED: New York 1994b; New York 1996b.

LITERATURE: Cowles 1959, pp. 252–55; Dalí 1965, pp. 126–33; Barnett 1980, p. 313 (mentioned under no. 147); Cowles 1980, pp. 17–18, ill.

Two of the most famous painters in the history of Western European art—Johannes Vermeer and Salvador Dalí—would seem to have almost nothing in common. Vermeer (1632–1675) was an enigmatic artist who spent his entire working life in relative obscurity in Delft. By the mid-eighteenth century he was all but forgotten, only to be rediscovered by the French critic and writer Théophile Thoré in the nineteenth century. Dalí, inarguably, was a remarkable twentieth-century Spanish (Catalan) artist, known throughout Europe and the United States, whose diverse, unorthodox works in many media generated constant publicity, ensuring him international celebrity. Vermeer produced a small body of work that, by the twentieth century, had garnered an almost cult-like following—which, perhaps, was what ultimately led Dalí to paint an almost literal copy of *The Lacemaker* by

Figure 1. Jan Vermeer. *The Lacemaker*, 1669–70. Oil on canvas mounted on wood. Musée du Louvre, Paris. Purchased at the Vis Blokhuyzen auction, Paris, 1870 (M.I. 1448)

DALI

the Dutch master (fig. 1). While art students often make copies of Old Master paintings to perfect their own techniques and skills, Dalí embarked on his obsessive project to copy the Vermeer in November 1954, when he was fifty years old and had achieved worldwide fame. The copious literature on the artist mentions that Dalí's parents kept a reproduction of the famous Dutch painting in their home in Cadaqués when he was growing up.[2] If this is true, it would establish that Dalí's fascination with the painting was rooted in his childhood memories and that it remained a lifelong obsession. When he began to copy the Vermeer in the conservation studios at the Louvre on November 20, 1954, the event was recorded both in photographs and on film by the artist's assistant and collaborator, Robert Descharnes. However, many contradictions inform the earliest commentaries on the group of artworks made under the influence of Vermeer's masterpiece. A letter dated February 25, 1956, does exist in which Robert Lehman commissioned Dalí to paint a copy of the Vermeer:

> Dear Salvador:
> This is to confirm with you our understanding that you will make a copy of the "Lacemaker" by Vermeer in the Louvre, Paris, for me and that the price agreed is. . . . This will be the only copy which you will make of this picture in completely classical technique. It is further understood by us that you will agree, if I am satisfied with this picture, to copy another Vermeer, for the same price, of my choosing provided that the picture which I choose will be one of the Vermeers in the United States.
>
> I want to tell you that I am very anxious to have the present copy of the "Lacemaker," which you are now contemplating, and it will be with great pleasure and interest that I will receive it. I'm sure it will be not only something from which I will derive a great deal of pleasure, but I believe it will be of greatest interest to those interested in art generally and particularly in the modern and the Dutch school.
>
> It was nice to see you and have a chat the other day, and I hope we may meet even though for a short time in Paris when you arrive during the middle of March.
>
> With kind regards to you and your wife, I am
>
> Yours sincerely,
> Robert Lehman

Other relevant items in the Lehman Collection departmental files include an invoice from Dalí to Lehman dated April 8, 1957, and a letter from the collector to Dalí sent the next day, referring to the visit of Dalí and his wife on April 8, with a check enclosed for the painting. Surprisingly, there is no written evidence that the painting pleased Lehman, or if Dalí copied a second, "American" Vermeer. Yet, records of verbal communications in the Lehman Collection departmental files cast doubt on whether Lehman in fact commissioned the painting on its implied date of 1956–57, and on its reception by the collector on April 9, 1957. As noted above, Descharnes was the most convincing witness to Dalí's struggles with and response to Vermeer's masterpiece—which he filmed in collaboration with Dalí. In a letter to the Lehman Collection at the Metropolitan Museum in May 1993, Descharnes wrote:

> Dalí painted three oils of the same subject for my film *L'Histoire prodigieuse de la Dentellière et du Rhinocéros* [*The Extraordinary Story of the Lacemaker and the Rhinoceros*]. The filming [*le tournage*] began at the Louvre Museum on Saturday morning, November 20 [1954], when Dalí began to paint the first version [today, in the Solomon R. Guggenheim Museum, New York] directly in front of the *Lacemaker* by Vermeer, which had been taken for the occasion to the laboratory of the museum. Begun in New York in the winter of 1954–55—at the same time as the third version, willingly left unfinished (today the property of the Spanish state)—your version was finished in 1955 at Port Lligat when Dalí returned to Europe.[3]

Further insight into of the genesis of the project is provided by the writer and collector Fleur Cowles, who sent Robert Lehman a long descriptive passage about the Vermeer copy on December 30, 1958—she would publish a book and several related articles on Dalí in 1959.[4] The gist of Cowles's explanation is that the art critic Alfred Frankfurter, then editor of *ARTnews* and a friend of both Dalí and Lehman, introduced the two men to each other and arranged a meeting at Lehman's New York town house. Lehman is quoted as saying, "You know, Mr. Dalí, it's odd I have no Vermeer, considering that I have always wanted one." Reputedly, Dalí replied: "Of course, of course, this is understandable. Vermeer is the greatest painter of all time," to which Lehman responded, "Why don't YOU paint me a copy?" The conversation, as recalled by Frankfurter, and reported verbatim by Cowles, continued, with Dalí asking, "Which painting do you want?" and Lehman replying, "*The Lacemaker*. Certainly it is one of the most beautiful paintings ever done." Dalí then answered, "Of course, I will do it for you. I will do it at once; but only on one condition: you must pay me as much for the copy as for a Dalí original. . . . I can paint it in four or five days, but it will take

Figure 2. Salvador Dalí. *Paranoiac—Critical Study of Vermeer's Lacemaker,* 1955. Oil on canvas. Solomon R. Guggenheim Museum, New York

at least one month to research before I start. Then I will make you a perfect copy."

Then Cowles goes on to describe Dalí's preparatory process, with Frankfurter providing him with books and information for his research.[5] That Lehman vehemently denied this story in a telephone conversation with Cowles on January 14, 1958, is known only from the note by Lehman's unnamed employee: "Completely untrue; when he gets back he will call her and talk to her if she wants. Dr. Frankfurter never introduced him to Dalí and never knew about the picture until it was done. RL has a letter of introduction about Dalí when he first came to America. Everything untrue, and he will give her accurate information." Cowles ultimately altered the passage in her book, although she doubted Lehman's denial of Frankfurter's role in the episode.

Each of these vignettes suggests a different date and purpose for the Lehman painting. To Lehman, it represented a commission by a patron directly from the artist, arranged at a meeting with Dalí and his wife, Gala, in New York. According to Descharnes, the painting, which was executed as part of his film project, was already finished at that point, and was completely unrelated to Lehman. Cowles regarded Frankfurter as the middleman in initiating the commission, her explanation of subsequent developments differing considerably from Lehman's version of the story. Ultimately, it seems unwise to completely discount Descharnes's recollections, because the two other copies of the painting to which he refers do exist—the Guggenheim version (fig. 2) was exhibited in New York during the very same months (December 1956 to January 1957) Dalí presumably was working on the Lehman copy—but Descharnes's statement was made long after the event. One wonders whether Dalí was so manipulative that he pretended to create a painting for Lehman that he had already finished, and whether he gave the "deliberately unfinished" copy[6] to the Spanish state to distance it from the Lehman commission, as well as from the contractual letter of agreement that forbade him to create another copy "in the classical style."

Interestingly, the longest account of the genesis of Dalí's copy of the Vermeer was published by Cowles in the London *Sunday Telegraph* on May 18, 1980, following the opening of the Lehman Wing in The Metropolitan Museum of Art and four years after the death of Robert Lehman.[7] Cowles "redated" the meeting between Lehman and Dalí—when he reputedly told the artist that he had searched the world unsuccessfully for a painting by Vermeer, and had asked Dalí to paint him a copy, without specifically mentioning *The Lacemaker*—to the months following Dalí's arrival in New York in 1934, in advance of World War II. According to Cowles, Lehman repeated the offer sometime in 1954, when Dalí apparently astonished the collector by revealing that he was then painting a copy of *The Lacemaker.* Cowles completely omits Frankfurter from this account, as well as Dalí's other versions of the picture and Descharnes's film. It hardly seems plausible that Dalí began the Louvre project as late as November 1954. Furthermore, Cowles's revised statement does not hold with Lehman's letter to Dalí (quoted above), in which he commissioned a new, as yet unpainted copy from the artist.

The true account of the creation of the Lehman copy has yet to be told. Complicating matters further is that Dalí is as well known for his unorthodox behavior as for his art. For example, not only did he "baptize" a copy of the Vermeer at sea in Spain but he also lectured on its relationship to a rhinoceros horn before an enthusiastic audience at the Sorbonne in Paris, arriving in a white Rolls-Royce covered with cauliflower. Dalí proposed that Vermeer used logarithmic spirals—like rhinoceros horns, sunflowers, and cauliflowers—to organize his picture.

However spectacular, inventive, and diverting the stories and context surrounding the creation of Dalí's copy of the Vermeer, Cowles relates that Lehman was

disappointed with the coarse weave of the canvas, preferring the smoother surface of the original.[8] Dalí refuted this criticism, maintaining that the support was identical to Vermeer's. Theodore Rousseau, then curator of European Paintings at the Metropolitan Museum, attributed the smoothness of the original to the fact that the canvas had been relined—but, in fact, the Louvre picture had been mounted on a wood panel. Perhaps, in the final analysis, the intrigue attached to Dalí's *Lacemaker* is more interesting than the copy itself and explains why Lehman failed to commission another reproduction of a Vermeer from Dalí, as he had promised he would. RB

NOTES

1. Dalí's cipher-like signature at the upper right of the canvas, with its squared letters (especially the *A*) and extended serifs, perhaps was inspired by the signature of the German painter and printmaker Albrecht Dürer (1471–1528). The deliberately unfinished version of the picture given to the Spanish state in 1955 bears the same style of signature.
2. Descharnes and Néret 2001, p. 482.
3. Translation by R. Brettell.
4. Both Cowles's letter and the typescript survive in the Lehman Collection departmental files, along with a terse note of denial by an unidentified individual employed by Lehman, who was not in New York at the time.
5. Ibid.
6. The illustration in Descharnes and Néret 2001, fig. 1072, p. 72, purporting to be the "unfinished" version of Dalí's copy of Vermeer's *The Lacemaker*, which now belongs to the Gala-Salvador Dalí Foundation (and which was unavailable for reproduction here), looks curiously like the Lehman painting and no more "unfinished."
7. See Cowles 1980.
8. Ibid., p. 18.

Balthus (Count Balthazar Klossowski de Rola)

(Paris 1908–Rossinière, Switzerland, 2001)

Of German, Russian, and Polish ancestry, Balthazar Klossowski cultivated a mysterious persona, calling himself Count de Rola, and in the art world, simply using the name Balthus. "Balthus is a painter about whom nothing is known," he famously declared. Although he was born at the beginning of the twentieth century, he believed that he truly belonged to the nineteenth. At the opening of the twenty-first century, the elusive painter, illustrator, and sometime stage designer was living (as he had for two decades) in a Swiss mountain village with his second wife, Setsuko Ideta, also a painter. Balthus's highly individual body of work includes mostly realistic portraits and figure compositions that are imaginative and poetic, and at the same time erotic and even overtly sexual, fraught with intrigue and psychological tension.

The artist's Polish father was a set designer and an art historian and Daumier scholar. His mother, Elisabeth Dorothea Spiro, of Russian-Jewish descent, was a painter known by the name Baladine, and his brother, Pierre Klossowski, would also become a painter and a writer. As an artist, Balthus was a child prodigy, encouraged to paint and draw by Bonnard and Derain, family friends. As German citizens in Paris, the family was forced to leave France at the outbreak of World War I, settling in Berlin. About 1917, Balthus's mother took her sons to live in Switzerland. When Balthus was eleven, he made a set of forty pen-and-ink drawings of a boy and a cat. They would be published in a book entitled Mitsou*—without text but with a preface by the poet Rainer Maria Rilke, an intimate friend of his mother—in Zürich in 1921. At Rilke's instigation, Balthus was sent to Italy in 1925–26 to study art. The paintings of Piero della Francesca and Masaccio would become models for much of Balthus's output in the 1930s, and once he was back in Paris,*

the work of Poussin, Caravaggio, and Courbet that he encountered at the Louvre exerted a strong influence on his artistic development.

The first exhibition of Balthus's art took place in Paris in 1934 at the Galerie Pierre. In 1936, Balthus set up a studio in Paris in the cour de Rohan, and about that time, he became acquainted with Gide and Camus, as well as with Picasso, who once owned his painting The Children *of 1937 (Musée du Louvre, Paris). The dealer Pierre Matisse (whom Balthus had met in 1935) organized the first one-man show of the artist's paintings in New York and sat for his portrait by Balthus (now in The Metropolitan Museum of Art, New York) in 1938.*

The Museum of Modern Art in New York mounted a retrospective exhibition of the artist's work in 1956–57. In 1961, André Malraux appointed Balthus director of the Académie de France in Rome, a position he kept until 1977. Additional retrospectives were held at the Tate Gallery in London in 1968 and at The Metropolitan Museum of Art in 1984. NL

Balthus

112. *Nude Before a Mirror*, 1955

1975.1.155
Oil on canvas, 75 × 64½ in. (190.5 × 163.8 cm)
Signed and dated (lower right, on the baseboard):
Balthus 1955

PROVENANCE: Pierre Matisse Gallery, New York; acquired from the Pierre Matisse Gallery, New York, by Robert Lehman, New York, December 1958.

EXHIBITED: Paris 1956; New York 1957, no. 11; Cambridge, Massachusetts 1964, no. 16 (as *Figure in Front of a Mantel*); Chicago 1964, no. 20; Rochester 1964–65, no. 6 (as *Figure in Front of a Mantel*); New York 1977d, no. 5 (as *Nude in Front of a Mantel*); Venice 1980, no. 12 (as *Nu devant la cheminée*); Paris–New York 1983–84, no. 44/157 (French exhibition), no. 37 (New York exhibition) (as *Nu devant la cheminée / Nude in Front of a Mantel*); Copenhagen 1986, no. 80 (as *Nogen pige, der spejler sig / Nude in Front of a Mantele*).

LITERATURE: Klossowski 1956, color ill. p. 31; Szabo 1975, pp. 102–3, colorpl. 120 (as *Figure in Front of a Mantel*); Brach 1978, pp. 118–19, ill. (as *Nude in Front of a Mantel*); Kingsley 1979, pp. 30–33, ill.; Leymarie 1979a, cited in text (n.p.), colorpl. 23; Unsigned 1979, ill. p. 109; Kertess 1980, pp. 34–35, ill.; New York 1980, pp. 1–2; Simon 1980, pp. 48–49, color ill. (as *Figure in Front of a Mantel*); Lucie-Smith 1981, pp. 130, 133, color ill.; Roskill and Carrier 1981, pp. 78–79, fig. 2 (as *Nude in Front of a Mantel*); Leymarie 1982, color ill. p. 83, ill. p. 143, pp. 88, 154 (as *Nude in Front of a Mantel*); Klossowski de Rola 1983, p. 98, colorpl. 49 (as *Nu devant la cheminée*); Ashbery 1984, pp. 88–89, ill.; S. Rewald 1985a, vol. 1, pp. 230–31, vol. 2, pp. 304 n. 29, 524, fig. 359; S. Rewald 1985b, vol. 1, no. 359, pp. 230–31, vol. 4, ill. p. 524, fig. 359; Hobhouse 1988, pp. 222–25, colorpl. 200; Leymarie 1990, colorpl. 24 (as *Nude in Front of a Mantel*); S. Rewald 1990, color ill.; Kisaragi et al. 1994, pl. 39; Xing 1995, pl. 35; Klossowski de Rola 1996, p. 157, colorpl. 63 (as *Nu devant la cheminée*); Roy 1996, p. 190; Dijon 1999, pp. 26–27, fig. 13 (color) (as *Nu devant la cheminée*); Monnier and Clair 1999, no. P 261, ill. pp. 77 (color), 173, 568 (photograph of a 1956 exhibition in Paris); Weber 1999, pp. 122–23, 125, ill. pp. 144, 410 (as *Nude in Front of a Mantel*, 1956); Venice 2001–2, p. 128, fig. 5 (color); Klossowski de Rola 2002, colorpl. 64; Delacampagne 2004, p. 42, colorpl. 37.

This large, beautifully composed, and enigmatic painting dates from the height of Balthus's career, when he lived and worked at the Château de Chassy. This fourteenth-century manor house in the Morvan region of France had been remodeled in the seventeenth century and restored and exquisitely furnished by the painter in 1953–54—before he became director of the Académie de France in Rome in 1961. The Lehman picture's sources and meaning have been pondered by scores of scholars, and it has been included in most of the important retrospective exhibitions devoted to Balthus's oeuvre since 1956, when it made its first appearance in a show in Paris organized by the periodical *Gazette des Beaux-Arts*.

Balthus and his older brother appear to have spent their childhoods in a state of perennial rapture, in a culture-filled world of fantasy created by their mother,

Figure 1. Balthus (Count Balthazar Klossowski de Rola). *Young Girl at Her Toilette*, 1949–51. Oil on canvas. Private collection

Figure 2. Balthus (Count Balthazar Klossowski de Rola). Study for *Nude in front of a Mantel*, 1950–54. Pencil on paper

Baladine. After her meeting with the celebrated German poet Rainer Maria Rilke in 1919, Balthus himself was so strongly linked with the poet that, incorrectly, he was perceived as Rilke's illegitimate son. Already fluent in German and French, young Balthus was a precocious reader who by the time he was twelve was illustrating Chinese literature for Rilke. After seeing his work, Bonnard and Maurice Denis encouraged Balthus to copy the paintings of Poussin in the Louvre. His formative years were grounded in the art and literature of the past, and he scorned the progressive artistic tendencies of the twentieth century, particularly abstraction.

The pose of the figure in the Lehman picture is thought to have been derived from a magazine illustration, now in the possession of Frédérique Tison (b. 1938), who became the painter's model—and muse—when she was nine.[1] Although never identified, illustrated, or dated in any published work on Balthus, a painting related to the Lehman canvas, *Young Girl at Her Toilette* of 1949–51 (fig. 1), would suggest that the illustration could have appeared in a magazine as early as 1949. Frédérique, the artist's niece by marriage—she was the stepdaughter of his older brother, Pierre, who had married Frédérique's mother in 1947—is the subject of numerous paintings by Balthus from the late 1940s and early 1950s. In 1954, she moved into the Château de Chassy, which Balthus had acquired the previous year and was restoring with his companion at the time, Lena Leclerq, a poet whom he had met in Paris. Although Frédérique was seventeen when Balthus executed the Lehman picture, the work was not painted directly from life, and the preparatory drawings for it were made earlier (fig. 2).[2] *Young Girl at Her Toilette*, initialed by the painter in 1949, was signed in 1951, when the model was thirteen.

The Lehman painting has been described by Sabine Rewald as among the masterpieces of the artist's "Chassy Period (1953–1961)"[3]—"a watershed in the evolution of Balthus's art."[4] The painting's mixture of particularity and generality, of description and allusion, is characteristic of Balthus's mature oeuvre. Art historians have related the female figure in the Lehman picture both to Egyptian royal sculpture[5] and Archaic Greek sculpture,[6] as well as to paintings by Piero della Francesca,[7] Ingres,[8] and Seurat,[9] even establishing a connection between the passage with the pitcher on the mantel and the enigmatically spare compositions by Giorgio Morandi.[10]

Perhaps the most interesting aspect of the final painting is the one major change that Balthus made to the

Balthus 1955

Figure 3. Balthus (Count Balthazar Klossowski de Rola). *The Golden Days* (*Les Beaux Jours*), 1944–46. Oil on canvas. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.347)

figure. In six of the preliminary drawings, her right arm is shown in profile, stick in hand, as she readies herself to stoke the fire in a fireplace on the ground floor of the château. Although the gesture itself is tentative in all six studies, there is an undeniable erotic element in her desire both to arrange her hair and to warm the room, most likely in preparation for sexual activity. Balthus included a similar mantelpiece in *The Golden Days* of 1944–46 (fig. 3). In this explicit fantasy, a bare-torsoed young man almost seems to be wrestling with an active fire as a blond, pubescent girl, lolling provocatively in a reclining chair, stares Narcissus-like into a small handheld mirror. In the considerably more chaste Lehman painting, the painter/spectator is not the omniscient voyeur of the Hirshhorn picture, but rather, the raison d'être for the young girl's preparations. Balthus undoubtedly deemed the gesture of the young girl too suggestive, so that he omitted the right arm from view, allowing us to interpret the scene as we see fit.

Balthus's paintings are as literary as they are visual. His works frequently contain allusions to fantasist literature, as well as to the writings of Rilke and Emily Brontë (a drawing by Balthus illustrating *Wuthering Heights* is in the Robert Lehman Collection; see Metropolitan Museum of Art 2002, no. 190). The artist has also inspired the highly descriptive prose often adopted by admirers and critics of his paintings. Most extraordinary among these verbal evocations is a manuscript consisting of only four paragraphs on a single sheet of paper that resides, anonymously, in the departmental files on the painting in the Lehman Collection. Like many works of art, it is unsigned and undated, yet worthy of lengthy quotation, for it remains unequaled in the Balthus literature:[11]

> Stark naked, arms crossed above her head, a fleshy, pubescent girl stands in profile in front of a mirror that sits on top of a white marble mantel at the end of a spacious, but empty room. . . . Isolated to the right of center and rising nearly the full height of the canvas, she dominates the scene, the warm tones of her youthful body enhanced by the strong light that enters from an unseen source outside the picture on the right. . . . Like everything else in this meticulously rendered painting, the flowers [on the wallpaper] appear to be at once verifiable and fanciful, visually attractive, but equally strange and haunting.
>
> The girl embodies these dichotomies. She has no apparent reason for being in this elegant, spare space, yet she is intimately related to it. Her feet are aligned with the central square of the hearth, her right knee with the bottom of the wainscoting. While her right thigh arcs against the vertical edge of one of the squares of the wainscoting, her midriff and buttock are pierced by the top of the chair-rail. . . .
>
> There are other anomalies. From her pose and form, she appears to be endowed with a forthright, but unnerving mixture of innocence and sensuality, strength and vulnerability. She is regal and restrained, but worldly and uninhibited. From her waist down, she assumes the pose of an Old Kingdom Egyptian statue or a Greek Kouros. Both of her feet are firmly planted on the parquet floor, the right in front of the left, as if, like her ancient counterparts, she is confronting her destiny. From the waist up, however, she is a youthful Aphrodite or budding temptress, seemingly eager to indulge in the pleasures of the world, or, at the very least, to examine her facial features and developing body with evident self-absorption. Her clean silhouette recalls the statuesque figures of Piero della Francesca and his 19th-century descendants, Jean-Dominique Ingres and Georges Seurat.
>
> Contrasts around her contribute to the overall strangeness of the scene. The squares of the hearth are multicolored, unlike the white ones of the wainscoting. The decorative carvings on the mantel are notably different from the mantel's simple, flat sides and similarly unmodulated opening. The mirror leans against the wall instead of being hung. Strangest of all perhaps, a highly geometricized pitcher sits on the mantel, its spout pointing toward the girl as if it were inspecting or interrogating her. Finally, despite its orderliness, the logic of the wainscoting in the background is undercut by the thin rectangular panel that begins the progression of shapes but finds no mate farther to the right.

When we look at the Lehman painting, it is clear that we are privy to a private moment, but what is perhaps more important, over and above the visual evidence it provides, is the picture's power, by virtue of its ambiguities, to provoke our personal fantasies and interpretations. Why, we wonder, is the blue pitcher turned toward the naked young woman? Why are the mirror and the fireplace black? Why are the rectangles below the chair rail less white behind the figure than in front of her? To what is the girl listening? She lifts her black hair to reveal her left ear, the lobe highlighted in pink, in order to hear something. Yet, we can only speculate on what precisely that is, for we will never know the answer.

RB

NOTES

1. See Leymarie 1979a, p. 88; Paris–New York 1983–84, pp. 130 (English ed.), 182 (French ed.); S. Rewald 1985b, vol. 1, p. 230.
2. The twelve preparatory drawings for the Lehman painting are dated 1954 in the catalogue raisonné (Monnier and Clair 1999, pp. 276–77).
3. S. Rewald 1985b, vol. 1, chap. 7.
4. Ibid., p. 220.
5. Ibid., p. 231; S. Rewald, in Paris–New York 1983–84, no. 37, p. 130 (English ed.).
6. See the unsigned and unpublished analysis of the present painting, possibly by Margaret Potter, quoted above. See also note 11, below.
7. Nicholas Fox Weber (1999, p. 144) has proposed that "Piero . . . is the most lasting of [Balthus's] chosen selves. . . . The profiled head of the girl [in the Lehman painting] . . . has features virtually identical to those in one of the members of the Queen of Sheba's retinue . . . detached and beautiful."
8. See note 6, above.
9. Ibid.
10. Weber 1999, p. 144.
11. The typed, unsigned manuscript was probably written by the late Margaret Potter, who was working on the present catalogue at the time of her death in 1992.

Georges Rohner

(Paris 1913–Lannion [Brittany] 2000)

On visits to the Louvre as a teenager, Georges Rohner sought out the paintings of Uccello, Mantegna, Chardin, and Corot. From 1929 to 1932, he attended the École des Beaux-Arts in Paris, where he studied with Lucien Simon. Rohner participated in the Salon des Indépendants starting in 1934, and in the Salon des Tuileries from 1935 on. The year 1935 also marked the beginning of his association with the Forces Nouvelles, a group of Realist painters who set out to emulate the formal clarity of seventeenth-century French art. Rohner's first solo exhibition was held at the Galerie Billiet-Vorms in Paris in 1936, and his work was included in the 1937 exhibition "Jeunes Artistes" at the École des Beaux-Arts.

In 1945, Rohner began to spend time in Locquirec, in Brittany, the birthplace of his wife, Suzanne Guy. He first exhibited at the Salon d'Automne in 1946 and went on to show his paintings in Paris at the Galeries Carmine, Charpentier, de Berri, Barreiro, de Paris, André Weil, and Framond. The Georges de Braux Gallery in Philadelphia held the first Rohner exhibition in the United States in 1949. In 1959, the artist became a professor of design and color at the École des Arts Décoratifs in Paris, and was elected to the Académie des Beaux-Arts in 1968. An exhibition of his work took place at Wildenstein in London in 1973 and at Wildenstein & Co. in New York in 1974.

Rohner's preferred subjects included still lifes, nudes, portraits, seascapes, city views (of Paris, Rome, and Venice), and landscape studies of the Netherlands. In addition to his oil paintings and watercolors, he created designs for tapestries, painted murals, and made lithographs. The Musée des Beaux-Arts de Quimper held a large retrospective of Rohner's work in 1987. NL

Georges Rohner

113. *Still Life with Tureen*, 1958

1975.1.2377
Oil on canvas, 28¾ × 36¼ in. (73 × 92.1 cm)
Signed in brown (lower right): G. Rohner

PROVENANCE: Acquired from the Galerie André Weil, Paris, by Robert Lehman, New York, March 1960.

EXHIBITED: Paris 1960.

LITERATURE: Cabanne 1960, ill.; Cabanne 1971, ill. p. 108.

Georges Rohner superimposed an arrangement of four objects on a background of geometric shapes, which may be read as a table, floor, two walls, and a wedge-like ray of light. The artist's reduction of the setting of a still life to a series of flat planes and straight line derives from his interest in the purely geometric compositions of Mondrian.[1] Rohner also distilled each component of this still life—a soup tureen, an egg, a napkin, and a dish—to its essential form and color: either white or near white, and free of decorative pattern, with subtle modeling providing dimension. The shadows below the objects are rendered in tones of Prussian blue and, instead of anchoring them to the table, make the objects appear to float. The table is a greenish blue; the floor, a grayed red, purer in the light than in shadow; the near wall, a slightly grayed yellow; and the distant wall, a dark gray. An oval band of consistent width outlines the egg, and straight lines define the table and the molding on the yellow wall and separate the red floor from the dark gray wall. Yet, despite Rohner's limited palette (red, blue, yellow, and various grays) and simplified geometric forms, he always stressed the figurative aspect of his art, stopping short of adopting Mondrian's pure Neo-Plasticism, in which all form is reduced to strictly horizontal and vertical lines and planes, and colors are limited to the primaries (red, yellow, and blue), along with black and white.

Figure 1. Lubin Baugin. *Le dessert de gaufrettes*, ca. 1630–35. Oil on wood. Musée du Louvre, Paris (R.F. 1954-23)

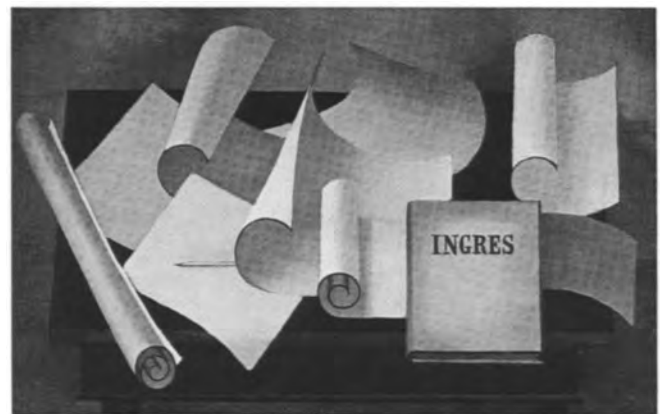


Figure 2. Georges Rohner. *Hommage à Ingres*, 1957. Oil on canvas. Musée National d'Art Moderne et Contemporain, Algiers

The imagery in the Lehman painting is infused with a palpable magic, or metaphysical quality, suggesting that, despite the artist's protests to the contrary, he was also affected by Surrealism. The work of Giorgio de Chirico, for example, is evoked by the oblique shadow that falls dramatically across the floor, by the ray of light that illuminates the artist's signature, and by the floating napkin—the most animated feature of the painting—which seems on the verge of threatening to unfold of its own accord. In addition to being influenced by artistic movements of this own time, Rohner, like other members of the Forces Nouvelles,[2] looked to the art of the seventeenth century for inspiration. Lubin Baugin's *Le dessert de gaufrettes* of about 1630–35 (fig. 1) appears to have inspired two still lifes by Rohner—the present canvas and *Hommage à Ingres* of 1957 (fig. 2), in which the piece of tightly rolled paper resembles a *gaufrette* (biscuit).

That the arrangement in the Lehman painting consists of three breakable objects (the soup tureen, egg, and dish cantilevered from the edge of the table) is perhaps indicative of the artist's intention to suggest the seventeenth-century notion of still life as metaphor for the precariousness of human life. The egg undoubtedly will be broken—either into the soup, onto the plate, or in a fall to the floor—which may be the fate of the dish, as well as of the curious egg-like finial placed at an unsettling angle on the lid of the tureen.

Still Life with Tureen was included in a one-man show of Georges Rohner's work at the Galerie André Weil in Paris in February 1960 and was acquired by Robert Lehman from Weil the following month. The fact that an illustration of the painting accompanied a review by Pierre Cabanne (Rohner's future biographer)[3] of the exhibition in *L'Amateur d'Art* must have made the painting especially attractive to its buyer. NL

NOTES

1. Lydia Harambourg (1993, p. 417) notes that Mondrian was the only twentieth-century artist for whom Rohner expressed admiration.
2. The Forces Nouvelles was organized by a group of figurative painters in Paris in 1935, led by the artist and critic Henri Hérault, and including Rohner, Robert Humblot, Henri Jannot, Jean Lasne, Alfred Pellan, and Pierre Tal-Coat, who held their first joint exhibition at the Galerie Billiet-Vorms. Reacting against the prevailing modern art movements, the group advocated a return to realism and to the stylistic clarity characteristic of the work of French seventeenth-century artists (especially Georges de La Tour), and made known their admiration for such early nineteenth-century painters as David and Ingres.
3. See Cabanne 1971.

Roger Bezombes

(Paris 1913–Paris 1994)

Following his secondary studies, Roger Bezombes collaborated with Paul Baudoin on painting frescoes. In 1932 (or 1934) he attended the École Nationale Supérieure des Beaux-Arts, and about this time, Maurice Denis introduced him to the work of Gauguin, Van Gogh, and Matisse. In 1936, Bezombes was awarded a travel grant from the state as well as the Grand Prix de Rome (he would use his scholarship to visit Morocco, Tunisia, and Algeria in 1937, and also Italy, Belgium, and Germany). He exhibited his work for the first time in Paris at the Salon d'Automne, and he established a studio at 3, quai Saint-Michel, which he would maintain for the rest of his life. From 1937, he participated in the Salon des Indépendants and the Salon des Tuileries. His first solo exhibition was at the Galerie Charpentier in Paris in 1938.

*In 1946, Bezombes took an extended trip to West Africa. His painting style at that time reflected the influence of Orientalism as practiced by Delacroix. Bezombes worked as a painter, muralist, graphic artist, illustrator, sculptor, and medalist (from 1965), and he designed sets and costumes for ballets at the Festival de Bordeaux (*Sampiero Corso*, 1956), the Teatro Colón in Buenos Aires (*Le Massacre des Amazones*, 1957), and the American Ballet Theatre at the Metropolitan Opera in New York (*Concerto*, 1958). He created tapestries for the Gobelins and Aubusson manufactories, and medallions for the Paris Mint. His poster designs (for Air France, Bally, and other clients) won the Grand Prix de l'Affiche in 1984. In 1987, Bezombes traveled to Tokyo and Osaka on the occasion of retrospective exhibitions of his work in both cities.* NL

Roger Bezombes

114. *Vase with Flowers (Strelitzia)*

1971.1.2391
Oil and papier collé, on board, 25 5/8 × 21 1/4 in.
(65.1 × 54 cm)
Signed in orange (lower right): *roger bezombes*
Inscribed (on the verso): *"Strelitzia" rogerbezombes* [part of the inscription, perhaps an address, has been blacked out]

PROVENANCE: Possibly acquired from the Galerie André Weil, Paris, by Robert Lehman, New York, late 1950s/early 1960s.

115. *Guitar ("Le Pauvre Laboureur")*

1971.1.2392
Oil and papier collé, on wood, 21 1/4 × 25 5/8 in.
(54 × 65.1 cm)
Signed in green (bottom right): *roger bezombes*
Inscribed (on the verso): *rogerbezombes 3 quai Saint-Michel, Paris. "Le pauvre laboureur"*

PROVENANCE: Possibly acquired from the Galerie André Weil, Paris, by Robert Lehman, New York, late 1950s/early 1960s.

Roger Bezombes, an artist who experimented with many media, used the technique of collage combined with oil paint in the present works. Employing methods pioneered by the Cubists and Dadaists, Bezombes glued printed floral wallpaper to the wood support of *Vase with Flowers (Strelitzia)*, and he incorporated sheet music torn from an album of French folksongs in *Guitar ("Le Pauvre Laboureur")*. Bezombes's considerable creativity is readily evident in these paintings, but so are his sources. They remind us that Bezombes, very early in his career, was close to Maurice Denis, who introduced him to the innovations of Paul Gauguin, Vincent van Gogh, and Henri Matisse. His admiration for the work of Picasso and Braque is also apparent. But Bezombes was not nearly so daring as the artists to whom he looked for inspiration. The Cubists achieved a greater degree of abstraction in the early decades of the twentieth century than Bezombes attempted in the 1950s. While Bezombes stylized the objects in his paintings by simplifying or manipulating them for expressive effect, he retained their formal integrity.

Bezombes's debt to Matisse (see, for example, fig. 1) is manifest in the decorative, flat patterning and saturated colors of Bezombes's *Vase with Flowers*. Here,

Figure 1. Henri Matisse. *Plum Blossoms, Green Background*, 1948. Oil on canvas. Pinacoteca Giovanni e Marella Agnelli, Turin, Italy

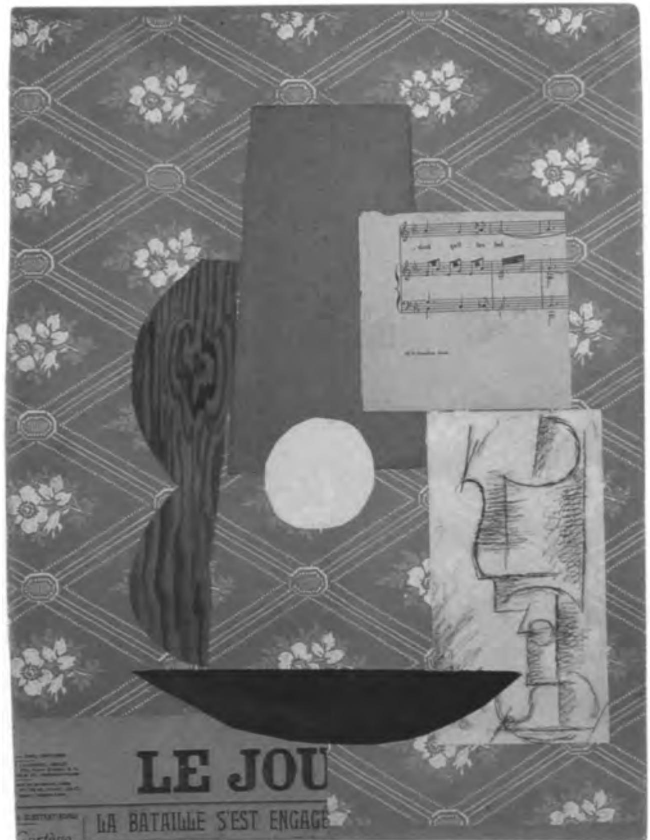


Figure 2. Pablo Picasso. *Guitar, Sheet Music, and Wine Glass*, 1912. Charcoal, gouache, and pasted paper. McNay Art Museum, San Antonio

Bezombes applied actual wallpaper over his entire panel support, using two strips of paper (as we can see from the vertical seam that appears at the left). The pink wallpaper that Bezombes chose as his backdrop was animated with various rose motifs, around which, in the upper two-thirds of the picture, Bezombes painted a very brilliant chrome yellow (a color favored by Van Gogh). He then painted the floral still life and the dark chest or table on which it is arranged on top of this paper ground. His composition includes two greenish blue glass containers from a dresser-set (a fragrance bottle with a stopper and a lidded jar for holding cotton) at the far left. Closer to the viewer, a matching vase holds the floral arrangement that acts as the primary focus of the picture. The exotic bouquet (some of it depicted in a very heavy impasto) combines several black tulips, flowering branches, and other assorted flowers in shades of yellow and red, with one striking bird-of-paradise—a flower also known as strelitzia,[1] the name the artist used in his title for this work.

The right side of the composition is difficult to read. To the right of the vase and behind it is an object—perhaps, a ceramic figurine—of the same greenish brown used to outline the three glass containers; within it, and along its edges, are small areas of the same greenish-blue as that of the glass containers. Another mysterious object, farther back on the right side, may be a painting or print sandwiched between two sheets of glass in a narrow frame and leaning against the wall. These unexplained forms are as close to pure abstraction as Bezombes ventures in his work.

In *Guitar*, Bezombes used the same motifs—a guitar, a glass, and an actual piece of sheet of music—that Picasso featured in his first papier collé, *Guitar, Sheet*

Music, and Wine Glass of 1912 (fig. 2) (Indeed, one could cite numerous examples of the combination of these motifs within the Cubist oeuvres of both Picasso and Braque.) In the present picture, the left-hand page from the album of traditional French folk songs, number twelve, "Cortège des noces" (Wedding Procession), is mostly blocked by the image of the guitar, but much of the score for song number thirteen and its verses are visible behind the neck of the instrument. The title that Bezombes gave his painting was taken from the fourteenth-century folk song on the right-hand page, "*Le Pauvre Laboureur.*" Its anonymous composer tells of a poor ploughman (a generic type), who works happily in all kinds of weather, singing in the fields, despite his misfortunes. Bezombes imitated the Cubists in using, as part of the title for the Lehman painting, the title of sheet music represented in it.

The heavy outlines in Bezombes's *Guitar* recall the work of Gauguin, and the intensity of color again brings to mind Matisse and the Fauves. By using the same vivid red for the table and guitar, Bezombes sought an emotional impact of the sort generated by Matisse's *Red*

Studio of 1911 (The Museum of Modern Art, New York), where floor, walls, table, chest of drawers, clock, chair, and stools are all in red. Bezombes limited his color range in the Lehman painting to this violent red and to a near complement of mustard green. He used white and black as accents or blended them with the basic colors of red and green to suggest volume or depth.

Bezombes did not date his paintings. Nor is there any record in the Lehman Collection departmental files to indicate where Lehman purchased these two works, but they may very well have come from the Galerie André Weil in Paris, where Roger Bezombes had solo exhibitions in 1950, 1953, 1955, 1957, 1958, and 1962. These shows drew a favorable press. Barnett D. Conlan, for example, wrote the following in 1953:

> Roger Bezombes is one of the most brilliant of the younger French artists—particularly in color... [with] qualities which recall Matisse and perhaps Legueult. The present exhibition at André Weil gallery has less reference to oriental themes than the last one following his visit to Africa.... He works over his canvas carefully, composing with vivid colour like an artist in stained glass. The effect is always pleasing and for the most part highly decorative.[2]

Many of the paintings in Bezombes's 1962 exhibition at the Galerie André Weil were, like the Lehman paintings, still-lifes with fabrics or papers applied onto the pictorial surface. The artist's work in designing sets and costumes for the theater and ballet in the late 1950s seems to have stimulated his interest in collage. NL

NOTES

1. The strelizia, native to South Africa, derives its name from the German home of Charlotte of Mecklenburg-Strelitz, the wife of George III of England. The common name is "bird-of-paradise."
2. Conlan 1953.

Emilio Grau-Sala

(Barcelona 1911–Barcelona 1975)

Emilio Grau-Sala, the son of the cartoonist Juan Grau Miró (1883–1918) and the father of the painter Julián Grau Santos (born 1937), showed a talent for art as a very young child. Imitating his father as a cartoonist, he participated at the age of six in the "Ninots d'infant" at the Salón de Humoristas. Grau-Sala attended the Escuela de Bellas Artes in Barcelona and later was a student of Antoni Clavé's. In Barcelona, he was employed for a while in a lithography studio and he also painted murals for the Restaurante Glacier. Grau-Sala designed sets and costumes for La Polka de l'equilibrista, *a ballet with music by the Catalan composer Manuel Blancafort, which was performed in Barcelona in 1932. That same year, the artist made his first visit to Paris, where in 1934, he participated in the Salon du Printemps. In 1936, Grau-Sala married Ángeles Santos, also a painter, and his work was shown at the Museo Nacional de Arte Moderno in Madrid. At the outbreak of the Spanish Civil War he relocated to the French capital, where he was influenced by the work of his contemporaries Marcel Gromaire and Jules Pascin, by the paintings of Bonnard and Raoul Dufy (artists of an older generation), as well as by the legacies of Manet and Renoir. In 1937, Grau-Sala won third honorable mention at the Carnegie International exhibition in Pittsburgh from a jury that included Dufy.*

A figurative painter, Grau-Sala worked in oil, watercolor, gouache, and pastel, producing sporting and genre pictures, landscapes, seascapes, interior scenes, studies of nudes, and portraits. He designed murals for French ocean liners (the Pierre Loti *and the* France*) and created theater decorations in Paris, Brussels, and Barcelona. He was especially successful and prolific as an illustrator of works by Verlaine, Baudelaire, Proust, Flaubert, Maupassant, García Lorca, Colette, and Françoise Sagan.*

Grau-Sala's first one-man show was held in Paris at the Galerie Castelucho in Montparnasse; later, his work was exhibited at the Barreiro, Charpentier, René Drouin, Monique de Groote, Boissière, and Ror Volmar galleries there and in Barcelona at the Badrinas, Syra, Layetanes, and Rovira galleries. Exhibitions of his paintings also were mounted in London, Buenos Aires, and Los Angeles. NL

Emilio Grau-Sala

116. *The Paddock at Deauville*, 1962

1975.1.2382
Oil on canvas, 10⅝ × 18⅛ in. (27 × 46 cm)
Signed (lower left): *Grau Sala*

PROVENANCE: Acquired from the Galerie Ror Volmar, Paris, by Robert Lehman, New York, October 1964.

In Grau-Sala's *The Paddock at Deauville*, several figures sit or stand on a terrace enclosed by a white railing and furnished with white wrought-iron chairs. They watch as a pair of horses (ridden by jockeys in racing colors) are led by two grooms from the paddock toward the track, while a third horse and jockey trots by on the other side of the railing. The artist chose to capture a quiet moment in the sport in this pleasant and airy scene. Only six spectators are present, and nine chairs remain empty. Patches of green, terracotta, pale blue, white, and black create a mosaic-like backdrop for the lacy white chairs and railings and contribute to the decorative quality of the picture. A thin black line on the slightly mountainous horizon represents a church steeple in the countryside near the Deauville racetrack.[1]

The touches of color throughout the painting bring to mind the late paintings of Henri-Edmond Cross, but the racing theme reflects the influence of Degas and Manet. When he painted this scene of the Deauville paddock, Grau-Sala had been living in France for twenty-five years (he moved back to his native Barcelona in 1963, a year after this canvas was completed). After he acquired a vacation home near Honfleur in the late 1950s, the beach at Trouville, the flower markets at Honfleur, and racing scenes at Deauville became favorite subjects for his paintings. Deauville, on the Normandy coast, had been established as a resort in the 1860s by a consortium of French businessmen. By the 1920s, the summer season was dominated by horseraces, regattas, and the August yearling sales, attracting a sophisticated international

social set. Robert Lehman, an owner and breeder of racehorses, often visited the glamorous seaside town during the high season and no doubt was attracted by Grau-Sala's paintings, which celebrated one of his favorite vacation spots. NL

NOTE

1. The same steeple appears in the backgrounds of Kees van Dongen's *At the Racetrack* (cat. no. 93) and *Horse Race* (cat. no. 93, fig. 1), both of which are also set in Deauville.

Emilio Grau-Sala

117. *Ships*, 1959

1975.1.2383
Oil on canvas, 19⅝ × 39⅜ in. (49.8 × 100 cm)
Signed in black (lower left): *Grau-Sala*
Inscribed (on the verso): *Grau Sala Deauville Trouville 1959*

In October 1964, Robert Lehman bought two paintings by Emilio Grau-Sala from different Paris dealers: *The Paddock at Deauville* (cat. no. 116) came from the Galerie Ror Volmar, and *Honfleur* (not included in the Robert Lehman Collection at The Metropolitan Museum of Art) from the Galerie Boissière. Earlier that year, Grau-Sala had received a grant to live and work for a time in Portugal—a prize given in memory of the Portuguese painter Francis Smith (1881–1961). This prestigious honor may have prompted Mr. Lehman to purchase two paintings by the artist soon afterward.

Although the provenance of the present work is not known, an inscription on the verso of the canvas dates it to 1959 and places the scene in the estuary shared by Deauville and its neighbor, Trouville. Indeed, all three of Lehman's paintings by Grau-Sala are images of Normandy, a part of France where both the artist and the collector spent a great deal of time. The precise setting of *Ships* is the mouth of the Touques River, which separates Deauville from Trouville. The jetties that extend beyond the yacht basin appear in numerous paintings of the late 1920s and early 1930s by Raoul Dufy, an artist whom Grau-Sala knew personally and greatly admired. Dufy's *Les Jetées de Trouville–Deauville* of 1933 (fig. 1) was exhibited in Paris in 1936, the year that Grau-Sala settled there, and again in 1952, seven years before the Lehman canvas was painted.[1]

The format and size of Grau-Sala's *Ships*, as well as its subject matter, are very close to those of Dufy's painting. Here, looming over a building at the right, is a mast decorated with colorful flags—a motif reminiscent of the string of flags seen against the sky near the center in Dufy's picture. The water in Grau-Sala's composition is crowded with sailboats, and the jetties are enlivened by small figures. A mother (whose presence is indicated by a narrow, eye-catching red strip) and her child (dressed in white) stand beyond the restraining ropes on the pier in the foreground, watching the sailboats move out to sea.

Grau-Sala built up the paint surface by using a palette knife to produce thick slabs of color, over which he created linear shapes, in the manner of Dufy. He employed a similar method three years later in *The Paddock at Deauville*. NL

NOTE

1. Dufy's painting was included in the exhibition "Cinquante Ans de Peinture Française" at the Musée des Arts Décoratifs in Paris from March to April 1952.

Figure 1. Raoul Dufy. *Les Jetées de Trouville–Deauville*, 1933. Oil on canvas. Whereabouts unknown

D. G. Kulkarni (DIZI)

(Shedbal Village [Karnataka], India, 1921–
Mumbai 1992)

The Indian painter, sculptor, cartoonist, and poet Dattatraya Gundo Kulkarni (popularly known as "DIZI") received his training in art at the Sir J[amsetjee] J[eejeebhoy] School of Arts in Bombay (now Mumbai). After working for several years as a political cartoonist for a daily newspaper, he became an art teacher. One hundred and eighty-seven of his watercolors, drawings, and cartoons are in the corporate collection of the engineering and construction division of Larsen & Toubro Ltd. (ECC), and are on permanent view at the ECC Convention Centre in Chennai. In 1997, a sculpture garden featuring the artist's stone carvings was created in his memory at Ashanand Farm in Belgaum, Karnataka, where DIZI and his wife, Alaka, had lived. In 2001–2, a memorial retrospective exhibition was held at the Nehru Centre Art Gallery in Worli, Mumbai, and a documentary film on his life and work, Immortal Impressions, *produced in connection with the show, was screened at the Made in India Documentaries Awards festival in Mumbai. A book on the artist,* Illusion and Reality: D G Kulkarni, Master Painter, Sculptor and Cartoonist *(Mumbai, 2007), was written by his friend Asha Nath.* NL

D. G. Kulkarni (DIZI)

118. *Rest*, 1945

1975.1.2375
Tempera on paper, 17¼ × 13¾ in. (43.8 × 34.9 cm)
Signed, vertically (at the bottom, center left): D.G.Kulkarni 45'; Inscribed: (on a label on the backing), *Kulkarni, Ripose/ Rest/Repos/Die Ruhe*; (on the framer's label), *Laboratorio/* CORNICI*/Milano/V. Manzoni, 45-T. 662.032*; (on the verso), old Lehman Collection inventory number, *P508*

LITERATURE: Nath 2007, p. 65, color ill. (with horizontal orientation).

The existence of a work of Modernist Indian art in the Lehman Collection is indicative of Robert Lehman's curiosity, eclectic tastes, and wide-ranging travels. However, nothing exists in the Lehman Collection departmental files regarding the source or date of the present painting's purchase. More likely than not, it was acquired by Lehman on a trip to India, perhaps even from the artist himself, or from one of the American expatriates in Bombay (now Mumbai) who championed his work.[1] Although the picture is firmly rooted in the tradition of Indian painting in the vibrancy of its palette and the exaggeration of the eyes of the figures as repositories of special significance, elements of the composition also reflect DIZI's professional training as a modern artist in what was then the leading professional art school in India's largest city. The fluid lines, interpenetrating forms, and studied informality of the image suggest that he was

Figure 1. *Palace Scene from the "Visvantara Jataka,"* 5th or 6th century A.D. Wall painting in the veranda of Ajanta Cave 17, Maharashtra, India

familiar with the work of such Western Modernists as Picasso, Matisse, and Dufy. DIZI belonged to the most important Modernist art associaton in India, the Progressive Artists' Group, founded in Bombay in the 1930s with just six members. The group rebelled against the two most powerful influences in Indian painting: the British-oriented Royal Academy and the nationalist school of Mumbai—the latter determined to revive traditional Indian painting. The Progressive Artists' Group professed to be both Modernist and Indian in outlook and

open to international developments in art that were not recognized or sanctioned by the Royal Academy of Arts in London. As a result, its members were considered outsiders in the Indian art world, and not until India gained independence in 1947 did they achieve national prominence.

Rest, painted in the preceding crucial years, reveals the artist's debt to French Modernist painting, particularly to that of Matisse. A young woman is depicted seated on the ground, resting. The two forms that support her head clearly are her knees, each of which is covered in material of a different color. Her pose and costume suggest that she might be a dancer or performer dressed in an elaborate silk sari, perhaps with a flowing sash of one color worn over a tighter-fitting garment of another hue. The fingers of her brown hands have red tips denoting painted nails, as is often the case in representations of dancers in Indian miniature painting.[2] Her face is a brilliant orange red, and the jewelry adorning her nose and ears lends further credence to her identity as a traditional dancer. The tiny dot on her forehead indicates she is Hindu—as do her large, staring eyes and colored skin, all of which are attributes of performers as well as of figures in Hindu and Buddhist paintings throughout India's history. Although the palette, composition, and technique are characteristics of Western Modernism, the figure's recumbent head and her seated position call to mind some of the earliest wall paintings on the subcontinent—specifically, the wall paintings in the Ajanta Caves situated about four hundred kilometers northeast of Mumbai (see fig. 1). RB

NOTES

1. For example, Emily Meeker, the wife of a Socony executive in India, promoted DIZI's paintings in Bombay and elsewhere, sponsoring small exhibitions and the studio art courses given by the artist in the 1950s.
2. Asha Nath, an Indian author of a book on her friend DIZI, has suggested, alternatively, that the figure's fingers appear to have been dipped in henna. (Her book includes a privately owned pre-1960 work by the artist that is somewhat similar to the Lehman painting but with a different signature; see Nath 2007, p. 65.)

Carlo Canevari

(Rome 1922–Rome 1996)

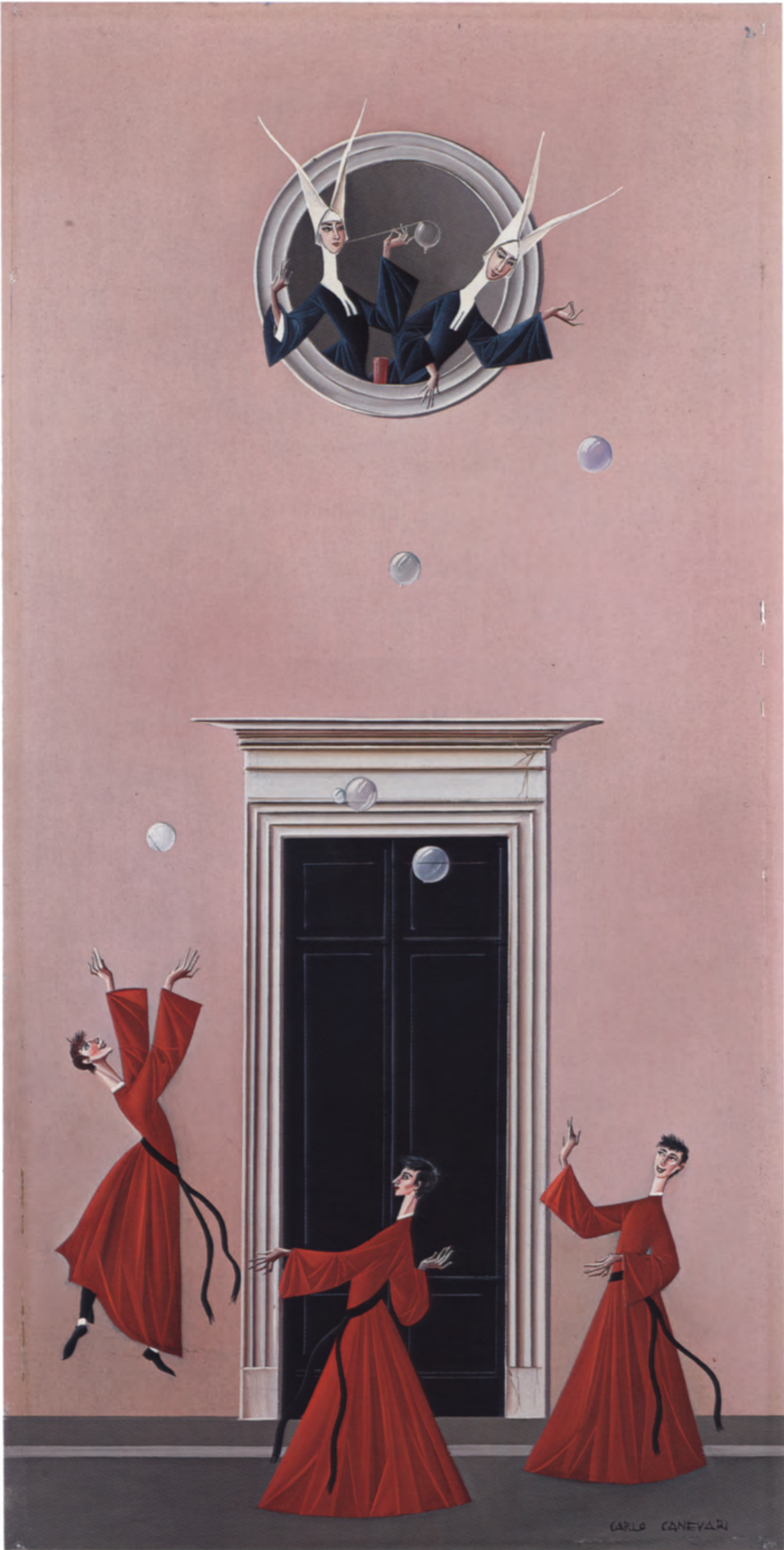
Carlo Canevari, the son of the sculptor Silvio Canevari (1893–1932), started out by studying sculpture at the Libera Accademia di Belle Arti in Rome. He soon became interested in architecture but eventually turned his attention to painting. Although he first exhibited his work at the Quadriennale in Rome in 1948, his inaugural one-man show did not take place until four years later, at the Galleria L'Obelisco, also in Rome. He settled in Grottaferrata, a village in the province of Rome twenty kilometers southeast of the capital, where he taught painting. In addition to the Galleria L'Obelisco and the Galleria Russo in Rome, Canevari exhibited his paintings at the Galleria Gianesi in Florence, the Obelisk Gallery in Washington, D.C., the Palm Beach Gallery, the Denver Art Gallery, the Xavier University Art Gallery in Cincinnati, and at Nordness, Burrel, Emile Walter, and Hammer Galleries in New York. His work was acquired by such prominent art collectors as Henry Fonda, Helena Rubenstein, and President and Mrs. Ronald Reagan. NL

Carlo Canevari

119. *The Tease*

1975.1.236
Oil on wood, 17 11/16 × 8 7/8 in. (45 × 22.5 cm)
Signed (bottom right): CARLO CANEVARI

In the present painting Carlo Canevari demonstrates his interest in symmetry, geometry, architectural detail, technical virtuosity, mannered exaggeration, and facetious content. In the summer of 1965, *ARTnews* critic Valerie Petersen published her review of an exhibition of the artist's works at the Burrel Gallery in New York: "Carlo Canevari . . . showed slick-surface canvases of simpering prelates gossiping in front of St. Peter's and other places; they strike gestures, pose, and generally romp around; some are also of nuns."[1] The provenance of the Lehman painting is not known; it may well have been purchased from Burrel, but the artist depicted these religious types in cartoon-like situations fairly consistently, and other


CARLO CANEVARI

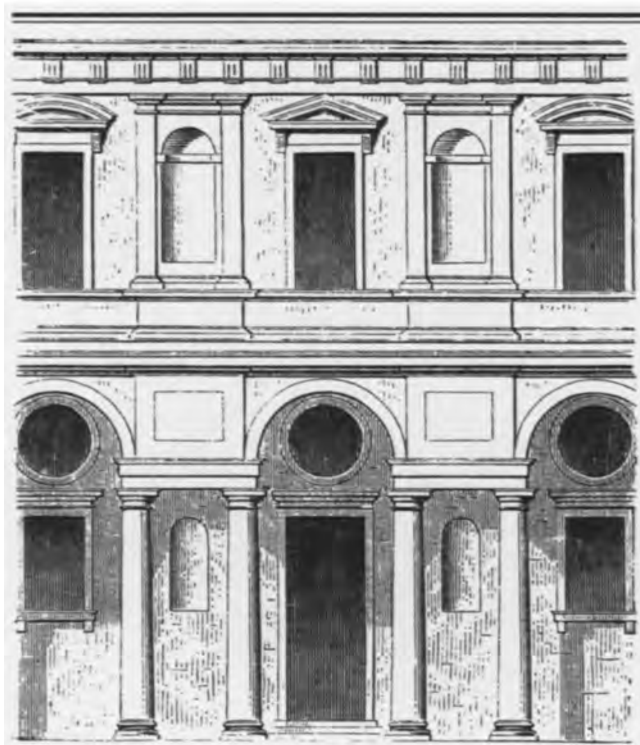


Figure 1. Sebastiano Serlio. *Design for a Doric Facade*, about 1584. Engraving from Sebastiano Serlio, *L'Architecture* (compiled 1537–75)

exhibitions of Canevari's work were held in New York as well as in Palm Beach and Cincinnati in the 1950s and 1960s. For example, the 1969 show at the Emile Walter Galleries in New York included paintings showing nuns and seminarians visiting various monuments in Florence, such as the Laurentian Library and the Uffizi gallery. The Lehman painting is not illustrated in the Emile Walter Galleries exhibition catalogue,[2] nor in the catalogue of similar works exhibited at the Hammer Galleries in New York in 1966 (to date, no examples of the Burrel catalogue or of those from the other exhibitions have come to light).

Here, two nuns lean out of a round, second-story window. They blow soap bubbles at the red-robed seminarians—one positioned directly in front of a paneled doorway on the street below, the other two flanking it—who attempt to catch them. The young man at the left leaps high in the air in the effort. Within a narrow, vertical format, Canevari manipulates various geometric forms, such as the centrally located rectangular door and the circular window centered above it, its shape repeated by the bubbles below. The skirts and sleeves of the seminarians' robes create a pattern of triangles. The motif of a round window set above a rectangular door appears in many of Canevari's paintings, its source most likely the actual examples of Italian Renaissance architectural design (see, for example, fig. 1). Perhaps the seminarians —costumed according to Greek tradition—in these visual parodies were inspired by the male residents of the town's well-known Italo-Byzantine monastery. Almost as if he were caricaturing the Mannerist style, Canevari attenuated the necks and fingers of the nuns and young men and severely elongated the vertical extensions of the wimples. The hieratic imagery of Byzantine or Gothic art may have served as the point of departure for the exaggerated posturing and hand gestures of the figures.

The artist applied a limited range of colors (red, blue, white, black, and gray) to the Lehman canvas, using fine brushes to achieve uniform layers of paint, and following his academic training, he glazed the finished work with a coating of varnish. A certain vogue for whimsy in the 1950s and early 1960s ensured Canevari a degree of commercial success. NL

NOTES

1. Petersen 1965.
2. "Carlo Canevari: 'Hommage aux Grands Maîtres,'" Emile Walter Galleries, New York, April 1969.

Pierre Alechinsky

(born Brussels 1927)

"Society put a pen in my right hand. I put a pencil in my left," Pierre Alechinsky once told the art critic Jacques Putnam. Although Alechinsky had been forced to write with his right hand in school, he was left-handed, and the pencil with which he drew as a child (using his left hand) determined his future. At seventeen he entered the École Nationale Supérieure d'Architecture et des Arts Décoratifs in La Cambre (Brussels), where he took courses in book illustration and typography, and was strongly influenced by the graphic work of Derain. Alechinsky also studied photography and became interested in the Surrealist movement. He began to paint in oil at nineteen and by the age of twenty was exhibiting his canvases in Brussels along with other young Belgian artists. His first one-man show took place in 1947 at the Galerie Lou Cosyn in Brussels, where he met the Surrealist painter René Magritte. Sometime later he befriended the painters Édouard Pignon and Raymond Cossé, with whom he shared a studio in the rue de la Paille.

Alechinsky married Michèle (Micky) Dendal, the daughter of the Belgian Surrealist artist André Dendal, in 1949. Soon afterward, he joined forces with the poet Christian Dotremont and the painters Asger Jorn, Karel Appel, and Corneille to form the international avant-garde movement CoBrA (Copenhagen–Brussels–Amsterdam). Before the group officially dissolved in 1951, Alechinsky was responsible for its last exhibition, which appeared in Liège, as well as for the final issue of its review, announcing its demise on the back cover. He had first visited Paris in 1948, participating in the group exhibitions of Les Mains Éblouies at the Galerie Maeght that year and again in 1950, when Aimé Maeght commissioned him to illustrate an edition of Derrière le miroir *(no. 32). With a scholarship from the French government, Alechinsky moved to Paris in 1951 to study printmaking at Stanley William Hayter's Atelier 17, but his first one-man show in Paris did not take place until 1954, at the Galerie Nina Dausset. The following year he visited the Far East, where he produced a film on Japanese calligraphy—a project that deeply affected his art. James Johnson Sweeney bought Alechinsky's painting* Ant Hill *for the Solomon R. Guggenheim Museum in New York in 1957.*

The artist visited the United States for the first time in 1961 to take part in the Carnegie International Exhibition in Pittsburgh. An important retrospective of Alechinsky's oeuvre opened in 1969 at the Palais des Beaux-Arts in Brussels and traveled to Humlebaek, Denmark, and Düsseldorf and Bremen in Germany. In 1975, the Louisiana Museum of Modern Art in Humlebaek set aside an entire room for the permanent installation of works by Alechinsky. The artist won the Andrew Mellon Prize (formerly the Carnegie Prize) in 1976, and in 1977 a retrospective of 134 of his paintings was held at the Museum of Art at the Carnegie Institute, followed in 1979 by a retrospective of Alechinsky's prints at the Museum of Modern Art in New York that traveled to six venues in the United States and Canada. In 1983, Alechinsky became a professor of painting at the École Nationale Supérieure des Beaux-Arts in Paris. He was awarded an honorary doctorate by the Université Libre, Brussels, in 1994. In 1995, one of his designs was used on a Belgian stamp. The Alechinsky retrospective exhibition in Paris in 1998 at the Jeu de Paume drew well over one hundred thousand visitors. Another major Alechinsky exhibition was held in 2000 at the Museum voor Moderne Kunst in Oostende, Belgium. NL

Pierre Alechinsky

120. *The Secret*, about 1961

1975.1.2041
Oil on canvas, 23⅜ × 38¼ in. (59.4 × 97.2 cm)
Signed in black (bottom right): *Alechinsky*

PROVENANCE: Acquired from the Lefebre Gallery, New York, by Robert Lehman, New York, April 1965.

EXHIBITED: New York 1965.

The visceral forms in Alechinsky's *The Secret* toy with the viewer's imagination. Pinks, blues, yellows, browns, blacks, and whites, in a tangle of amorphous shapes, animate the composition, pulsing, teasing, conjuring. As Alechinsky himself has stated: "There is no stopping the hordes of figures and images which come to inhabit my canvases, emerging from their tunnels, long corridors and exitless mazes, writhing, jostling each other. . . . A blot, a line becomes a monster, jaws gaping, the tongue turning into a fragment of handwriting. . . . One does not choose the content, one submits to it."[1] However, the "content" of the Lehman painting is more elusive than that of most other works by Alechinsky, where more clearly delineated "eyes," "tails," or other elements indicate a natural or supernatural presence (see, for example, *Comme Avant* of 1961, fig. 1). The artist's bold signature at the bottom right orients the Lehman canvas, but the significance of the title remains a "secret." According to Alechinsky, "Titles should be superfluous . . . in fact, they should be as charming as they are useless."[2]

John Lefebre had opened his New York gallery in 1960 with an exhibition of works by CoBrA[3] artists, including Alechinsky, Corneille, and Asger Jorn, whom he continued to champion until his gallery closed in the 1980s. Robert Lehman bought the present abstraction by Alechinsky—surely his most daring acquisition—at the Belgian-born French artist's third one-man show at the gallery. The Lehman painting seems related formally to certain works in Alechinsky's first solo exhibition in New York at the Lefebre Gallery in 1962,[4] such as *Comme Avant* and *Encore une Petite Chanson*, both of 1961 (figs. 1, 2). After participating in the 1961 Carnegie International Exhibition in Pittsburgh, where a special salon was dedicated to his work, Alechinsky began a three-month stay in New York, during which he created several paintings for the 1962 exhibition at Lefebre. According to the printed invitation, some of the pictures were painted in his rooms at the Chelsea Hotel and others in the studio of his friend Walasse Ting, the Chinese painter and poet, in response to a poem (also printed in the invitation) that Ting dedicated to him.

No catalogues were published to accompany the eighteen Alechinsky exhibitions at the Lefebre Gallery over

Figure 1. Pierre Alechinsky. *Comme Avant*, 1961. Oil on canvas. Whereabouts unknown

Figure 2. Pierre Alechinsky. *Encore une Petite Chanson*, 1961. Oil on canvas. Whereabouts unknown

a period of more than twenty years—only elaborate, foldout invitations with an original color lithograph by the artist on the cover and one or two works from the exhibition illustrated inside. No exhibition lists have come to light that might indicate whether *The Secret* was actually on display in the gallery in April 1965, or at the first show in 1962, along with the other paintings that it so closely resembles (the 1963 exhibition at Lefebre was devoted to Alechinsky's lithographs). Soon after the 1965 exhibition, Alechinsky switched from oil to acrylic paints because he liked their fluidity. He began to mount his canvases on paper,[5] adding marginal auxiliary images in India ink, sometimes in a band below the principal subject: *Central Park* of 1965 (fig. 3) is one of the earliest examples of this technique. The retrospective exhibition "Pierre Alechinsky: Margin and Center," held in 1987 at the Solomon R. Guggenheim Museum in New York, which included these works, was dedicated by the artist to John Lefebre, who had died that year.

Figure 3. Pierre Alechinsky. *Central Park*, 1965. Acrylic on paper mounted on canvas with India ink in margins. Private collection

Figure 4. James Ensor. *The Intrigue*, 1890. Oil on canvas. Koninklijk Museum voor Schone Kunsten, Antwerp (Inv. 1856)

The Lehman painting is one of Alechinsky's last works in the oil medium, which he had first employed in 1946. The traces of mask-like imagery stem partly from his fascination, from childhood onward, with the mysterious, psychological subject matter of his countryman James Ensor (1890–1949)—see fig. 4—to whom he dedicated a 1960 painting in oil (for which he won a Hallmark Award). Yet, Alechinsky is proprietary about the role of his subconscious: "When I paint, I liberate monsters, my own monsters—and for these I am responsible. They are the manifestation of all the doubts, searches and gropings for meaning and expression which all artists experience, and at the same time they represent my doubts, my searches and my most profound and diffuse difficulties."[6]

Alechinsky was only twenty-two when he met the poet Christian Dotremont and the painters Asger Jorn, Karel Appel, and Corneille in early 1949. This period marked the initiation of Alechinsky's style of heavily abstracted forms interspersed with recognizable images. The veiled or hidden signs and symbols in the Lehman canvas, as well as Alechinsky's inclusion of a cursive border around the central image, may also reflect the influence of much earlier work by Kandinsky.[7] Compare, for example, Kandinsky's 1916 *Painting on Light Ground* (fig. 5), which was illustrated in a 1955 issue (no. 17) of Aimé Maeght's *Derrière le miroir,* a periodical for which Alechinsky produced a series of lithographs in 1950. In fact, the artists of the post–World War II CoBrA movement had in common with Kandinsky and the pre–World War I German Expressionists an interest in primitive art and art made by children.

The intertwined forms in the Lehman painting also reveal Alechinsky's debt to Asian calligraphy. Soon after he moved to Paris, he began to correspond with the calligrapher Shiryu Morita, publisher of the Kyoto review *Bokubi*, and a short time later, Alechinsky met Walasse Ting, who was then living in the French capital. Ting encouraged Alechinsky to visit the Far East, where, in 1955 (in Kyoto and Tokyo), he shot footage of Morita and Toko Shinoda at work. The resulting film, *Calligraphie japonaise* (with a script by Dotremont), won Alechinsky a special award at the 1957 International Festival of Art Films in Bergamo. Alechinsky's interest in

Figure 5. Wassily Kandinsky. *Painting on Light Ground*, 1916. Oil on canvas. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Donation Nina Kandinsky, 1976 (Inv. AM 1976-854)

Figure 6. Jackson Pollock. *Number 9, 1951*. Enamel on canvas. Samuel and Ronnie Heyman Collection, New York

calligraphic technique did not fully affect his own art until the mid-1960s, when he began to place his canvas or paper on the floor, or on a low platform, standing over it to apply his paint.

The work of the CoBrA group and that of the American Abstract Expressionists share many visual characteristics. Both groups espoused Asian calligraphy, Surrealist and Freudian theories regarding the value of "automatic writing," as well as Jungian concepts of archetypal images stemming from the "collective sub-conscious."[8] Similarities certainly exist between Alechinsky's paintings and Jackson Pollock's image-filled creations dating from before 1946 and after 1951. It may be purely coincidental that the palette-like shape and the arm-like element in the Lehman picture evoke features of Pollock's *Number 9, 1951* (fig. 6). However, the year after Alechinsky settled in Paris, Pollock's enamel on canvas was shown in the 1952 exhibition "Regards sur la peinture américaine (A Glance at American Painting)" at the Galerie de France, where Alechinsky may very well have seen it, along with other works by avant-garde American artists. He would join the Galerie de France himself in 1958. The key connection between Pollock and Alechinsky was the British printmaker Stanley William Hayter, whose theories on automatism influenced Pollock in the 1940s and Alechinsky a decade later. Hayter first opened a print workshop in Paris at 17, rue Campagne-Première, in the 1920s, which he named "Atelier 17," after his street number. During World War II, Hayter moved to New York, where Pollock worked with him in 1944 and 1945. After the war, he reestablished Atelier 17 at 278, rue de Vaugirard, in Paris, where Alechinsky came to study in 1951.

Although the CoBrA artists purported to reject Surrealism, they adopted many of its concepts, such as the value placed on chance effect and automatic writing. Alechinsky gained the admiration of its leading exponent, André Breton, who visited his studio in 1963: "That which I savor most in art is that which you command, that power to entwine curves, that clearly organic rhythm, that happy feminine submission which you obtain from color, from light."[9] NL

NOTES

1. Alechinsky, in an interview with Jacques Putnam, printed in the invitation for the exhibition "Alechinsky, Recent Works," at the Lefebre Gallery, New York, April 13–May 8, 1965; see New York 1965, n.p.
2. Ibid.
3. CoBrA was a revolutionary but short-lived (November 1948–November 1951) international art movement whose members advocated experimentation and spontaneity in opposition to aestheticism and rationality.
4. See New York 1962a.
5. In 1957, Alechinsky experimented with the reverse technique of mounting paper with markings in India ink on to a canvas support.
6. New York 1965.
7. On the use of hidden imagery in Kandinsky's "non-objective" art, see Long 1980.
8. On the effect of these ideas on the budding American Abstract Expressionists, see Sandler 1970, chap. 4: "The Myth-Makers."
9. Letter from André Breton to Pierre Alechinsky, quoted in New York 1987, p. 151; quoted in French in Harambourg 1993, p. 21: "Ce que je goûte le plus dans l'art est ce que vous détenez, ce pouvoir d'enlacement des courbes, ce rythme de toute évidence organique, cet heureux abandon de femme que vous obtenez des couleurs, de la lumière."

Samuel Sánchez

(born Corozal, Puerto Rico, 1929)

Painter, muralist, mosaicist, graphic artist, and ordained minister, Samuel Sánchez was the youngest of eleven children. The siblings grew up drawing and painting. They copied engravings from a book of their mother's, The Conflict of the Ages, *and they also copied her religious prints representing such subjects as the Sacred Heart, the Guardian Angel, and the Madonna and Child. Sánchez bought his first oil paints at the age of nine, but his earliest training was in the field of industrial arts.*

His first one-man exhibition took place in 1948 in the office of the mayor in the Corozal city hall. He took commercial art classes with Nino Esparacino in Santurce, Puerto Rico, in 1949, and studied painting, drawing, and printmaking techniques in 1950 at the Centro de Arte Puertorriqueño in San Juan. His 1951 linoleum cut Festival of the Day of the Innocents *was included in the first portfolio of eight prints by Puerto Rican artists issued by the Centro de Arte Puertorriqueño, and was illustrated in the "Print Collector" column in the March 1952 issue of* ARTnews. *A copy of the print is in the collection of the Library of Congress, where it was exhibited in an international print show in 1957.*

Sánchez worked in Manhattan as an illustrator for the Department of Community Affairs of Puerto Rico in 1951–52 and studied with Ben Shahn at the Brooklyn Museum in 1952. Honored with a one-man show at the Puerto Rican Art Center in San Juan in 1951, Sánchez was represented in the third biennial of Art in Barcelona in 1955. In 1955–56 (and again in 1965–66), he had a one-man show at the University of Puerto Rico at Río Piedras and in 1957 participated in the "First Comprehensive Exhibition of Contemporary Puerto Rican Artists" at the Riverside Museum in New York. His portrait of Juan Morel Campos won the First Prize Gold Medal Award from the Institute of Puerto Rican Culture in San Juan in 1957, in a competition celebrating the one-hundredth anniversary of that composer's birth. Sánchez traveled to Paris in 1957 on a grant from the University of Puerto Rico and in 1960 studied mosaic technique in Mexico City on a scholarship from the Institute of Puerto Rican Culture.

In 1971, Sánchez took classes in color theory, composition, and drawing with Félix Bonilla-Norat at the University of Puerto Rico. He has lived in Chicago since 1979 but has continued to exhibit his work elsewhere in the United States, Puerto Rico, and Latin America. The Puerto Rican landscape and folklore; indigenous scenes of daily life there, such as shrimp fishing and coffee harvesting; portraits of national heroes; still lifes; religious themes; and biblical episodes are his thematic preferences. He uses color, line, and brushwork expressionistically, often endowing his figurative images with dark outlines. He sometimes infuses his compositions with heightened emotion, as in Death, Meditation, and Hope *of 1951 (which won first prize in painting in the Puerto Rican Art Center exhibition in San Juan), and* The Burial *of 1953. Both are linked to the death of the artist's brother Armando during the Korean War.*

Sánchez was represented in the group show "Puerto Rican Painting: Between Past and Present," organized by the Museum of Modern Art of Latin America and seen in Washington, D.C., Princeton, and Río Piedras, Puerto Rico, between September 1, 1987, and April 30, 1988. In 1992, the artist participated in "Horizontes Latinos," a collective exhibition at the Museum of Science and Industry in Chicago. His linoleum cut Festival of the Day of the Innocents *was included in* Puerto Rico: Arte e Identidad: Hermandad de Artistas Gráficos, *published in 1998 by the University of Puerto Rico. The artist was honored in 1999 with a retrospective exhibition at the Art Gallery of the University of the Sacred Heart in Santurce.*

Osiris Delgado included Sánchez in his 1998 book Cuatro Siglos de pintura puertorriqueña *(*Four Centuries of Puerto Rican Painting*). Sánchez was also represented in the inaugural exhibition of the Museo de Arte de Puerto Rico, San Juan, in 2000–2001, "Los Tesoros de la Pintura Puertorriqueña / Treasures of Puerto Rican Painting," as well as in the accompanying catalogue. Since 2005, although now confined to a wheelchair, Sánchez continues to paint and to show his work in individual and group exhibitions.* *NL*

121

Samuel Sánchez

121. *Landscape at Barrio Nuevo*, 1964

1975.1.2378
Oil on Masonite, 18 × 24 in. (45.7 × 61 cm)
Signed and dated in red (lower left): *Samuel Sánchez 64*

122. *Dajaus Mountain at Barrio Nuevo, Bayamón*, 1965

1975.1.2379
Oil on Masonite, 24⅜ × 30⅛ in. (61.9 × 76.5 cm)
Signed and dated in black (lower right): *Sánchez 65*

123. *Coastal View from Barrio Nuevo*, 1963

1975.1.2380
Oil on Masonite, 27⅞ × 39⅞ in. (70.8 × 101.3 cm)
Signed (lower right): *S Sánchez 63*

PROVENANCE: The three paintings were acquired from Ketty Rodriguez, director of La Casa del Arte, San Juan, by Robert Lehman, New York, March 14, 1966.

When Robert Lehman bought these delightful Puerto Rican mountain landscapes during a springtime visit to the island, Samuel Sánchez was living near San Juan, actively engaged in the dual careers that define his life—art and the Christian ministry. Deeply spiritual, Sánchez served as a pastor of a Disciples of Christ church in Puerto Rico between 1959 and 1967, and from 1960 to 1966, he was a pastor in the Barrio Nuevo district of Bayamón (a village near metropolitan San Juan). It was during this period that all three Lehman works were painted. Sánchez would set up his easel and canvas or board in the mountains around Bayamón, usually in late afternoon, selecting varied sites and viewpoints, from

122

which he rendered the rolling countryside in short, expressive brushstrokes and vivid colors.

The earliest of the present pictures, a coastal view, was painted in 1963 (cat. no. 123). As Sánchez explains, in commentary supplied to the Robert Lehman Collection in the course of the preparation of this catalogue,[1] "This is a landscape from a mountaintop perspective of the northern coast of San Juan and its bordering towns. From this aerial perspective one could see how the Dajaus Mountain and the adjacent ones divided the barrios from one another. My intent was to capture the contrasting shadow and light effects upon these mountains right before the evening covered the panorama with darkness." The second Lehman picture—painted the next year, 1964—is a view of Barrio Nuevo (cat. no. 121). Hovering over the mountain are clouds infused with the rosy and purple hues of sunset, and the orange and yellow colors of the earth are repeated in the sky. "This painting [also] depicts evening in Barrio Nuevo, Bayamón. . . . The people have gone home to rest from their agricultural work. It is a vision of nature at peace. The terrain surrounding the small, zinc-roofed houses is used to sow plantains, sweet potatoes, green beans, pigeon peas, cassavas, and taniers. The plowed terrain for the sowing of seeds, which will one day produce a bountiful harvest, represents the hope that life will go on."

In the 1965 Lehman landscape (cat. no. 122), a layer of mist on the mountaintop reflects the setting sun: "The mountain in this landscape is called Dajaus, and it is densely covered with trees," explains Sánchez. "This landscape was always before our eyes . . . a mystical terrestrial landscape. . . . The land of the valley is cultivated . . . to produce mango, mammee apples, avocado, pana, and soursop. The mountain has always been a symbol for reaching the summit of life." In the lower part of the composition (and in cat. no. 121) are farmers' houses, supported by stilts—visible to those who traverse the mountain roads and to the artist, who in this view looks down on them from above.

At the time that he painted the three landscapes, Sánchez was living and working in the neighborhood depicted in these scenes, although before then, and after-

123

ward, he traveled extensively, and lived in other places besides Puerto Rico. For example, from 1951 to 1952, he worked in Manhattan as an illustrator and enrolled in Ben Shahn's painting class at the Brooklyn Museum. In 1957, Sánchez received a scholarship from the University of Puerto Rico to study in Paris. Three years later, having won a scholarship from the Institute of Puerto Rican Culture in San Juan, he took classes in mural painting and mosaic technique at the Centro Superior de Artes Aplicadas del Instituto Nacional de Bellas Artes in Mexico City. He returned to Brooklyn in 1975 and for four years taught art and Sunday school at the Crossroads Presbyterian Church. A resident of Chicago since 1979, in 1982 he received a diploma in theology and in 1990 a Master of Divinity degree—both from McCormick Theological Seminary. He has continued to paint every day, and has participated in collective and individual exhibitions throughout the United States and Latin America.

Even when he was away from Puerto Rico, Sánchez frequently thought about the verdant terrain of his native land, and it still occupies a place in his art, along with religious and social themes. "Those greens of the island are carried in the blood," he says. "I think a lot about the trees in Puerto Rico when my mother would take me to wash clothes in the river [and] with a palm leaf and a yagua she would make a basket."[2] His descriptive prose contains a synthesis of the literal and the metaphysical similar to that of the magical realism in contemporary Latin American literature, and the spiritual component of his pictorial aesthetic derives from his alternative vocation as a minister. Thus, both his paintings and his prose present the world from the perspective of an individual on a spiritual quest, looking down from a mountaintop or up to distant summits, which, when scaled, will offer views more expansive than any of a mere neighborhood. RB

NOTES

1. Sánchez's comments on these paintings are in the Lehman Collection departmental files.
2. Commentaries by Samuel Sánchez; quoted in Vásquez Zapata 2002.

André Brasilier

(born Saumur [Maine-et-Loire] 1929)

André Brasilier was born into an artistic family: his father, Jacques Brasilier (1883–1965), was a Symbolist painter who trained with Mucha; his mother, Alice Chaumont, was a graduate of the Royal College of Art in London. At the age of twenty, André went to Paris to study with Maurice Brianchon at the École Nationale Supérieure des Beaux-Arts. In 1952, he received a grant from the Florence Blumenthal Foundation, and in 1953, he won the Prix de Rome, entitling him to study at the Académie de France in Rome, where he began a three-year residency in 1954. Brasilier first exhibited his work in Paris in 1956 at the Galerie Saint-Placide; his first solo exhibition (of paintings on musical themes) was held at the Galerie Drouet in 1959. A frequent participant in the Salon de la Jeune Peinture in Paris, he won the Prix Charles-Morellet in 1961 and the Prix de Villeneuve-sur-Lot in 1962.

While Brasilier's work reflects the influence of Japanese prints and also of Gauguin, Bonnard, Matisse, André Dunoyer de Segonzac, and perhaps most of all, Brianchon, he has retained a personal style, with imagery derived from nature but somewhat abstracted and schematized. The lyrical mood of his paintings conveys the elegance and serenity of a privileged life. His subjects have included his wife, Chantal d'Hauterives; the landscape of his native Anjou; and views of his country estate in Loupeigne in autumn, in the snow, and in springtime. He has also favored musical and sporting themes, for which the Cadre Noir riding academy in Saumur served as inspiration: his racing scenes depict horses with or without riders, in the forest or on the beach, sometimes combined with bands of strong color in the manner of Malevich's Red Cavalry *of 1928–32 (The State Russian Museum, Saint Petersburg).*

Brasilier's travels—to New York, New Orleans, Ireland, and Japan, among other places—have inspired several series of paintings. Brasilier has produced ceramics; mosaics; designs for tapestries, theatrical sets, and costumes; book illustrations; and lithographs, in addition to paintings, drawings, and watercolors. Major retrospectives of his work were held at the Château de Chenonceau (1980), the Musée Picasso in Antibes (1988), the Chevalet d'Or in Angers (1989), and the Château de Bagatelle in Paris (1992). He has been honored with more than one hundred solo exhibitions in at least seven different countries. A comprehensive two-volume publication devoted to Brasilier, issued in Lausanne in 2002, includes a monograph by Lydia Harambourg and Roger Bouillot and a catalogue raisonné compiled by Xavier Coulanges of the artist's work from 1982 to 2002. NL

André Brasilier

124. ***Woman with a Bouquet* (*Femme au bouquet*)**, about 1964

1975.1.2050
Oil on canvas (framed), 36¼ × 28¾ in. (92.1 × 73 cm)
Signed in black (bottom, center left): *André Brasilier*

PROVENANCE: Acquired from the Galerie André Weil, Paris, by Robert Lehman, New York, November 1964.

When Robert Lehman acquired Brasilier's *Woman with a Bouquet* in 1964, he may well have been familiar with the artist's work from the many exhibitions held over the previous decade. Those took place primarily in Paris but included a solo exhibition at the David Findlay Gallery in New York in 1963. Brasilier participated in exhibitions of the École de Paris each fall, beginning in 1954, at Raymond Nacenta's Galerie Charpentier in Paris, and one-man shows of his work were organized by the Galerie André Weil in Paris from 1960 onward. By 1964, Brasilier, then in his mid-thirties, had already cemented the major themes that would preoccupy him throughout his career—chief among them studies of his wife, Chantal d'Hauterives, who has been the artist's muse and model since the couple married in 1958. As in the present painting, Brasilier frequently depicts her with a bouquet of flowers (see figs. 1, 2), often achieving an effect of "ombre

André Brasilier

Figure 1. André Brasilier. *Le foulard rose*, 1978. Oil on canvas. Private collection

Figure 2. André Brasilier. *A Little Symphony of Spring (Petite symphonie de printemps)*, 1987. Oil on canvas. Private collection

et lumière"[1] juxtaposing nearly geometric passages of extreme dark with areas of light.

Brasilier's images of his wife are closer to poetic interpretations rather than to realistic portraits. Here, she is seen standing in what seems to be an elegant flat near the Champ-de-Mars. A night sky is visible through the open white shutters, and in the distance, we can discern the base of the Eiffel Tower, illuminated in the darkness. Chantal wears a sleeveless, bright greenish-blue sheath, her hair arranged in a bouffant style. Both her dress and her coiffure are typical of the early 1960s. Although it appears that Chantal's back is to the viewer, her face confronts us directly, as if her long neck were supple enough to turn three-quarters of the way around toward us, presenting an almost equal view of her two dark, almond-shaped eyes. While her eyes and brows are relatively well defined, her nose and mouth are barely indicated. Her hands flutter, as if she is about to close or open the slatted wood panels. To her left, on top of a small brown table, is a white vase filled with a lavish bouquet of red, pink, and blue-green flowers with very dark green leaves. The verticality of Chantal's slender

Figure 3. Suzuki Harunobu. *Young Woman Admiring Plum Blossoms at Night*, Edo period, about 1767–68. Woodblock print; ink and color on paper. Museum of Fine Arts, Boston. William S. and John T. Spaulding Collection, 1921 (21.4647)

figure is further emphasized by the verticality of the narrow shutters, the oblong opening between them, and the spiky blue delphiniums that protrude from the mass of roses in the vase. The slats in the panels and the plane of the tabletop provide horizontal counterthrusts, as the whiteness of the shutters contrasts with the dark void that acts as a foil for the figure.

The image, like much of Brasilier's work, has the flat, decorative quality and the light and dark patterning of Japanese prints (see, for example, Harunobu's *Young Woman Admiring Plum Blossoms at Night*, fig. 3). However, the Lehman canvas was painted more than ten years before Brasilier traveled to Japan: the first of his many visits took place in 1974, on the occasion of the publication of a book of his paintings by the Galerie Yoshii in Tokyo (where his first Japanese exhibition was held in 1969). The Nichido Gallery in Tokyo has represented the artist since 1983, and the Setan Gallery, also in Tokyo, has exhibited his ceramics and lithographs. Traveling exhibitions have introduced Brasilier's work to audiences in other major Japanese cities. NL

NOTE

1. In fact, Brasilier entitled a 1976 painting *Ombre et lumière*. It shows his wife holding a single flower and standing halfway between a shadowed and a light background (see Harambourg et al. 2002, colorpl. p. 155).

Paul Ambille

(born Béziers 1930)

Paul Ambille studied painting in Paris at the École Nationale Supérieure des Beaux-Arts from 1948 to 1955 with Jean-Théodore Dupas (1882–1964) and Édouard-Joseph Goerg (1893–1969), and from 1951 to 1956 with Raymond Legueult (whose work is also represented in the Robert Lehman Collection; see cat. no. 105). In 1955, Ambille became the first of Legueult's students to be awarded the Premier Grand Prix de Rome, and between 1956 and 1960, he was a pensionnaire at the Académie de France in the Villa Medici. Ambille's paintings have been included in many exhibitions devoted to the École de Paris at the Galerie Charpentier in Paris, and he participated on several occasions in the Biennale des Jeunes de Paris. He has won numerous medals and prizes at exhibitions throughout France, and his work has been featured both in one-man shows in Germany, Hungary, Tunisia, the United States, Australia, and Japan, and in group shows all over the world.

Ambille has been honored with the title of Peintre Officiel de la Marine, and he was named artistic adviser to the Comité National Olympique et Sportif Française (CNOSF). A sociétaire *of the Salon d'Automne, he has served as president of the Société des Artistes Français, the Académie Jacques Boitat in Barbizon, and the Fondation Taylor in Paris, and as vice president of the Société Internationale des Beaux-Arts in Paris. He is a founding member of the Groupe Demain.*

Ambille is primarily a figurative painter with a particular interest in light and movement. His semiabstract imagery is based largely on musical and sporting themes but also includes nudes and landscapes, rendered in a style that might be defined as prismatic. In addition to painting and drawing, he has illustrated books and has designed murals, stained-glass windows, and ceramics projects for public buildings. He at present lives and works in Clermont-de-l'Oise (Île-de-France). NL

Paul Ambille

125. *The Score*, about 1960

1975.1.2393
Oil on canvas, 25 5/8 × 19 5/8 in. (65.1 × 49.8 cm)
Signed (bottom right): ambille

PROVENANCE: Acquired from the Galerie Jean Enault, Paris, by Robert Lehman, New York, in February 1963.

The four-year period that Paul Ambille spent as a pensionnaire at the Villa Medici in Rome[1] coincided with the final four years of composer Jacques Ibert's long tenure (1937–60) as director of the Académie de France. The emphasis placed on music under Ibert's leadership may have affected Ambille's choice of a musical theme for this—and subsequent—paintings.[2] Ambille has identified the setting of the Lehman painting as the room of a musician friend at the Villa Medici.[3] The title[4] calls attention to the album of sheet music emphasized visually in the composition by a ray of light that illuminates the music stand as well as the center of the keyboard.

The composition of *The Score* is highly complex, its chromatic structure dominated by complementary hues of blue and orange, with smaller areas of various reds and greens. Interplay is established between the passages of smoothly applied and scraped-off paint and between the prismatic exchanges of light and shadow. The alternating shapes and colors in the vertical panel of fabric and the horizontal keyboard establish a formal rhythm that animates the scene. A positive-negative shift occurs in the design on the fabric, where the blue appears to recede in the upper area and to advance at the bottom. The black keys can be read as white and the white ones as black in the segment of keyboard that dissolves in shadow at the left.

On several levels, the Lehman painting is an homage to Matisse, in whose work Ambille would have found inspiration for his musical themes (see, for example, figs. 1, 2). Similar pyramidal metronomes occupy the center left in Ambille's painting and the right foreground of Matisse's *Piano Lesson*. Matisse spells out the name

Figure 1. Henri Matisse. *The Piano Lesson*, late summer 1916. Oil on canvas. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund (125.1946)

Figure 2. Henri Matisse. *Music*, 1939. Oil on canvas. Albright-Knox Art Gallery, Buffalo, New York. Room of Contemporary Art Fund

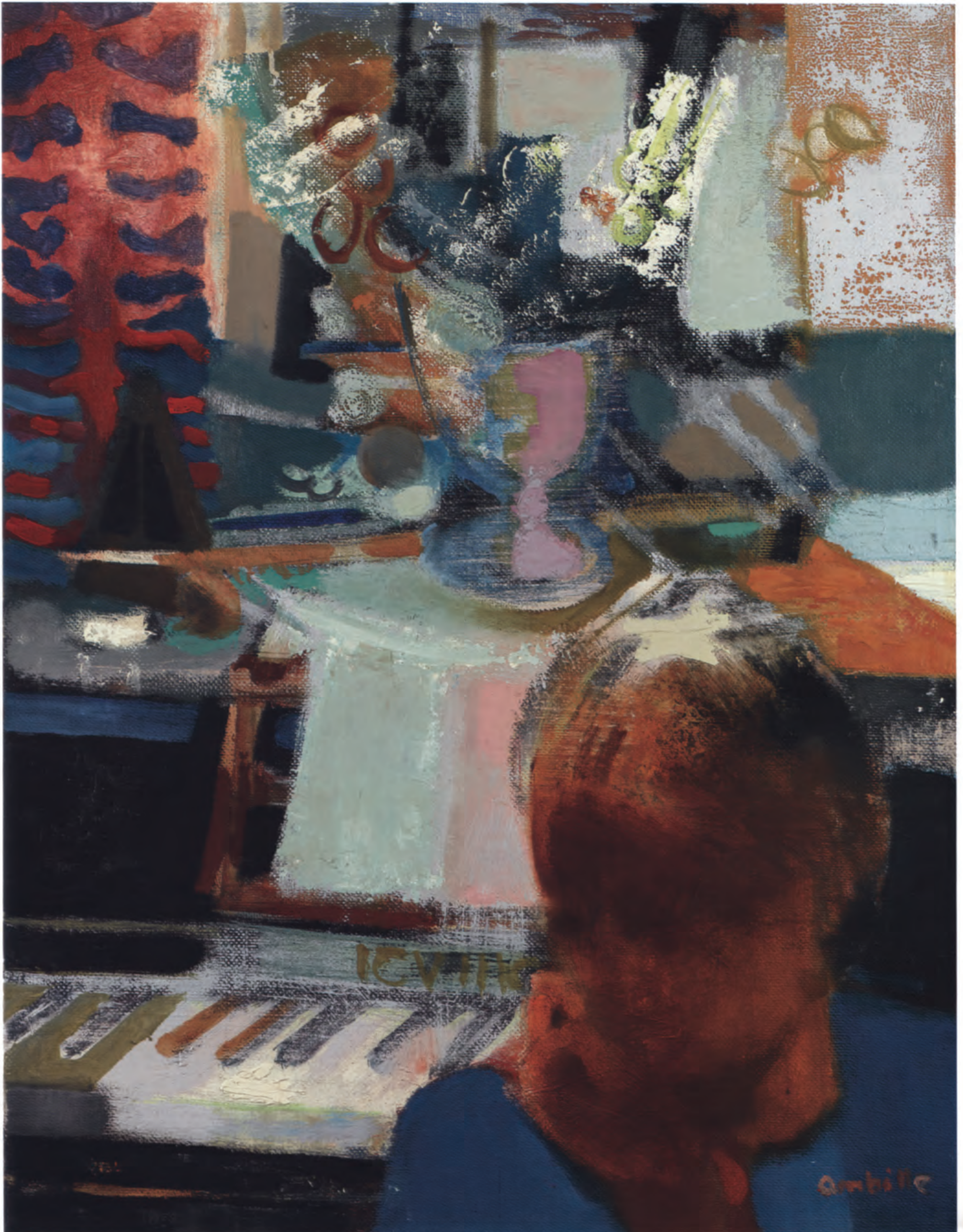

Ambille

Figure 3. Henri Matisse. *The Pink Blouse*, 1922. Oil on canvas. Whereabouts unknown

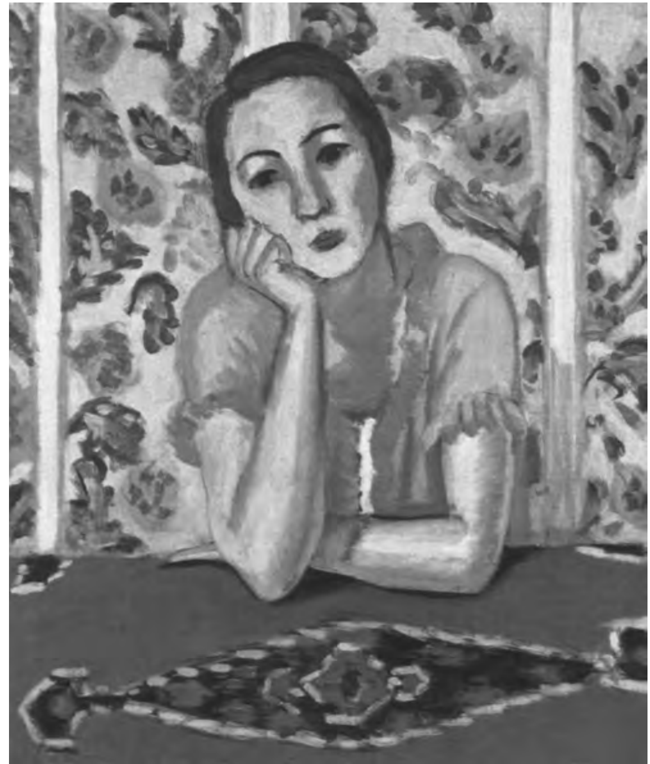


Figure 4. Henri Matisse. *Woman with a Veil*, 1927. Oil on canvas. The Museum of Modern Art, New York. The William S. Paley Collection (SPC22.1990)

of the French piano maker Pleyel in reverse on the music stand, the letters functioning as elements in the design,[5] while Ambille introduces the Roman numerals ICVIII above the keyboard, for decorative effect. Ambille's young woman has left the piano to stand "contre le jour," her face in shadow, the light reflected on the crown of her head. Her thoughtful pose, with her chin held in her palm and her fingers folded against her cheek, is yet another quotation from Matisse (see figs. 3, 4). Furthermore, the pattern on the fabric panel hanging at the upper left recalls Matisse's cutout designs, which were exhibited in Paris at the Musée National d'Art Moderne in 1949, the year after Ambille began his studies at the École Nationale Supérieure des Beaux-Arts, and again at the Galerie Berggruen & Cie in Paris in 1953.[6]

Ambille described the floral arrangement on the piano as an opalescent Murano glass vase filled with dried branches.[7] The way in which he rendered the volume of the vase here as flat patterns of rose and blue is reminiscent of the Cubist treatment of cups and glasses in the art of Braque and of Picasso. NL

NOTES

1. Paul Ambille provided the dates of his residency in Rome in a letter to Natalie Lee of December 8, 2003 (now in the Lehman Collection archives).
2. Lydia Harambourg (in Harambourg et al. 2002, pp. 143–44) pointed out Ibert's influence on the paintings of André Brasilier, also represented in the Robert Lehman Collection (cat. no. 124) and a pensionnaire at the Académie de France in Rome from February 1954 to April 1957.
3. Letter from Paul Ambille to Natalie Lee; see note 1, above.
4. Ibid. *Playing the Piano*, the work's previous title, as recorded in the Lehman Collection departmental files, was not appropriate, as the young woman has turned her back to the piano.
5. The name "Pleyel" also appears in Matisse's *The Music Lesson* of 1917 (The Barnes Foundation, Merion, Pennsylvania).
6. "Matisse—Papiers découpés," Galerie Berggruen & Cie, Paris, February 27–March 28, 1953.
7. Letter from Paul Ambille to Natalie Lee; see note 1, above.

Armand Sinko

(born Grasse [Alpes-Maritimes] 1934)

Armand Sinko was born to an Italian mother and a Hungarian father in Provence. He showed artistic promise as a young boy, entering the École des Arts Décoratifs in Nice when he was only fourteen. After four years of study, he left for Paris, where he worked in the studio of Maurice Brianchon at the École Nationale Supérieure des Beaux-Arts. At the age of twenty-one, Sinko won the Grand Prix de la Méditerranée and the Premier Grand Prix de Rome. He moved to Rome in February 1956 to become a pensionnaire at the Académie de France, residing at the Villa Medici until April 1959.

During the 1950s and early 1960s, he participated in group exhibitions in Vence, among other cities, and solo exhibitions of his paintings were held in Los Angeles, Paris, and Rome. Sinko gave up painting between 1964 and 1968, and taught drawing at the Lycée Chateaubriand, a French school in Rome, from 1967 to 1968. Shortly after he stopped teaching, he began to paint again. He lives in the South of France, near his birthplace, Grasse.

Sinko's 1954 painting Décoration pour une Salle de Marriage *was included in a 1977 exhibition, "Les Cinquante Derniers Premiers Grands Prix de Rome," held at the Musée Picasso in Antibes.* NL

Armand Sinko

126. *Still Life with a Fish and a Bouquet of Flowers*

1975.1.2397
Oil on canvas, 23⅜ × 36¼ in. (59.4 × 92.1 cm)
Signed (bottom right): A. Sinko

PROVENANCE: Acquired from the Galerie Charpentier, Paris, by Robert Lehman, New York, November 1960.

127. *Still Life with Pears*

1975.1.2190
Oil on canvas, 32 × 39½ in. (81.3 × 100.3 cm)
Signed in red (bottom right): sinko

PROVENANCE: Acquired from the Galerie Charpentier, Paris, by Robert Lehman, New York, November 1960.

Armand Sinko was only twenty-six years old in 1960 when Robert Lehman acquired two of his pictures, but the painter already could boast of two artistic accomplishments of the sort that Mr. Lehman particulary noted when making a purchase. First, Sinko had been awarded the Grand Prix de Rome (which allowed him to study at the Académie de France in the Italian capital);[1] and second, he had won the endorsement of Raymond Nacenta, the director of the Galerie Charpentier in Paris from 1941 to 1961. Beginning in 1954, Nacenta had mounted annual fall exhibitions of works by painters of the so-called École de Paris, and when he appointed a panel of jurors to make selections for the 1959 show, he proposed a picture by Sinko as one of his two personal choices. Sinko was perhaps the youngest of the international group of artists whom Nacenta identified collectively as the "School of Paris." More than half of them were French and most of the others were European, but a small percentage were Asian and American. Although they worked in different styles, all had resided in the French capital at some decisive point in their careers. In Nacenta's opinion, these artists were linked by "the atmosphere of Paris, the high temperature of the intellect, which fosters artistic creation."[2]

Nacenta included Sinko in his book *School of Paris: The Painters and the Artistic Climate of Paris since 1910*, which was published in 1960. The timing of Robert Lehman's purchase of the present paintings (November 1960) does not appear merely coincidental. Interestingly, the majority of the twentieth-century artists represented in the Lehman Collection are among those also featured in Nacenta's publication.[3]

126

127

In his brief biography of Sinko, Nacenta noted the artist's "vigorous personal style"[4]—and indeed both Lehman still lifes possess an energetic quality. In each painting, the top of a sturdy table is tipped upward at the back in the Cubist manner, presenting a bird's-eye view of the objects arranged on its surface. In *Still Life with Pears*, a dish containing two pears and a lemon-shaped fruit rests on overlapping strips of patterned fabric. The portion of fabric hanging over the edge of the table demonstrates the artist's gift for conveying transparency. In *Still Life with a Fish and a Bouquet of Flowers*, a large Mediterranean fish fills almost the entire length of the table, its startling ugliness contrasting with the pleasing image of the nearby vase in which field flowers are interspersed with bristly, leafy branches that echo the fish's prickly appearance.

In both of Sinko's pictures, the slab-like construction of the background wall and the table's top and legs are rendered in a heavy impasto reminiscent of the work of two older School of Paris artists: the abstract painter Pierre Soulages (born 1919), and the semiabstract painter Nicolas de Staël (1914–1955). Sinko employed a wide brush or palette knife to achieve this effect in *Still Life with a Fish and a Bouquet of Flowers*, using the end of the brush to scratch in details. NL

NOTES

1. Five artists whose paintings are included in the Robert Lehman Collection were winners of the Grand Prix de Rome: Yves Brayer (1930); Roger Bezombes (1936); André Brasilier (1953); Paul Ambille; and Armand Sinko (1955).
2. Raymond Nacenta borrowed this modifying phrase from Georges Limbour's essay "La Nouvelle École de Paris," *L'Oeil* (October 1957); see Nacenta 1960, p. 64.
3. Paintings by thirty-three of the artists that figure in Nacenta's 1960 book—Alechinsky, Ambille, André, Balthus, Bauchant, Bezombes, Bonnard, Braque, Brasilier, Brayer, Chagall, Cross, Dalí, Derain, van Dongen, d'Espagnat, Grau-Sala, Hugo, Legueult, Marquet, Matisse, Pignon, Rohner, Rouault, Signac, Sinko, Terechkovitch, Utrillo, Valadon, Valtat, Villon, Vlaminck, and Vuillard—are found in the Robert Lehman Collection. In addition, drawings by six other artists included in Nacenta's volume—Dunoyer de Segonzac, Gromaire, La Fresnaye, Picasso, Vallotton, and Vertès—are represented in the Lehman Collection (see Metropolitan Museum of Art 2002).
4. See Nacenta 1960, pp. 352–53.

Pepe Romero

(born Málaga 1944)

Pepe Romero is the second of three sons of the legendary guitarist Celedonio Romero and his wife, Angelita. Celedonio taught the children to play the guitar, and Angelita educated them at home in reading, writing, and literature. Pepe was a prodigy both musically and artistically. His first professional appearance as a guitarist was in a concert with his father when he was only seven years old. He also began painting at a very young age, studying watercolor in Málaga with Luis Molledo, a close friend of his father. He took lessons in oil painting from Alfonso Bernal in Seville. His love of art was fostered largely by his mother, who took him on weekly trips to the local art museum. Among the Romeros' friends were writers, painters, philosophers, and musicians, including the artist Baldomero Romero Ressendi of Seville, who influenced the young Pepe, and José Nogales, from whom Pepe inherited blank canvases, oil paints, and brushes.

The Romeros immigrated to California in 1957, first to Santa Barbara, later to Los Angeles, and finally to Del Mar. Within two years after the family settled in southern California, Celedonio formed a quartet with his sons, and they soon became known as the "Royal Family of the Guitar." In February 2000, King Juan Carlos I of Spain knighted Pepe and his brothers, Celin and Angel, into the Order of Isabel la Católica at a ceremony at the University of Southern California. Pepe Romero also has received the Premio Andalucía de Música, Spain's highest award for contributions to the arts. In addition to his busy career as a guitar soloist at international music festivals and with leading orchestras around the world, command appearances with The Romeros, and stints as a university professor of guitar, Pepe Romero has pursued his interest in painting when time permits. He lives in Del Mar, California. NL

Pepe Romero

128. *Mountains*, 1957

1975.1.2396
Oil on canvas, 16 × 24⅛ in. (40.6 × 61.3 cm)
Signed and dated in black (lower left): Romero 57

The Lehman Collection departmental files contained very little information about this picture, erroneously titled *Sierra Madre* with no supporting evidence. The only pertinent data were an accession number, a physical description of the painting, and the surname "Romero." In addition, ("Pepe") was penciled in lightly on the front of the file. On a hunch, one of the present authors, Natalie Lee, decided to explore the possibility that the legendary classical guitarist Pepe Romero might, in fact, have had an interest in art as well as in music, and perhaps tried his hand at painting. Her inquiry was answered in the affirmative,[1] as Romero seemed to recall that the picture may have been exhibited at the Santa Barbara Museum of Art in 1957, the year that it was painted, when he was only thirteen years old and immigrated with his family to California. He went on to explain that he had taken art lessons in Spain and that he continues to paint.

Executed primarily with a palette knife, the work is a tour de force of gestural painting, its verve and panache derived from its palette of brilliant colors. Although both Málaga and Santa Barbara are situated near mountains, those in the present painting are not descriptive enough to cinch either identification. It is just as likely that the source of the work was a postcard or color photograph, or that it was painted purely from Romero's imagination rather than from the motif itself. Unfortunately, Romero has no recollection of having met Mr. Lehman, and we know nothing of how or when the banker acquired this delightful work of art. RB

NOTE

1. Letter of March 18, 2004, from Pepe Romero's wife, Carissa, to Natalie Lee, in the Lehman Collection departmental files.

American Artist (possibly Henry Ary, 1807–1859)

129. *The Hudson River Valley near Hudson, New York*, about 1850

1975.1.244
Oil on canvas, 19 × 22⅛ in. (48.3 × 56.2 cm)

One of the many curiosities among the Lehman pictures is the inclusion of two nineteenth-century American landscape paintings in an otherwise predominantly European collection. As Robert Lehman is not known to have had an affinity for Americana, it is difficult to imagine that he actually purchased these rather naive landscapes—especially as no such evidence exists.

The present picture is well executed and sufficiently precise in its details to suggest that it was painted from nature—or, at the very least, from drawings and oil sketches made from life—and that it represents an actual place. Its composition is not derivative of works by Claude or other European artists. Its geography suggests that the view was from Mount Merino, just south of Hudson, New York, along the Hudson River, looking upstream.[1] This terrain was popular with painters in the

Figure 1. Henry Ary. *View from Mount Merino*, 1845. Oil on canvas. Whereabouts unknown

1840s and 1850s, including Sanford Gifford (1823–1880), who actually lived in Hudson, and Frederic Edwin Church (1826–1880), who built a house near Mount Merino in the later nineteenth century. The two male figures who occupy the landscape, carrying walking sticks and accompanied by their dogs, are not painters (they have no backpacks filled with equipment nor are any easels nearby). They seem, instead, to be urban tourists, taking in the scenery and fresh air. The foreground figure is seated on a blasted tree—a frequently depicted picturesque landscape detail—while his companion looks out over the vista before him.

The Lehman painting cannot be attributed to either Gifford or Church, but may well be the work of Henry Ary, the teacher of Gifford's sister Mary at the Hudson Female Academy in 1854–55. Ary, who was born in Rhode Island in 1807,[2] worked in Albany and in Catskill before moving to Hudson in 1844 (he died there in 1859). He became acquainted with Gifford prior to the latter's first trip to Europe, and we know from Gifford's correspondence that Ary introduced him to the writings of Ruskin and the art of Thomas Cole.

Ary's paintings have been illustrated in various publications—for example, in connection with pictures by Gifford[3]—but, as there is no monograph on his oeuvre, it has been difficult to conclusively attribute other works to him. However, one painting known to be by Ary, *View from Mount Merino* of 1845 (fig. 1), represents a startlingly similar scene, and despite some differences, shares enough affinities with the Lehman picture (the treatment of the water and boats and the broken trees in the foreground) to suggest a tentative attribution of the present canvas to him. This notion is further supported by another painting by Ary of a related subject, *View of Hudson, New York* (fig. 2).

RB

NOTES

1. For an excellent map of the area around Hudson, New York, see Howat 1972, p. 61.
2. See Minick 1950.
3. See Weiss 1987, pp. 49–52.

Figure 2. Henry Ary. *View of Hudson, New York*, 1852. Oil on canvas. The Albany Institute of History and Art

French or American Artist (possibly Victor de Grailly, Paris, 1804–1889)

130. *Hudson River Scene*, 1830–50

1975.1.245
Oil on wood, 10 × 12 in. (25.4 × 30.5 cm)

The present landscape resembles many paintings inspired by those of Claude Lorrain and made in the vicinity of West Point, New York, along the Hudson River, in the first half of the nineteenth century. Its generic qualities, however, preclude a specific attribution. The composition lacks the harmony characteristic of works by the "naive" American painter Thomas Chambers (1808–after 1866), nor is the scene appropriately picturesque to be by the prolific Thomas Doughty (1793–1856). However, two early nineteenth-century artists of European origin painted New England subjects. The older of the two, Michele Felice Corné (Elba, 1752–Newport, Rhode Island, 1845), worked mainly in Salem, Boston, and Newport, and evidence of his presence in the Hudson Valley is insufficient to qualify him as the author of the Lehman painting. The younger painter, the Parisian Victor de Grailly, a pupil in France of Jean-Victor Bertin, is not believed to have visited the

United States, but rather, to have painted American subjects by copying scenes from William Henry Bartlett's *American Scenery* (1840). Indeed, one of de Grailly's published works strongly resembles the Lehman landscape (fig. 1).[1]

RB

NOTE

1. See Driscoll 1997, pp. 56–57. Driscoll spells the name incorrectly as "de Graillev" and claims that the dates of the artist's birth and death are unknown. According to Bénézit (1999, vol. 5, p. 158), the correct spelling of the artist's name is "de Grailly," and he was born in 1804 and died in 1889.

Figure 1. Victor de Grailly. *Anthony's Nose on the Hudson*, 1845. Oil on canvas. Private collection

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INDEX
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Paintings of Various Schools Including French & Other European XIX Century Works, American XIX–XX Century Paintings and Works of Other Schools. Sale cat. New York, Parke-Bernet Galleries, February 28–March 1, 1945. New York, 1945.

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É. Vuillard (1865–1940), His Dynamic Early Period. Exh. cat. New York, Jacques Seligmann Gallery, November 5–27, 1948. New York, 1948.

New York 1949
Seurat, 1859–1891, Paintings and Drawings: Loan Exhibition for the Benefit of the Home for the Destitute Blind. Exh. cat. New York, Knoedler Galleries, April 19–May 7, 1949. New York, 1949.

New York 1950a
A Collector's Exhibition: Impressionist and Post-Impressionist Masterpieces from the Collections of Members of the Advisory Committee of the Institute of Fine Arts. Exh. cat. New York, M. Knoedler & Co., February 6–25, 1950. New York, 1950.

New York 1950b
A Loan Exhibition of Renoir, for the benefit of the New York Infirmary. Exh. cat. New York, Wildenstein, March 23–April 29, 1950. New York, 1950.

New York 1951a
Henri-Edmond Cross. Exh. cat. by Otto M. Gerson. New York, Fine Arts Associates, April 16–May 5, 1951. New York, 1951.

New York 1951b
Paul Signac. Exh. cat. by Otto M. Gerson. New York, Fine Arts Associates, November 5–24, 1951. New York, 1951.

New York 1953a
Collectors' Choice: Masterpieces of French Art from New York Private Collections. Exh. cat. New York, Paul Rosenberg & Co., March 17–April 18, 1953. New York, 1953.

New York 1953b
A Loan Exhibition of Seurat and His Friends. Exh. cat. New York, Wildenstein & Co., November 18–December 26, 1953. New York, 1953.

New York 1954–61
The Lehman Collection. Exhibition, The Metropolitan Museum of Art. A selection of works from the Robert Lehman Collection was placed on exhibition January 9, 1954. Many of these objects remained at the Metropolitan through 1961. Some traveled to Buffalo in 1955 for *Fifty Paintings 1905–1913* at the Albright Art Gallery, to Paris for the 1957 *Exposition de la collection Lehman de New York*

at the Musée de l'Orangerie, and to the Cincinnati Museum of Art for the1959 exhibition *The Lehman Collection, New York*. These works returned to the Metropolitan at the close of each of the exhibitions. Some objects were also featured in the Museum during the 1958 exhibition *Paintings from Private Collections: Summer Loan Exhibition.*

New York 1955
Van Gogh: Loan Exhibition for the Benefit of the Public Education Association. Exh. cat. New York, Wildenstein & Co., March 24–April 30, 1955. New York, 1955.

New York 1956a
Loan Exhibition: Gauguin, for the benefit of the Citizens' Committee for Children of New York City, Inc. Exh. cat. Essays by Robert Goldwater and Carl O. Schniewind. New York, Wildenstein & Co., April 5–May 5, 1956. New York, 1956.

New York 1956b
A Loan Exhibition: The Nude in Painting: For the Benefit of Recording for the Blind, Inc. Exh. cat. New York, Wildenstein & Co., November 1–December 1, 1956. New York, 1956.

New York 1957
Balthus. Exh. cat. New York, Pierre Matisse Gallery, January 1957. New York, 1957.

New York 1958a
Dutch and Flemish XVII Century Works; XVII–XIX Century Masters; Barbizon Landscapes. Sale cat. New York, Parke-Bernet Galleries, February 13, 1958. New York, 1958.

New York 1958b
Renoir: Loan Exhibition for the Benefit of the Citizens' Committee for the Children of New York City, Inc. Exh. cat. Texts by Jean Renoir and Edmond Renoir. New York, Wildenstein, April 8–May 10, 1958. New York, 1958.

New York 1958c
Paintings from Private Collections: Summer Loan Exhibition. Exh. cat. New York, Metropolitan Museum of Art, summer 1958. New York, 1958.

New York 1959
Renoir Loan Exhibition. Exh. cat. New York, Hammer Galleries, March 3–28, 1959. New York, 1959.

New York 1960
Degas: Loan Exhibition for the Benefit of the Citizens' Committee for the Children of New York, Inc. Exh. cat. New York, Wildenstein & Co., April 7–May 7, 1960. New York, 1960.

New York 1961
Ingres in American Collections: Loan Exhibition for the Benefit of the Lighthouse New York Association for the Blind. Exh. cat. New York, Paul Rosenberg & Co., April 7–May 6, 1961. New York, 1961.

New York 1962a
Alechinsky: First One Man Show in New York: Oils, Drawings, Watercolors. Exh. cat. New York, Lefebre Gallery, February 17–March 24, 1962. New York, 1962.

New York 1962b
Public exhibition of the Robert Lehman Collection at 7 West 54th Street for the benefit of the Scholarship Fund of the Institute of Fine Arts, New York University, November 27–30, December 3–6, 1962.

New York 1964a
The Lehman Collection at 7 West 54th Street. List of works on exhibit by George Szabo.

New York 1964b
Vuillard: Loan Exhibition . . . for the Benefit of the Albert Einstein College of Medicine. Exh. cat. by M. Roy Fisher. New York, Wildenstein, October 16–November 21, 1964. New York, 1964.

New York 1965
Alechinsky, Recent Works. Exh. cat. Interview with the artist by Jacques Putnam. New York, Lefebre Gallery, April 13–May 8, 1965. New York, 1965.

New York 1966a
Romantics and Realists: A Loan Exhibition for the Benefit of the Citizens' Committee for Children of New York, Inc. Exh. cat. by M. Roy Fisher. New York, Wildenstein & Co., April 7–May 7, 1966. New York, 1966.

New York 1966b
Seven Decades, 1895–1965: Crosscurrents in Modern Art. Exh. cat. Text by Peter Selz. Exh. cat. New York, M. Knoedler & Co., April 26–May 21, 1966. New York, 1966.

New York 1966c
Sisley: Loan Exhibition for the Benefit of the Free Children's Concerts of the American Symphony Orchestra in Cooperation with the Board of Education of the City of New York. Exh. cat. Texts by Gustave Geffroy and François Daulte. New York, Wildenstein & Co., October 27–December 3, 1966. New York, 1966.

New York 1966d
Impressionist Treasures from Private Collections in New York, for the benefit of St. Luke's Hospital Center Building Fund. Exh. cat. Foreword by John Rewald. New York, M. Knoedler & Co., January 12–29, 1966. New York, 1966.

New York 1968
Vlaminck (1876–1958): His Fauve Period (1903–1907). Exh. cat. New York, Perls Galleries, April 9–May 11, 1968. New York, 1968.

New York 1969
Carlo Canevari: "Hommage au Grand Maîtres." Exhibition, New York, Emile Walter Galleries, April 1969.

New York 1971
Albert Marquet: A Loan Exhibition for the Benefit of the Hospitality Committee of the United Nations. Exh. cat. Foreword by Raymond Cogniat. New York, Wildenstein & Co., October 28–December 4, 1971. New York, 1971

New York 1973
Henri Matisse. Exh. cat. New York, Acquavella Galleries, November 2–December 1, 1973. New York, 1973.

New York 1973–74
Van Gogh as Critic and Self-Critic. Exh. cat. New York, Metropolitan Museum of Art, October 30, 1973–January 6, 1974. New York, 1973.

New York 1974
Paris: Places and People. Paintings and Drawings from the Robert Lehman Collection. Exh. cat. New York, Bronx County Courthouse Rotunda, March 5–31, 1974. New York, 1974.

New York 1977a
Degas in the Metropolitan. Exh. cat. by Charles S. Moffett. New York, Metropolitan Museum of Art, February 26–September 4, 1977. New York, 1977.

New York 1977b
Paul Signac, 1863–1935: Paintings, Watercolors, Drawings and Prints. Exh. cat. by George Szabo. New York, Metropolitan Museum of Art, September 11–November 30, 1977. New York, 1977.

New York 1977c
Seurat: Drawings and Oil Sketches from New York Collections. Exh. cat. by Jacob Bean. New York, Metropolitan Museum of Art, September 29–November 27, 1977. New York, 1977.

New York 1977d
Balthus: Paintings and Drawings, 1934–1977. Exh. cat. New York, Pierre Matisse Gallery, November 15–December 15, 1977. New York, 1977.

New York 1978
Edgar Degas: For the benefit of Lenox Hill Hospital, New York. Exh. cat. New York, Acquavella Galleries, November 1–December 3, 1978. New York, 1978.

New York 1980
Balthus Drawings. Exh. cat. by George Szabo. New York, Gallery Gertrude Stein, May 1–June 30, 1980. New York, 1980.

New York 1984
Van Gogh in Arles. Exh. cat. by Ronald Pickvance. New York, Metropolitan Museum of Art, October 18–December 30, 1984. New York, 1984.

New York 1985
Albert Marquet, 1875–1947: A Tribute to the Late Jean-Claude Martinet, author of the forthcoming Catalogue raisonné of the artist's works. Exh. cat. New York, Wildenstein, April 10–May 17, 1985. New York, 1985.

New York 1985–86
The Circle of Montparnasse: Jewish Artists in Paris, 1905–1945. Exh. cat. by Kenneth E. Silver and Romy Golan. New York, The Jewish Museum, October 22, 1985–January 2, 1986. New York, 1985.

New York 1986
Two Portraits by Ingres: Princesse de Broglie and Comtesse d'Haussonville. Exh. brochure by Edgar Munhall. New York, Frick Collection, April 29–June 15, 1986. New York, 1986.

New York 1986–87
Dance. Exhibition, Metropolitan Museum of Art, December 19, 1986–September 6, 1987. Diana Vreeland, curator.

New York 1987
Pierre Alechinsky: Margin and Center. Exh. cat. New York, Solomon R. Guggenheim Museum, February 27–May 3, 1987. New York, 1987.

New York 1988–89
Ingres at the Metropolitan. Exhibition, New York, Metropolitan Museum of Art, December 14, 1988–March 19, 1989.

New York 1992
Barbizon: French Landscapes of the Nineteenth Century. Exhibition, New York, Metropolitan Museum of Art, February 4–May 10, 1992.

New York 1992–93
Henri Matisse: A Retrospective. Exh. cat. by John Elderfield. New York, Museum of Modern Art, September 24, 1992–January 12, 1993. New York, 1992.

New York 1993
Splendid Legacy: The Havemeyer Collection. Exh. cat. Texts by Alice Cooney Frelinghuysen et al. New York, Metropolitan Museum of Art, March 27–June 20, 1993. New York, 1993.

New York 1994a
Neo-Classicism and Romanticism in French Painting, 1774–1826. Exh. cat. New York, Richard L. Feigen & Co., May 10–June 15, 1994. New York, 1994.

New York 1994b
Salvador Dalí: The Early Years. Exh. cat. Edited by Michael Raeburn. New York, Metropolitan Museum of Art, June 27–September 18, 1994. New York, 1994.

New York 1996a
The French Portrait, 1550–1850. Exh. cat. by Alan Wintermute. New York, Colnaghi, January 10–February 10, 1996. New York, 1996.

New York 1996b
Small Interiors. Exhibition, Metropolitan Museum of Art, February 18–July 21, 1996.

New York 1997–98a
The Private Collection of Edgar Degas. Exh. cat. by Ann Dumas et al. New York, Metropolitan Museum of Art, October 1, 1997–January 11, 1998. New York, 1997.

New York 1997–98b
The Private Collection of Edgar Degas: A Summary Catalogue. Compiled by Colta Ives, Susan Alyson Stein, and Julie A. Steiner. New York, 1997.

New York 2000
Painters in Paris, 1895–1950. Exh. cat. by William S. Lieberman. New York, Metropolitan Museum of Art, March 8–December 31, 2000. New York, 2000.

New York 2002
The Lure of the Exotic: Gauguin in New York Collections. Exh. cat. by Colta Ives and Susan Alyson Stein. New York, Metropolitan Museum of Art, June 18–October 20, 2002. New York and New Haven, 2002.

New York 2009
Pierre Bonnard: The Late Interiors. Exh. cat. by Dita Amory. New York, Metropolitan Museum of Art, January 27–April 19, 2009. New York, 2009.

New York–Baltimore–Ottawa–San Francisco 1970–71
Four Americans in Paris: The Collections of Gertrude Stein

and Her Family. Exh. cat. New York, Museum of Modern Art, December 19, 1970–March 1, 1971; Baltimore Museum of Art, April 4–May 30, 1971; Ottawa, National Gallery of Canada, June 25–August 15, 1971; San Francisco Museum of Art, September 15–October 31, 1971. New York, 1970.

New York–Bilbao 2001–2
Brazil: Body and Soul. Exh. cat. Edited by Edward J. Sullivan. New York, Solomon R. Guggenheim Museum, September 20, 2001–January 20, 2002; Guggenheim Museum Bilbao, March 20–August 20, 2002. New York, 2001.

New York–Chicago 1949–50
Van Gogh: Paintings and Drawings: A Special Loan Exhibition. Exh. cat. New York, Metropolitan Museum of Art; Art Institute of Chicago, 1949–50. New York, 1949.

New York–Chicago–Paris 2006–7
Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde. Exh. cat. Edited by Rebecca A. Rabinow. New York, Metropolitan Museum of Art, September 13, 2006–January 7, 2007; Art Institute of Chicago, February 17–May 13, 2007; Paris, Musée d'Orsay, June 18–September 16, 2007. New York and New Haven, 2006.

New York–Houston 1994
Degas Landscapes. Exh. cat. by Richard Kendall. New York, Metropolitan Museum of Art, January 21–April 3, 1994; Houston, Museum of Fine Arts, April 21–July 3, 1994. New Haven, 1993.

New York–Los Angeles–Paris 1998–99
Edgar Degas, photographer. Exh. cat. by Malcolm Daniel. New York, Metropolitan Museum of Art, October 9, 1998–January 3, 1999; Los Angeles, J. Paul Getty Museum, February 2–March 28, 1999; Paris, Bibliothèque Nationale, May 11–July 31, 1999. New York, 1998.

New York–Minneapolis–San Francisco–Toronto 1952–53
Les fauves. Exh. cat. New York, Museum of Modern Art, October 8, 1952–January 4, 1953; Minneapolis Institute of Arts, January 21–February 22, 1953; San Francisco Museum of Art, March 13–April 12, 1953; Art Gallery of Toronto, May 1–31, 1953. New York, 1952.

New York–San Francisco–Fort Worth 1976
The "Wild Beasts": Fauvism and Its Affinities. Exh. cat. Text by John Elderfield. New York, Museum of Modern Art, March 26–June 1, 1976; San Francisco Museum of Fine Arts, June 29–August 15, 1976; Fort Worth, Kimbell Art Museum, September 11–October 31, 1976. New York, 1976.

Nice 1946
Bonnard. Exhibition, Musée de Nice, 1946.

Nochlin 1989
Linda Nochlin. "Seurat's *Grande Jatte*: An Anti-Utopian Allegory." *Art Institute of Chicago Museum Studies* 14, no. 2 (1989), pp. 133–53.

Oakley 1980
Lucy Oakley. *Pierre-Auguste Renoir*. New York, 1980.

Oakley 1981
Lucy Oakley. *Édouard Vuillard*. New York, 1981.

Offenstadt 1999
Patrick Offenstadt. *Jean Béraud, 1849–1935: The Belle Epoque, a Dream of Times Gone By: Catalogue raisonné*. Cologne, 1999.

Oki 1981
Oki Yukiko. *Corot*. Tokyo, 1981.

Oklahoma City 1983
Impressionism / Post-Impressionism: XIX & XX Century Paintings from the Robert Lehman Collection of the Metropolitan Museum of Art. Exh. cat. by George Szabo. Oklahoma City, Oklahoma Museum of Art, April 23–July 18, 1983. Oklahoma City, 1983.

O'Laoghaire 1992
Niamh O'Laoghaire. "The Influence of Van Gogh on Matisse, Derain, and Vlaminck, 1898–1908." Ph.D. diss., University of Toronto, 1992.

Olin 1892
Pierre-M. Olin. "Les XX." *Mercure de France* (April 1892), pp. 341–45.

Oppler 1976
Ellen C. Oppler. *Fauvism Reexamined*. New York, 1976.

Orienti 1972
Sandra Orienti. *The Complete Paintings of Cézanne*. New York, 1972.

Ottawa–Chicago–Fort Worth 1997–98
Renoir's Portraits: Impressions of an Age. Exh. cat. Essays by Colin B. Bailey et al. Ottawa, National Gallery of Canada, June 27–September 14, 1997; Art Institute of Chicago, October 17, 1997–January 4, 1998; Fort Worth, Kimbell Art Museum, February 8–April 26, 1998. New Haven, 1997.

Pach 1933
Walter Pach. "Georges Rouault." *Parnassus* 5, no. 1 (January 1933), pp. 9–11.

Pach 1939
Walter Pach. *Ingres*. New York, 1939. Reprint, New York, 1973.

Palm Beach 1953
The Art of Henri Matisse. Exh. cat. Palm Beach, Fla., Society of the 4 Arts, February 6–March 1, 1953. Palm Beach, Fla., 1953.

Paris 1836
Salon de 1836.

Paris 1855
Exposition Universelle de 1855: Explication des ouvrages de peinture, sculpture, gravure, lithographie et architecture des artistes vivants étrangers et français. Exh. cat. Paris, Palais des Beaux-Arts, opened May 15, 1855. Paris, 1855.

Paris 1867
Catalogue des tableaux, études peintes, dessins et croquis de J.-A.-D. Ingres, peintre d'histoire, sénateur, membre de l'Institut. Exh. cat. Paris, École Impériale des Beaux-Arts, 1867. Paris, 1867.

Paris 1868
Tableaux anciens & modernes, marbres, objets d'art & de curiosité, gravures encadrées provenant du cabinet de M. Marcotte Genlis. Sale cat. Paris, Hôtel Drouot, February 17–18, 1868. Paris, 1868.

Paris 1869
Salon de 1869.

Paris 1875
Précieuse collection de M. L . . . de Q . . . 20 tableaux modernes de premier ordre. Sale cat. Paris, Hôtel Drouot, April 24, 1875. Paris, 1875.

Paris 1885
Catalogue de la deuxième exposition de portraits du siècle: Ouverte au profit de l'oeuvre à l'École des Beaux-Arts le 20 avril 1885. Exh. cat. Paris, École des Beaux-Arts, 1885. Paris, 1885.

Paris 1888a
Catalogue des tableaux anciens & modernes composant la collection Gellinard. Sale cat. Paris, Hôtel Drouot, March 19, 1888. Paris, 1888.

Paris 1888b
4e *Salon des Indépendants.* Exhibition, Pavillon de la Ville de Paris, Champs Élysées, March 22–May 3, 1888.

Paris 1892a
8e *Salon des Indépendants.* Exhibition, Pavillon de la Ville de Paris, Champs Élysées, March 19–April 27, 1892.

Paris 1892b
Deuxième exposition des peintres néo-impressionnistes et symbolistes. Exhibition, Paris, Le Barc de Boutteville, May–August, 1892.

Paris 1892–93
Exposition des peintres néo-impressionnistes. Exh. cat. Paris, Salons de l'Hôtel de Brébant, December 2, 1892–January 8, 1893. Paris, 1892.

Paris 1897
Société des Artistes Indépendants. Exhibition, Paris, Palais des Arts Libéraux, April 3–May 31, 1897.

Paris 1899
Exposition de tableaux par Trouillebert. Exhibition (with Louis Robert Carrier-Belleuse), Paris, Salon du Figaro, January 30–February 18, 1899.

Paris 1900
Exposition Universelle de 1900: Catalogue officiel illustré de l'Exposition Centennale de l'Art Français 1800–1889 de Paris. Exh. cat. Paris, Grand Palais. Paris, 1900.

Paris 1906
Exposition Henri-Matisse. Exh. cat. Paris, Galerie Druet, March 19–April 7, 1906. Paris, 1906.

Paris 1908a
Catalogue de tableaux modernes, aquarelles, dessins et pastels. Sale cat. Paris, Hôtel Drouot, May 16, 1908. Paris, 1908.

Paris 1908b
Catalogue des tableaux anciens. Sale cat. Paris, Hôtel Drouot, March 23, 1908. Paris, 1908.

Paris 1908c
Société du Salon d'Automne. *Catalogue des ouvrages de peinture, sculpture, dessin, gravure, architecture et art décoratif exposés au Grand Palais des Champs-Élysées.* Exh. cat. Paris, Grand Palais. Paris, 1908.

Paris 1910a
Exposition Henri-Matisse. Exhibition, Galerie Bernheim-Jeune et Cie, February 14–March 5, 1910.

Paris 1910b
Catalogue de l'exposition Henri-Edmond Cross: Oeuvres de la dernière période. Exh. cat. Paris, Galerie Bernheim-Jeune et Cie, October 17–November 5, 1910. Paris, 1910.

Paris 1911a
Exposition d'Espagnat. Exhibition, Galerie Durand-Ruel, March 29–April 15, 1911.

Paris 1911b
Exposition Ingres . . . organisée au profit du Musée Ingres. Exh. cat. by Henry Lapauze. Paris, Galerie Georges Petit, April 26–May 14, 1911. Paris, 1911.

Paris 1911c
Exposition de peintures et d'aquarelles de Henri Edmond Cross et Paul Signac. Exhibition, Galerie E. Druet, June 19–July 3, 1911.

Paris 1913
Exposition Henri-Edmond Cross. Exh. cat. Paris, Galerie Bernheim-Jeune & Cie, February 24–March 7, 1913. Paris, 1913.

Paris 1914
Le paysage du Midi. Exh. cat. Paris, Galerie Bernheim-Jeune & Cie, June 8–16, 1914. Paris, 1914.

Paris 1918a
Catalogue des tableaux, pastels, et dessins, par Edgar Degas et provenant de son atelier dont la 1re vente, aura lieu à Paris, Galerie Georges Petit, les 6, 7, 8 mai 1918. Sale cat. Paris, Galerie Georges Petit, May 6–8, 1918. Paris, 1918.

Paris 1918b
Tableaux, pastels et dessins par Edgar Degas et provenant de son atelier, 2e vente. Sale cat. Paris, Galerie Georges Petit, December 11–13, 1918. Paris, 1918.

Paris 1921
Catalogue des tableaux modernes, aquarelles, pastels, dessins appartenant à divers amateurs, sculpture, dépendant de la Succession de M. G. Sale cat. Paris, Hôtel Drouot, June 6, 1921. Paris, 1921.

Paris 1925
Exposition Albert Marquet. Exh. cat. by George Besson. Paris, Galerie Bernheim-Jeune & Cie, November 3–27, 1925. Paris, 1925.

Paris 1926
37e Salon des Indépendants: Trente ans d'art indépendant, 1884–1914. Exh. cat. Paris, Grand Palais, February 20–March 21, 1926. Paris, 1926.

Paris 1929
Les Arts à Paris, no. 16 (January 1929), p. 24.

Paris 1930a
Exposition Paul Signac. Exh. cat. Paris, Galerie Bernheim-Jeune & Cie, May 19–30, 1930. Paris, 1930.

Paris 1930b
Henri Matisse. Exhibition, Galerie Georges Petit, 1930.

Paris 1931
Henri Matisse: Exposition organisée au profit de l'Orphelinat des Arts. Exh. cat. Paris, Galerie Georges Petit, June 16–July 25, 1931. Paris, 1931.

Paris 1932a
Van Gogh, Gauguin, Toulouse-Lautrec, Bonnard, et son époque. Exh. cat. by George Besson. Paris, Galerie d'Art Braun, April 8–28, 1932. Paris, 1932.

Paris 1932b
Pastels et dessins de Degas. Exhibition, Galerie Paul Rosenberg, November 23–December 23, 1932.

Paris 1933–34
Seurat et ses amis: La suite de l'impressionnisme. Exh. cat. Preface by Paul Signac. Paris, Galerie Beaux-Arts, December 1933–January 1934. Paris, 1933.

Paris 1934a
Exposition Paul Signac. Exh. cat. Paris, Petit Palais, February–March 1934. Paris, 1934.

Paris 1934b
Exposition de portraits par Ingres et ses élèves. Exh. cat. by Charles Sterling. Paris, MM. Jacques Seligmann & fils, March 23–April 21, 1934. Paris, 1934.

Paris 1934c
Collection de Mlle J. Fevre: Catalogue des tableaux, aquarelles, pastels, dessins, estampes, monotypes par Edgar Degas. Sale cat. Paris, Galerie Charpentier, June 12, 1934. Paris, 1934.

Paris 1935
Troisième centenaire de l'Académie Française. Exh. cat. Paris, Bibliothèque Nationale, June 1935. Paris, 1935.

Paris 1936a
Exposition Seurat (1859–1891). Exh. cat. Paris, Galerie Paul Rosenberg, February 3–29, 1936. Paris, 1936.

Paris 1936b
Exposition "Le Grand Siècle," organisée au profit de la Société des Amis du Louvre. Exh. cat. Paris, Galerie Paul Rosenberg, June 15–July 11, 1936. Paris, 1936.

Paris 1936c
Exposition des peintres de la "Revue Blanche." Exh. cat. Paris, Les Cadres (Bobette Natanson), June 12–30, 1936. Paris, 1936.

Paris 1937a
Exposition rétrospective Henri-Edmond Cross (1856–1910). Exh. cat. Paris, Galerie Bernheim-Jeune & Cie, April 10–30, 1937. Paris, 1937.

Paris 1937b
Catalogue des tableaux, pastels, aquarelles, gouaches, dessins par P. Bonnard, G. Braque, H.-E. Cross. Sale cat. Paris, Hôtel Drouot, June 10, 1937. Paris, 1937.

Paris 1938a
Exposition É. Vuillard. Exh. cat. Paris, Musée des Arts Décoratifs, May–July 1938. Paris, 1938.

Paris 1938b
Catalogue des tableaux modernes . . . composant la collection de M. E. L. Sale cat. Paris, Hôtel Drouot, March 17, 1938. Paris, 1938.

Paris 1939a
Exposition Cézanne (1839–1906), organisée à l'occasion de son centenaire au profit de l'oeuvre de l'allaitement maternel. Exh. cat. Paris, Galerie Paul Rosenberg, February 21–April 1, 1939. Paris, 1939.

Paris 1939b
Centenaire du peintre indépendant Paul Cézanne. Exh. cat. 2 vols. Paris, Grand Palais, March 17–April 10, 1939. Paris, 1939.

Paris 1945
Soixante pièces maîtresses de la peinture contemporaine. Exh. cat. Paris, Galerie Parvillée, January 19–February 19, 1945. Paris, 1945.

Paris 1947a
Beautés de la Provence. Exh. cat. Paris, Galerie Charpentier. Paris, 1947.

Paris 1947b
Exposition Bonnard. Exh. cat. Paris, Musée de l'Orangerie, October–November 1947. Paris, 1947.

Paris 1952a
Collection de Madame S . . . [Mme Samana, heir to Gaston Lévy] Tableaux modernes, dessins, aquarelles, pastels par Cross, Friesz, Laprade, Lépine, Matisse, Dunoyer de Segonzac, Signac, Valtat, Van Dongen, Vuillard; bronzes par Daumier. Sale cat. Paris, Galerie Charpentier, May 9, 1952. Paris, 1952.

Paris 1952b
Collection Gabriel Cognacq. Sale cat. Paris, Galerie Charpentier, May 14, 1952. Paris, 1952.

Paris 1952–53
Chefs-d'oeuvre des Collections Parisiennes: Peintures et dessins de l'École Française du XIXe siècle. Exh. cat. by Marcelle Legrand. Paris, Musée Carnavalet, December 1952–February 1953. Paris, 1952.

Paris 1953a
George d'Espagnat: 1870–1950. Exh. cat. Paris, Galerie Durand-Ruel, April 16–May 16, 1953. Paris, 1953.

Paris 1953b
Collection M. D.... H.... P....[Hermann-Paul]. Sale cat. Paris, Galerie Charpentier, June 10, 1953. Paris, 1953.

Paris 1953c
Succession de Monsieur Van Houten. Sale cat. Paris, Hôtel Drouot, June 12, 1953. Paris, 1953.

Paris 1954
Ancienne Collection Bessonneau d'Angers. Vente X . . . (Tableaux de l'école française du XIX siècle). Sale cat. Paris, Galerie Charpentier, June 15, 1954. Paris, 1954.

Paris 1954–55
Derain. Exh. cat. by Gabrielle Vienne. Paris, Musée National d'Art Moderne, December 11, 1954–January 30, 1955. Paris, 1954.

Paris 1956
Balthus. Exhibition organized by Paris gallery owner

Henriette Gómez on the premises of the *Gazette des Beaux-Arts*, Paris, February 29–March 17, 1956.

Paris 1957
Exposition de la collection Lehman de New York. Exh. cat. by Charles Sterling et al. Paris, Musée de l'Orangerie, June 5–September 15, 1957. Paris, 1957.

Paris 1959
Marc Chagall. Exh. cat. Paris, Palais du Louvre, June–October 1959. Paris, 1959.

Paris 1960
Rohner. Exhibition, Paris, Galerie André Weil, February 1960.

Paris 1963
Exposition Valtat. Exh. cat. Paris, Galerie Durand-Ruel, March 21–April 11, 1963. Paris, 1963.

Paris 1963–64
Signac. Exh. cat. by Marie-Thérèse Lemoyne de Forges. Paris, Musée du Louvre, December 1963–February 1964. Paris, 1964.

Paris 1966
Collection Jean Walter-Paul Guillaume. Exh. cat. by Marie-Thérèse Lemoyne de Forges. Paris, Orangerie des Tuileries, January–April 1966. Paris, 1966.

Paris 1971
D. Edzard: Tableaux de 1917 à 1963. Exh. cat. Preface by Claude-Roger Marx. Paris, Quatre Chemins, July–August 1971. Paris, 1971.

Paris 1975a
Hommage à Corot: Peintures et dessins des collections françaises. Exh. cat. by Hélène Toussaint et al. Paris, Musée de l'Orangerie, June 6–September 29, 1975. Paris, 1975.

Paris 1975b
Archives of Camille Pissarro. Sale cat. Paris, Hôtel Drouot, November 21, 1975. Paris, 1975.

Paris 1983–84
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Index of Paintings in the Robert Lehman Collection

Alechinsky, Pierre, *The Secret*, 384–87, *385*, cat. no. 120
Ambille, Paul, *The Score*, 396–98, *397*, cat. no. 125
André, Albert: *Bouquet of Roses and Fruit*, 188–92, *189*, cat. no. 50; *Compote of Peaches and Pears, with Pitchers, on a Table*, 188–92, *190*, cat. no. 51; *Renoir and His Model*, 192–94, *193*, cat. no. 54; *Still Life with Fruit and Brioche*, 188–92, *190*, cat. no. 52; *Table Setting with Fruit*, 188–92, *191*, cat. no. 53
Anonymous artist (possibly Henry Ary), *The Hudson River Valley near Hudson, New York*, *403*, 403–4, cat. no. 129

Balthus (Count Balthazar Klossowski de Rola), *Nude before a Mirror*, 363–67, *365*, cat. no. 112
Bauchant, André, *Bank of Flowers in a Landscape* (*Massif de fleurs dans un paysage*), 274, *277*, 277–78, cat. no. 79
Béraud, Jean, *Parisian Street Scene*, 56–59, *57*, cat. no. 16
Bezombes, Roger: *Guitar* ("*Le Pauvre Laboureur*"), 370–74, *373*, cat. no. 115; *Vase with Flowers* (*Strelitzia*), 370–74, *371*, cat. no. 114
Bonnard, Pierre: *Before Dinner*, 180n7, *181*, 181–84, cat. no. 48; *House on the Seine near Vernon*, 178–80, *179*, cat. no. 47; *Landscape in the South* (*Le Cannet*), 184–87, *185*, cat. no. 49
Braque, Georges, *House behind Trees*, 92n16, 258–60, *259*, cat. no. 74
Brasilier, André, *Woman with a Bouquet* (*Femme au bouquet*), 392–95, *393*, cat. no. 124
Brayer, Yves, *Ballet Dancers in the Attic Rotunda, Paris Opéra* (*Danseuse à l'Oeil-de-boeuf, Opéra de Paris*), 320, *321*, cat. no. 95

Canevari, Carlo, *The Tease*, 380–82, *381*, cat. no. 119
Cézanne, Paul, *Trees and Houses near the Jas de Bouffan*, 84–92, *85*, 106n8, 222, 259, 260n13, cat. no. 22
Chagall, Marc, *Le Pont de Passy et la Tour Eiffel*, 262–65, *263*, cat. no. 75
Corot, Jean-Baptiste-Camille, *Diana and Actaeon* (*Diana Surprised in Her Bath*), 10n4, 22–27, *23*, 34n1, 44, 45n1, cat. no. 4
Cross, Henri-Edmond: *Pines Along the Shore*, 137–39, *139*, cat. no. 32; *Valley with Fir* (*Shade on the Mountain*), 140–41, *141*, cat. no. 33

Dalí, Salvador, after Vermeer, Johannes, *The Lacemaker*, 358–62, *359*, cat. no. 111
Daubigny, Charles-François, *Landscape with Ducks*, 39–41, *41*, cat. no. 9
Degas, Hilaire-Germaine-Edgar: *Russian Dancers*, 76–82, *77*, cat. no. 21; *View of Saint-Valéry-sur-Somme*, 72–75, *73*, cat. no. 20
Derain, André, *The Palace of Westminster*, 250–55, *251*, cat. no. 73
Díaz de la Peña, Narcisse-Virgile, *Figures and a Dog in a Landscape*, 28–30, *29*, cat. no. 5
Dongen, Kees van: *At the Racetrack*, 306, *313*, 313–5, 376n1, cat. no. 93; *Avenue du Bois*, 306–9, *307*, 312n6, cat. no. 91; *The Beach at Deauville*, 306, 309–12, *311*, 314, cat. no. 92; *Maria*, 303–6, *305*, cat. no. 90
Dupré, Jules, *Landscape with Cattle at Limousin*, 10n4, 27n3, 31–34, *33*, 36, 44, 45n1, cat. no. 6
Dyf, Marcel: *Nude Torso in Sunlight*, xi, 335, 338, *339*, cat. no. 103; *Portrait of a Young Woman*, 335–36, *337*, cat. no. 102

Edzard, Dietz: *Dancer with Castanets*, 324–25, 332–34, *333*, cat. no. 100; *Prima Ballerina*, 324–25, 332–34, *333*, cat. no. 101; *Spanish Dancer*, 330, *331*, cat. no. 99; *Spanish Dancers*, 328, *329*, cat. no. 98; *Spanish Woman*, 325, *327*, cat. no. 97; *Spanish Woman with a Fan*, 322–25, *323*, cat. no. 96
Eisenschitz, Willy, *Street along the Canal Saint-Martin, Paris*, 340–41, *341*, cat. no. 104
Espagnat, Georges d': *Anemones on a Flowered Tablecloth*, 198–200, *199*, 206, cat. no. 56; *Basket of Fruit and Two Baskets of Flowers*, 200, 206, *207*, 210, cat. no. 59; *Flowers and Fruit*, 210, *211*, cat. no. 61; *Girl Painting at an Easel*, 200–203, *201*, 204, 208, 210, cat. no. 57; *The Old Mushroom Gatherer*, 196–98, *197*, cat. no. 55; *Red Flowers and Fruit*, 204–6, *205*, 210, cat. no. 58; *View of Cagnes*, 214, *215*, cat. no. 63; *Woman and Child*, 212, *213*, cat. no. 62; *Woman Painting in the Open Air*, 202, 208, *209*, cat. no. 60

French or American artist (possibly Victor de Grailly, Paris), *Hudson River Scene*, *405*, 405–6, cat. no. 130

Gauguin, Paul, *Tahitian Women Bathing*, 112–20, *113*, cat. no. 28; infrared reflectogram, *115*, 116
Gogh, Vincent van: *Madame Roulin and Her Baby*, 66n1, 121–26, *123*, cat. no. 29
Grau-Sala, Emilio: *The Paddock at Deauville*, *375*, 375–76, cat. no. 116; *Ships*, 376, *377*, cat. no. 117
Guillaumin, Jean-Baptiste-Armand: *The Bouchardin Mill, Crozant* (formerly published as *The Lock at Genetin*), 51–53, *52*, cat. no. 14; *Railroad Bridge over the Marne at Joinville*, 50, *49*, 49–51, cat. no. 13

Harpignies, Henri-Joseph: *Fir Trees in Les Trembleaux, near Marlotte* (*Sapins aux Trembleaux à Marlotte*), 42–44, *43*, cat. no. 10; *The Rocky Path in the Morvan* (*Chemin des roches dans le Morvan*), 10n4, 34n1, 44–45, *45*, cat. no. 11
Hauer, Jean-Jacques, *Portrait of a Military Family*, xi, 20, *21*, cat. no. 3
Hugo, Jean, *The Piebald Horse*, *317*, 317–19, cat. no. 94

Ingres, Jean-Auguste-Dominique: *Aretino in the Studio of Tintoretto*, 2–9, *3*, 27n3, 34n1, 44, 45n1, cat. no. 1; *Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn, Princesse de Broglie*, xi, xii, 11–18, *12*, cat. no. 2

Kulkarni, D. G. (Dizi), *Rest*, 378–80, *379*, cat. no. 118

Legueult, Raymond, *Floral Still Life (Nature morte à la Rose)*, 342–44, *343*, 395, cat. no. 105
Loiseau, Gustave: *Le Grand Quai, Fécamp*, 162, *162*, cat. no. 41; *House in Winter*, 158–60, *159*, cat. no. 39; *La Place de la Bastille*, 161, *161*, cat. no. 40

Madrazo y Garreta, Raimundo de, *Masqueraders*, 54, *55*, cat. no. 15
Marquet, Albert: *The Port de Bougie, Algiers, in Sunlight*, *237*, 237–39, cat. no. 68; *Sergeant of the Colonial Regiment*, 233–36, *235*, cat. no. 67
Matisse, Henri: *Espagnole: Harmonie en bleu (Spanish Woman: Harmony in Blue)*, 228–31, *229*, cat. no. 66; *Olive Trees at Collioure*, 216–22, *217*, 259, cat. no. 64; *Woman in an Armchair*, 224–27, *225*, cat. no. 65
Monet, Claude, *Houses on the Achterzaan*, 64–66, *65*, cat. no. 18
Monteiro, Vicente do Rego: *Cat and Turtle*, 290, *291*, 292, cat. no. 83; *Head of a Woman*, 288, *289*, 292, cat. no. 82; *Madonna and Child*, 287, 292–95, *293*, cat. no. 84

Palencia, Benjamín, *Landscape with Rocks*, 356–57, *357*, cat. no. 110
Pignon, Édouard: *Dead Olive Trees*, 349, 352, *353*, cat. no. 108; *Les Vendanges (Grape Gathering)*, 349–50. *351*, cat. no. 107
Pissarro, Camille, *The Harvest, Pontoise (La Récolte, Pontoise)*, 67–71, *69*, 336, cat. no. 19
Renoir, Pierre-Auguste: *Figures on the Beach*, *97*, 97–100, cat. no. 24; *Sea and Cliffs*, 94–96, *95*, 106n8, cat. no. 23; *Two Young Girls at the Piano*, xi, 100n1, 100–106, *101*, 194, 336, cat. no. 25; *Versailles*, 106n8, 106–8, *107*, cat. no. 26; *Young Girl Bathing*, 108–11, *109*, cat. no. 27
Rohner, Georges, *Still Life with Tureen*, 368–69, *369*, cat. no. 113
Romero, Pepe, *Mountains*, 402, *402*, cat. no. 128
Rouault, Georges, *Mythical Landscape (Paysage légendaire)*, 279–82, *281*, cat. no. 80
Rousseau, Théodore: *The Pond (La Mare)*, *37*, 37–38, cat. no. 8; *The Pool (Memory of the Forest of Chambord)*, *35*, 35–36, cat. no. 7
Ruiz, Cristóbal, attributed to, *Landscape with Hills, Fields, and Trees*, 354, *355*, cat. no. 109

Sánchez, Samuel: *Coastal View from Barrio Nuevo*, 389–91, *391*, cat. no. 123; *Dajaus Mountain at Barrio Nuevo, Bayamón*, 389–91, *390*, cat. no. 122; *Landscape at Barrio Nuevo*, 389–91, *389*, cat. no. 121
Seurat, Georges: *The Mower* 127–30, *129*, cat. no. 30; *Study for "A Sunday on La Grande Jatte,"* 130–36, *131*, cat. no. 31
Signac, Paul: *Evening Calm, Concarneau, Opus 220 (Allegro Maestoso)*, 146–49, *147*, cat. no. 35; *Place de Clichy*, 149–52, *151*, cat. no. 36; *The Town Beach, Collioure, Opus 165 (Collioure. La Plage de la ville, Opus 165)*, *143*, 143–45, 212, 221, cat. no. 34
Sinko, Armand: *Still Life with Fish and a Bouquet of Flowers*, 399–401, *400*, cat. no. 126; *Still Life with Pears*, 399–401, *400*, cat. no. 127
Sisley, Alfred, *Allée of Chestnut Trees*, 60–62, *61*, cat. no. 17

Terechkovitch, Constantin (Kostia), *Young Woman Dressed in Fur*, 345–48, *347*, cat. no. 106
Trouillebert, Paul-Désiré, *A Pond near Nangis*, 46–48, *46*, cat. no. 12

Utrillo, Maurice, *Rue Ravignan*, *271*, 271–72, 274, cat. no. 77

Valadon, Suzanne, *Reclining Nude*, 266–69, *267*, 272, 274, cat. no. 76
Valore, Lucie, *The Boy with a Sailboat*, 272, 274, *275*, cat. no. 78
Valtat, Louis: *Woman on the Seashore (Jeune Femme sur les rochers à Anthéor)*, 156, *157*, cat. no. 38; *Woman with a Cat*, 153–54, *155*, cat. no. 37
Villon, Jacques, *Self-portrait*, *283*, 284–86, cat. no. 81
Vlaminck, Maurice de: *Boats on the Seine at Chatou*, *243*, 243–45, cat. no. 70; *The Port of Le Havre*, 248, *249*, cat. no. 72; X-radiograph view, *248*; *Sails at Chatou*, *241*, 241–42, 244, 245n10, cat. no. 69; *Sunlight on Water*, 246, *247*, cat. no. 71
Vuillard, Édouard: *The Green Interior (Figure Seated by a Curtained Window)*, 163–66, *165*, cat. no. 42; *Misia at the Piano*, 169–72, *171*, cat. no. 44; *Mme Vuillard in a Set Designer's Studio*, 166–69, *167*, cat. no. 43; *Mme Vuillard Sewing by the Window, rue Truffaut*, 172–75, *173*, 176, cat. no. 45; *The Small Drawing-Room: Mme Hessel at Her Sewing Table*, 175–77, *177*, cat. no. 46

Westchiloff, Constantin Alexandrovich: *Bougainvillea on Capri*, *298*, 298–300, cat. no. 87; *A House with Flowering Trees along the Amalfi Coast of Italy*, 298–300, *299*, cat. no. 88; *Interior for Nikolai Gogol's Play* Marriage, 300, *301*, cat. no. 89; *Maine Seascape*, 296, *297*, cat. no. 85; *Maine Seascape*, 296, *297*, cat. no. 86

Index

Italic page numbers refer to illustrations; **boldface** page numbers refer to artist biographies. The catalogue number (cat. no.) is provided for paintings in the Robert Lehman Collection; the Lehman paintings are also listed together in a separate index on pages 442–43.

Aberdeen Art Gallery and Museums, Scotland, Renoir, Pierre-Auguste, *La Roche-Guyon*, 96, *96*
About, Édmond, 18
Achard, Jean-Alexis, 42
Aga Khan, 304
Agen, Musée des Beaux-Arts, Sisley, Alfred, *September Morning*, 106n2
Albany Institute of History and Art, New York, Ary, Henry, *View of Hudson, New York*, 404, *404*
Alechinsky, Pierre, xii, xiii, **383**, 401n3; *Ant Hill* (New York), 383; *Calligraphie japonaise* (film), 386; *Central Park* (private collection), 385, *385*; *Comme Avant* (whereabouts unknown), 384, *384*; *Encore une Petite Chanson* (whereabouts unknown), 384, *384*; *The Secret* (New York), 384–87, *385*, cat. no. 120
Alègre, Léon, 188
Alexander II, tsar of Russia, 81
Alexander III, tsar of Russia, 81
Alexandre, Arsène, 105, 106, 111n5
Algiers, Musée National d'Art Moderne et Contemporain, Rohner, Georges, *Homage à Ingres*, 368, *368*
Allen, William D., 343
Aman-Jean, Edmond François, 133
Ambille, Paul, xiii, **395**, 401n1, 401n3; *The Score* (New York), 396–98, *397*, cat. no. 125
Amsterdam
  Stedelijk Museum, Chagall, Marc, *Self-Portrait with Seven Fingers*, 264, *265*
  Van Gogh Museum, Gogh, Vincent van: *Boulevard de Clichy*, 151, *152*; *The Rock of Montmajour with Trees*, 156, *156*; *Undergrowth*, 196, *196*
André, Albert, 153, **188**, 195, 204, 214, 401n3; *Bouquet of Roses and Fruit* (New York), 188–92, *189*, cat. no. 50; *Compote of Peaches and Pears, with Pitchers, on a Table* (New York), 188–92, *190*, cat. no. 51; *Fleurs et fruits*, 188–91; *Nature Morte, coupe de fruits*, 191–92; *Renoir and His Model* (New York), 192–94, *193*, cat. no. 54; *Renoir and His Model* (private collection), 192, *192*, 194n2; *Renoir et son modèle*, 194n2, 194n5; *Renoir peignant*, 194n5; *Renoir peignant de profil*, 194n5; *Renoir peignant en famille*, 194n5; *Still Life with Fruit and Brioche* (New York), 188–92, *190*, cat. no. 52; *Table Setting with Fruit* (New York), 188–92, *191*, cat. no. 53
Ann Arbor, University of Michigan Museum of Art, Hauer, Jean-Jacques, *General Lafayette and Madame Roland (?) Drawing a Plan for the Festival of the French Federation in 1791*, 20n2
Anonymous artist (possibly Henry Ary), *The Hudson River Valley near Hudson, New York* (New York), 403, 403–4, cat. no. 129
Antwerp, Koninklijk Museum voor Schone Kunsten, Ensor, James, *The Intrigue*, 386, *386*
Apollinaire, Guillaume, 221, 255, 257n39, 260, 312n4
Appel, Karel, 383, 386
Arcas, Geneviève (Paris), 162, cat. no. 41
Arensberg, Walter, collection, 286n6
Aretino, Pietro, 4, 6–7; depicted: by Bergeret, Pierre-Nolasque, 10n9; by Fragonard, Alexandre-Évariste, 10n9; by Ingres, Jean-Auguste-Dominique: *Aretino and the Envoy of Charles V* (whereabouts unknown), 8, *8*; *Aretino in an Armchair* (Montauban), 7, *7*; *Aretino in the Studio of Tintoretto* (drawing) (Montauban), 7, *7*; *Aretino in the Studio of Tintoretto* (painting, 1815) (New York), 6, 7, 10n14; *Aretino in the Studio of Tintoretto* (painting, 1848) (New York), 2–9, *3*, cat. no. 1; Study for *Aretino in the Studio of Tintoretto* (Bayonne), 6, *7*; by Titian (Florence; New York), 10n7
Arnold and Tripp (Paris), 198n4
Arosa, Gustave, 112
Arroyo, Rafael, 324
Ary, Henry, **404**; *View from Mount Merino* (whereabouts unknown), 404, *404*; *View of Hudson, New York* (Albany), 404, *404*
Ary, Henry, possibly by, *The Hudson River Valley near Hudson, New York* (New York), *403*, 403–4, cat. no. 129
Assailly, Gisèle d', 342
Atelier 17 (Paris), 387
Atget, Eugène, 272
Athens, Dipylon cemetery, *Stele of Demetria and Pamphile*, 99, *99*
Auclair, André, 348
Avery, Samuel P., 53
Axilette, Alexis, collection, 260n9

Bagnols-sur-Cèze, France
  Fondation Léon Alègre, 188
  Musée Albert André, 188
Bakst, Léon (Lev), 261
Baladine (Elisabeth Dorothea Spiro), 362, 363–64
Balthus (Count Balthazar Klossowski de Rola), xii, xiii, **362–63**, 401n3; *The Children* (Paris), 363; *The Golden Days (Les Beaux Jours)* (Washington, D.C.), 366, *366*; *Mitsou* drawings, 362; *Nude before a Mirror* (New York), 363–67, *365*, cat. no. 112; *Study for an Illustration for* Wuthering Heights (New York), 366; Study for *Nude in front of a Mantel*, 364, *364*; *Young Girl at Her Toilette* (private collection), 364, *364*
Baltimore Museum of Art, Matisse, Henri, *Blue Nude: Memory of Biskra*, 219
Barber, John, collection (Philadelphia), 271, cat. no. 77
Barbosa, Ruy, bust of, by Monteiro, Vicente do Rego, 287
Barcelona, Barbier-Mueller Pre-Columbian Art Museum, Marajoara funerary urn, 292, 294
Bardot, Brigitte, portraits of, by Dongen, Kees van, 304
Barlach, Ernst, 106n7
Barnes, Albert, xi
Barros, Rafael Romero, 354
Barry, Charles, 254, 256n1
Bartlett, William Henry, *American Scenery*, 406
Basel, Kunstmuseum, Gauguin, Paul, pounced pastel, 120n11
Bassano, Jacopo, 30n1; *Madonna and Child with Saint John the Baptist* (Florence), 28, *30*

Bastien-Lepage, Jules, 45
Bauchant, Alphonsine, 276, 278
Bauchant, André, 276, 401n3; *The Assumption*, 277; *Bank of Flowers in a Landscape (Massif de fleurs dans un paysage)* (New York), 274, 277, 277–78, cat. no. 79; *The Battle of Thermopylae (July, 480 B.C.)*, 277–78; *The Fruit Stand*, 276; *Pericles justifying his Use of Public Funds (429 B.C.)*, 277; *Proclamation of American Independence (July 4, 1776)*, 278; *Self-portrait among the Dahlias* (Zürich), 277, *278*; *Ulysses and the Sirens*, 276; *Washington Reading the Proclamation to his Troops before Rochambeau and Lafayette*, 278
Baudelaire, Charles, 34, 302, 374; bust of, by Duchamp-Villon, Raymond, 286n9; "The Painter of Modern Life," 233
Baudoin, Paul, 370
Baudot, Jeanne, 108
Baugin, Lubin, *Le dessert de gaufrettes* (Paris), 368, *368*
Bayonne, Musée Bonnat, Ingres, Jean-Auguste-Dominique: Study for *Aretino in the Studio of Tintoretto*, 6, *7*; Study for *Princess de Broglie*, 14, *15*, 16
Bazille, Frédéric, 60, 63, 93
Beaubourg, Maurice, 128
Becker, John, Gallery (New York), 317, cat. no. 94
Beckmann, Max, 322
Bellier, Alphonse (Paris), 166, cat. no. 43
Bellini, Giovanni, *Madonna and Child* (New York), 294, 295
Bérard, Christian, 316
Béraud, Geneviève Eugénie (née Jacquin), 56
Béraud, Jean, 56; *Boulevard Scene* (private collection), 58, *58*; *The Grand Boulevards* (Paris), 58, *59*; *The Morris Column* (Paris), 58, *59*, 59n1; *Parisian Street Scene* (New York), 56–59, *57*, cat. no. 16
Béraud, Jean père, 56
Béraud, Mélanie, 56
Bérards, 95
Berenson, Bernard, 222n1
Bergeret, Pierre-Nolasque: *Aretino in the Studio of Tintoretto*, 10n9; *Honors Rendered to Raphael on His Deathbed* (Oberlin), 5
Bern, Kunstmuseum
  Marc, Franz, *Blue Horse II*, 114, *114*
  Vuillard, Édouard, *Mme Hessel Reading a Newspaper by a Fireplace—II*, 176, *176*
Bernal, Alfonso, 401
Bernard, Émile, 90, 124, 198n3
Bernaud, Joseph, 273
Bernaud, Lucie Veau. *See* Valore, Lucie
Bernheim, Alexandre, 142n2, 231–32n1
Bernheim, G. (Paris), 166, cat. no. 43
Bernheim, Gaston (Gaston Bernheim-Jeune; Gaston Bernheim de Villers; Gaston de Villers) (Paris), 142n2, 172, 184, 228, 230, 231–32n1, 232n2, cat. nos. 45, 66
Bernheim, Georges, 342
Bernheim, Joseph (grandfather of Josse and Gaston), 142n2, 231n1
Bernheim, Joseph ("Josse") (Josse Bernheim-Jeune; Bernheim d'Auberville) (Paris), 140, 142n2, 172, 184, 231–32n1, 232n2, cat. no. 33
Bernheim-Jeune, Josse and Gaston: (Fontainebleau and Paris), 224, 227, 228, 231, 232n2, cat. nos. 65, 66. *See also* Galerie Bernheim-Jeune
Bernier, Captain Édouard, portrait of, by Renoir, Pierre-Auguste (Dresden), 233, *234*
Bertin, Jean-Victor, 22, 24, 31, 405
Bertrand, Claire (Mme Willy Eisenschitz), 340, 341n2
Besançon, Musée des Beaux Arts, Marquet, Albert, *Port de Bougie*, 239, *239*
Besson, Georges, 239
Bessonneau, Charles, 10n4, 27n3, 32, 34n1, 45n1. *See also* Bessonneau d'Angers collection
Bessonneau d'Angers Collection (Paris), 2, 22, 31, 32, 34n1, 44, 45n1, cat. nos. 1, 4, 6, 11
Bezombes, Roger, 370, 401n1, 401n3; *Guitar ("Le Pauvre Laboureur")* (New York), 370–74, *373*, cat. no. 115; *Vase with Flowers (Strelitzia)* (New York), 370–74, *371*, cat. no. 114
Bidauld, Jean-Joseph-Xavier, 32
Bignou Gallery (New York), 112, 120n2, cat. no. 28
Binet, 45, 45n3
Binet, Adolphe-Gustave, 45n3
Binet, Georges, 45n3
Bing, Marcel, 282n1
Bing, Sigfried ("Samuel"), 61, 282n1
Bing Collection (Paris), 279, 282n1, cat. no. 80
Birmingham, England, Barber Institute of Fine Arts, Derain, André, *Bartolomeo Savona*, 253, 256n13
Blancafort, Manuel, *La Polka de l'equilibrista*, 374
Boiron, Alexandre, 129
Boissy, Adrian, 270
Boldini, Giovanni, 53, 316
Bombois, Camille, 276
Bonger, Johanna, 125
Bonilla-Norat, Félix, 388
Bonington, Richard Parks, 72
Bonnard, Pierre, xii, 48, 51, 142n2, 145n2, 153, 163, 172n1, 178, 188, 192, 195, 232n1, 236n2, 242, 309n1, 345, 362, 364, 374, 392, 401n3; *Before Dinner* (New York), 180n7, *181*, 181–84, cat. no. 48; *Before Dinner* (whereabouts unknown), *183*, 183–84; depicted in Vuillard, Édouard, *The Green Interior (Figure Seated by a Curtained Window)* (New York), 163–66, *165*, cat. no. 42; *Grande Nature Morte au Chat* (private collection), *182*, 183; *House among the Trees (Ma Roulotte à Vernonnet)* (Cambridge), 179, *180*; *House on the Seine near Vernon* (New York), 178–80, *179*, cat. no. 47; *Landscape at Le Cannet* (France), *186*, 187; *Landscape in the South (Le Cannet)* (New York), 184–87, *185*, cat. no. 49; *Landscape with a Red House* (United States), 187, *187*; *The Meal* (Cambridge), 183, *183*; *La Nappe blanche* (Wuppertal), *182*, 183; *The Painter's House* (whereabouts unknown), *186*, 187; portrait of, by Vuillard, Édouard (United States), 164, *164*; *Sunlight at Vernon* (Cardiff), 179, *180*; *The Table* (London), *182*, 183; *View of Le Cannet* (United States), *186*, 187
Bonnard, Mme Pierre. *See* Méligny, Marthe de
Bonnat, Léon, 53, 56
Bordeaux, Musée des Beaux-Arts, Marquet, Albert, *Sergeant of the Colonial Regiment*, 233, 234–36, *236*
Borden, Matthew Chaloner Durfee, collection (New York), 37, 38n2, cat. no. 8
Borduas, Paul-Émile, 282
Bos, Cornelis, engraving after Michelangelo Buonarroti, *Leda and the Swan* (New York), 226, *226*
Boston, Museum of Fine Arts
  Gauguin, Paul: *The Ox Cart (le Char à boeufs. Souvenir de Bretagne)*, 210, *210*; *Where Do We Come From? What Are We? Where Are We Going?*, 120n1
  Gogh, Vincent van, *Postman Joseph Roulin*, 234, *236*
  Harunobu, Suzuki, *Young Woman Admiring Plum Blossoms at Night*, *394*, 395
  Millet, Jean-François, *Potato Planters*, *68*, 70
  Renoir, Pierre-Auguste: *Girls Picking Flowers in a Meadow*, 99, *99*; landscapes from February 1882,

96; *Mixed Flowers in an Earthenware Pot*, 204, *204*
Valtat, Louis, *Seated Woman with Two Cats*, 153, *154*
Boucher, François, 99, 110, 111, 226; *Diana at the Bath* (Paris), *110*, 111
Boudin, Eugène, 63, 65, 72, 310; *La Plage de Trouville* (Paris), 312, *312*
Bouguereau, Adolphe-William, 216
Boulanger, Georges, 126n6
Boulanger, Gustave, 153
Boulanger, Marcelle, 126n6
Boulant, Jean, *Roman d'amour de Maurice Utrillo avec sa femme, Lucie*, 273
Bourdelle, Emile Antoine, 287
Boursin, Maria. *See* Méligny, Marthe de
Boussod, Valadon & Cie. (Paris), 54, 117
Bouvier-Lenormant collection (Paris), 22, cat. no. 4
Boys, Thomas Shotter, 72
Brancusi, Constantin, *Mlle Pogany II* (New Haven), 288, *288*
Braquaval, Louis, 73
Braque, Georges, 120n2, 257, 272, 345, 356, 370, 373, 398, 401n3; *House behind Trees* (New York), 92n16, 258–60, *259*, cat. no. 74; *Trees at L'Estaque* (France), 260, *260*
Brasilier, André, xiii, 392, 398n2, 401n1, 401n3; *Le foulard rose* (private collection), 392, *394*; *A Little Symphony of Spring* (*Petite symphonie de printemps*) (private collection), 392, *394*; *Ombre et lumière*, 395n1; *Woman with a Bouquet* (*Femme au bouquet*) (New York), 392–95, *393*, 398n2, cat. no. 124
Brasilier, Jacques, 392
Brayer, Yves, 319, 401n1, 401n3; *Ballet Dancers in the Attic Rotunda, Paris Opéra* (*Danseuse à l'Oeil-de-boeuf, Opéra de Paris*) (New York), 320, *321*, cat. no. 95; *Portrait of Serge Lifar, Opéra de Paris* (private collection), 320, *320*; *Répétition de nuit à la Rotonde de l'Opéra* (fig. 2) (private collection), 320, *320*; *Répétition de nuit à la Rotonde de l'Opéra* (fig. 3) (private collection), 320, *320*; set and costume designs for *Joan de Zarissa*, 319, 320, 321n3
Breton, André, 387
Breton, Jules, 196
Brianchon, Maurice, 342, 344n3, 345, 392, 399
Broglie, Albert, Prince de, 14, 15, 18; collection, 11, cat. no. 2
Broglie, duc de (father of Albert), 15
Broglie, ducs de, 11, cat. no. 2
Broglie, Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn, Princesse de, 14; portrait of, by Ingres, Jean-Auguste-Dominique (New York), xi, xii, 11–18, *12*, cat. no. 2; *Les Vertus chrétiennes*, 14
Broglie, Louise de. *See* Haussonville, Louise de Broglie
Brontë, Emily, *Wuthering Heights*, illustration for, by Balthus (New York), 366
Brooklyn Museum, Renoir, Pierre-Auguste, *The Vineyards at Cagnes*, 214, *214*
Browse, Lillian, 79, 80
Brueghel, Pieter the Elder, 129; *Summer: The Harvesters* (Hamburg), *128*, 129
Brussels, Musées Royaux des Beaux-Arts
David, Jacques-Louis, *Death of Marat*, 20
Espagnat, Georges d', *Bouquet*, *205*, 206
Marquet, Albert, *The Terrace Overlooking the Port*, 237, 238, *238*
Bruyas, Alfred, 144
Bucher, Jeanne, 276, 348
Buenos Aires, Museo Nacional de Belles Artes, Gauguin, Paul, *Two Girls Bathing*, *118*, 119
Buffalo, Albright-Knox Art Gallery, 41n1; Matisse, Henri, *Music*, 396, *396*
Buñuel, Luis, 356, 357

Cabat, Louis, 31
Caillard, Christian, 344n3, 345
Caillebotte, Gustave, 50, 71, 104; *Paris Street; Rainy Day* (Chicago), 151, *152*
Calvocoressi, Michel Dimitri, 195
Cambridge, England, Fitzwilliam Museum, University of Cambridge
Bonnard, Pierre: *House among the Trees* (*Ma Roulotte à Vernonnet*), 179, *180*; *The Meal*, 183, *183*
Renoir, Pierre-Auguste, *La Place Clichy*, *150*, 151
Seurat, Georges, *The Rue Saint Vincent, Paris, in Spring*, 133, *134*
Camoin, Charles, 227, 232; *Girl with a Cat* (private collection), 153, *154*
Campos, Juan Morel, portrait of, by Sánchez, Samuel, 388
Camus, Albert, 363
Canevari, Carlo, 380; *The Tease* (New York), 380–82, *381*, cat. no. 119
Canevari, Silvio, 380
Capelle, Jan van de, 148
Caravaggio, 363
Carco, Francis, 228n6
Cardiff, Wales, National Museum Cardiff, Bonnard, Pierre, *Sunlight at Vernon*, 179, *180*
Carolus-Duran, Émile Auguste, 138
Carré, Louis, 286, 286n11
Carrière, Eugène, 219, 250
Carroll Galleries (New York), 250, cat. no. 73
Caruelle d'Aligny, Théodore, 24
Casati, Marchesa Luisa, 307, 309n3; portraits of, by Dongen, Kees van, 304, 306n11
Cassatt, Mary, 63n5, 71
Cassirer, Paul (Berlin), 100, 106, 106n7, cat. no. 25
Cassirer-Fürstenberg, Hugo, collection (Berlin), 100, cat. no. 25
Castellani, 18n3
Cavaillès, Jules, 344n3, 345
Cazin, Jean Charles, xi
Cendrars, Blaise, 264, 265n20
Cézanne, Paul, 39, 48, 50, 61, 67, 83, 93, 94–95, 96, 108, 120n2, 139, 141, 142n2, 144, 160, 192, 193, 221–22, 222n1, 223n17, 232n1, 240, 248, 250, 257, 258, 259, 269, 284, 340; *Bathers and Rocks* (Norfolk), 119; *The Côte des Boeufs, L'Hermitage, Pointoise* (Saint Petersburg, Florida), *89*, 91; *L'Estaque* (New York), 94, *96*; *Landscape* (London), *87*, 90; Mont Sainte-Victoire series, 140–41; *The Montagne Sainte-Victoire with Large Pine* (London), 137, *138*; *Mont Sainte-Victoire and the Viaduct of the Arc River Valley* (New York), *140*, 141; *Study of Trees* (whereabouts unknown; formerly Berlin), *87*, 90; *The Three Bathers* (Paris), 119, *119*, 222; *Trees and Houses* (Oslo), *86*, 87; *Trees and Houses* (Paris), *86*, 87–88, 89; *Trees and Houses near the Jas de Bouffan* (New York), xii, 84–92, *85*, 106n8, 222, 259, 260n13, cat. no. 22; *Victor Chocquet* (Columbus), 226
Cézanne, Paul fils, 88, 90
Chabrier, Emmanuel, 170
Chagall, Bella (née Rosenfeld), 261, 264, 266n22; *Burning Lights*, 261
Chagall, Ida, 261, 264
Chagall, Marc, 261, 345, 401n3; *Bonjour Paris*, 266n22; *Bridge and Groom with Eiffel Tower* (1928), 266n23; *Bridge and Groom with Eiffel Tower* (1938–39) (Paris), 266n23; *Donkey with Eiffel Tower*, 266n24; *The Eiffel Tower and Two Horses*, 266n24; *The Ferris Wheel* (London), 264, *264*; *Ma Vie* (autobiography), 261; *The Model* (private collection), 264; *Paris Through the Window* (New York), 264, *265*; *Le Pont de Passy et la Tour Eiffel* (New York), 262–65, *263*, cat. no. 75; *Self-Portrait with Seven Fingers* (Amsterdam), 264, *265*; *The Studio* (private collection), 264; *Sun and Eiffel Tower* (private collection), 264, *264*; *View of Paris*, 266n24
Chambers, Thomas, 405

Chambord, Château de, 36
Chanel, Serge, 276
Chardin, Jean-Baptiste-Siméon, 103, 175, 367; *La Serinette* (Paris), *102*, 103
Charles V, Holy Roman emperor, 8, 212
Charlotte of Mecklenburg-Strelitz, queen of George III of England, 374n1
Chaumont, Alice, 392
Chazel, Aline, 112
Chekhov, Anton, 345, 346; *Trois Contes*, illustrations for, by Terechkovitch, Constantin, 348, 348n1
Chevalier, Maurice, 304
Chevreul, Michel-Eugène, 133
Chevreuse, Marie de Rohan-Montbazon, duchesse de, portrait of, by Velázquez, Diego Rodríguez de Silva y, *Lady with a Fan* (London), 325, *326*, 326n3
Chicago, Art Institute of Chicago, xi
Caillebotte, Gustave, *Paris Street; Rainy Day*, 151, *152*
Chagall, Marc, stained glass window, 261
Gauguin, Paul, *Crouchimg Tahitian Woman:* Study for *Nafea Faaipoipo (When Will you Marry?)*, 116, *116*
Matisse, Henri, *Interior at Nice*, 227n1
Monet, Claude: *Houses of Parliament, London*, *253*, 255; *The Petite Creuse River*, 221, *221*
Poussin, Nicolas, *Landscape with Saint John on Patmos*, 90, *91*
Seurat, Georges, *A Sunday on La Grande Jatte*, 99, 127, 130, 131–34, *132*, 135–36, 136n3, 144, 152
Chirico, Giorgio de, 92n2, 368, 319n6
Chocquet, Victor, portrait of, by Cézanne, Paul (Columbus), 226
Christophe, Jules, 152n1; collection (Paris), 149, 152, cat. no. 36
Church, Frederic Edwin, 403–4
Cimabue, 124
Cimiez (Nice), France, Musée Matisse, Matisse, Henri, *Woman with a Parasol*, 223n7
Citroën, André, 304
Clark, Robert Sterling, xi
Clark, Stephen Carlton, xi, xiii
Claude Lorrain, 22, 25, 40, 91, 139, 214, 403, 405
Clavé, Antoni, 374
Clay, General Lucius D., 314
Clemenceau, Georges, 63
Cleveland Museum of Art
Renoir, Pierre-Auguste, *The Apple Seller*, 212, *212*
Trouillebert, Paul-Désiré, *Railway: Bridge over the Cours de Vincennes*, 46
Cocteau, Jean, 319; *Les Mariés de la Tour Eiffel*, designs for, by Hugo, Jean, 318–19
Cognacq, Ernst, collection, 92n4
Cognacq, Gabriel, collection (Paris), 84, 92n4, cat. no. 22
Cogniet, Léon, 53
Colas, Alphonse, 138
Cole, Thomas, 404
Colette, 345, 374
Collin, Raphaël, 45
Columbus Museum of Art, Ohio
Cézanne, Paul, *Victor Chocquet*, 226
Degas, Hilaire-Germaine-Edgar, *Houses at the Foot of a Cliff (Saint-Valéry-sur-Somme)*, 72, *73*
Cone, Etta, 276
Constable, John, 31, 32, 34; *The Hay Wain* (London), 349, 350n1
Constant, Benjamin, 153
Coquelin, Ernest, 164
Corday, Charlotte, 19; depicted by Hauer, Jean-Jacques: *The Murder of Marat by Charlotte Corday* (Versailles), 19, 20, *20*; portrait (Versailles), 19
Corinth, Lovis, 106n7
Corné, Michele Felice, 405
Corneille (Cornelis van Beverloo), 383, 384, 386
Corot, Jean-Baptiste-Camille, xi, 22, 34, 36, 39, 42, 44, 45, 46, 47, 65, 67, 72, 91, 139, 367; *Diana and Actaeon (Diana Surprised in Her Bath)* (New York), 10n4, 34n1, 22–27, *23*, 44, 45n1, cat. no. 4; *Diane au bain* (Reims), 26, *26*; *Hagar in the Wilderness* (New York), 24, *24*; *Honfleur: Calvary* (New York), 42; *Lake Geneva* (Philadelphia), *64*, 65; *The Pond and Cabassud Houses, Ville-d'Avray* (Paris), *90*, 91
Correggio, 27, 28
Cossé, Raymond, 383
Courbet, Gustave, 4, 39, 44–45, 66n4, 94–95, 110, 119, 128, 144, 206, 226, 228n2, 363; *The Bathers* (Montpellier), *118*, 119; *The Cliffs at Étretat* (Ottawa), 94, *94*; *Self-portrait (Man with a Pipe)* (Montpellier), 28, *28*; *Still-Life: Fruits* (Shelburne), 206, *207*
Cousturier, Lucie, 180
Cowles, Fleur, 360–62
Coysevox, Antoine, after Foggini, Giovanni Battista, *The Knife Grinder* (Versailles), *107*, 108
Crocker, Charles, 38n1
Cross (Delacroix), Henri-Edmond, 137, 148, 188, 216, 220–21, 223n6, 232n1, 375, 401n3; *Le Cap Layet (Provence)* (Grenoble), *220*, 221; *La Ferme (Matin)* (Nancy), 221; *Pines Along the Shore* (New York), 137–39, *139*, cat. no. 32; *Valley with Fir (Shade on the Mountain)* (New York), 140–41, *141*, cat. no. 33
Cummings, Nathan, 341
Cuyp, Aelbert, 65

Dale, Chester, xi
Dalí, Gala, 360, 361
Dalí, Salvador, 54, 356, 357, 358, 401n3; *Paranoiac—Critical Study of Vermeer's Lacemaker* (New York), 360, 361, *361*
Dalí, Salvador, after Vermeer, Johannes, *The Lacemaker* (New York), xii, 358–62, *359*, cat. no. 111; "first version," *see* Dalí, Salvador: *Paranoiac*; "unfinished version" given to Spanish state (Gala-Salvador Dalí Foundation), 360, 361, 362n1, 362n6
Dallas Museum of Art, Renoir, Pierre-Auguste, *The Seine at Chatou*, 246, *247*
Dampierre, château de, Ingres, Jean-Auguste-Dominique, murals for the duc de Luynes, 15
Danthon (Paris), 76, cat. no. 21
Darricarrère, Henriette, 232n3; depicted in Matisse, Henri: *Espagnole à l'éventail* (Paris), 231, *231*; *Espagnole au vase de fleurs* (private collection), *230*, 231; *Espagnole: Harmonie en bleu (Spanish Woman: Harmony in Blue)* (New York), 228–31, *229*, cat. no. 66
Daubigny, Charles-François, 39, 63, 65; *Landscape with Ducks* (New York), 39–41, *41*, cat. no. 9; *A River Landscape with Storks* (New York), *40*, 41; *A View of the Church of Notre-Dame in Paris*, 40; "Voyage en bâteau," 39
Daudet, Alphonse, 195
Daumier, Honoré, 45, 362
David, Erwin, collection (New York), 67, cat. no. 19
David, Jacques-Louis, 2, 4, 53, 369n2; *Death of Marat* (Brussels), 20; *Oath of the Horatii*, 9
Davies, Arthur B., 286n6
Davis, Brandon (London), 84, 92n3, cat. no. 22
Dayez, George, 348
Debussy, Claude, 170
Decamps, Alexandre-Gabriel, 31
De Gas, Achille, portrait of, by Degas, Hilaire-Germain-Edgar (Washington, D.C.), 233, 234
Degas, Hilaire-Germaine-Edgar, xi, 2, 56, 58–59, 61, 62, 63n5, 71, 112, 117, 119, 120n2, 151, 163, 177, 184, 228n2, 236n2, 242, 266, 320n2, 334, 375; *Achille De Gas in the Uniform of a Cadet* (Washington, D.C.), 233, *234*; *Dancers Resting*, 117; *Dancer with a Bouquet, Bowing* (Paris), 332,

332–34; *James-Jacques-Joseph Tissot* (New York), 226; *Little Fourteen-Year-Old Dancer* (Washington, D.C.), 71; *Madame Rouart*, 79; Russian Dancers series, 79–80; *Russian Dancer* (Houston), *80*, 82, 83n21; *Russian Dancer* (New York), *80*, 82, 83n20; *Russian Dancers* (Houston), 76, 80, 82, 83n19; *Russian Dancers* (New York), 76–82, 77, cat. no. 21; *Three Russian Dancers* (Stockholm), 79, 81–82, 83n19; *Three Russian Dancers* (whereabouts unknown; formerly Lewyt Collection), 76, 80; Saint-Valéry-sur-Somme series, 72–75; *Houses at the Foot of a Cliff (Saint-Valéry-sur-Somme)* (Columbus), 72, 73; *View of Saint-Valéry-sur-Somme* (New York), 72–75, 73, cat. no. 20; *Woman Drying Herself* (Houston), 117, *117*; *Woman with Chrysanthemums*, 117

Degas, Réné, 73

Degron, Henri, 196

Delacroix, Eugène, xi, 2, 6, 38, 45, 110, 129, 137, 195, 348, 370; *Jacob Wrestling with the Angel*, 111

Delauney, Robert, 282, 286n5

Delécluz, Étienne, 24–25

Delgado, Osiris, *Homage to Cristóbal Ruiz*, 354

Delius Gallery (Delius Giese) (New York), 250, cat. no. 73

Dendal, André, 383

Dendal, Michèle (Mickey) (Mme Pierre Alechinsky), 383

Denis, Maurice, 153, 163, 172n1, 178, 195, 364, 370

Derain, André, 51, 92n2, 137, 153, 219–20, 240, 245, 248n2, 250, 258, 273, 306n2, 345, 362, 383, 401n3; *Bartolomeo Savona* (Birmingham), 253, 256n13; *Boat on the Seine in the Environs of Paris* (Germany), 248, 249; London series, 252–55, 256n11, 256n19; *Charing Cross Bridge (Hungerford Bridge at Charing Cross)*, 257n41; *London Bridge*, 257n41; *The Palace of Westminster* (New York), 250–55, *251*, cat. no. 73; *Parliament Houses London*, 257n41; *The Pool of London* (London), 248, 249; Sketchbook I, 253; work from, Study for *The Palace of Westminster* (private collection), *252*, 253; Sketchbook II, 253; *Westminster* (Saint-Tropez), *252*, 254, 257n41; *Westminster—Blue and Grey* (private collection), 255, *255*; *Mountains at Collioure* (Washington, D.C.), 219–20, *220*

Descharnes, Robert, 360, 361; *L'Histoire prodigieuse de la Dentellière et du Rhinocéros (The Extraordinary Story of the Lacemaker and the Rhinoceros)* (film), 360, 361

Des Moines Art Center, Gauguin, Paul, Study for *Te nave nave fenua (The Delightful Land)*, *115*, 116

Desvallières, Georges, 340

De Sylva, George Gard, collection (Los Angeles), 108, cat. no. 27

Diaghilev, Sergei, 79, 276

Díaz de la Peña, Narcisse-Virgile, 27; *The Elder Sister* (The Hague), 30, *30*; *The Elder Sister* (whereabouts unknown), 30; *Figures and a Dog in a Landscape*, 28–30, 29, cat. no. 5; *L'Heureuse Famille (Díaz en 1837 représenté par lui-même)* (Paris), 30

Diderot, Denis, 349

Divoire, Fernand, *Découverts sur la danse*, 287

Dobuzhinsky, Mstislav, 261

Dolly Sisters, 304

Domenico Veneziano, *Saint John in the Desert* (Washington, D.C.), 278, *278*

Domin, André, 287

Donatello, 218

Dongen, Augusta Preitinger van ("Guus"), 302, 306n1, 307; depicted by Dongen, Kees van: family scene with Dolly, 304; *Guus in Blue* (private collection), 304; *Guus on a Red Ground* (private collection), 304; wearing pearls, 306n1

Dongen, Augusta van ("Dolly"), 302, 304, 307; depicted by Dongen, Kees van, 304

Dongen, Jean-Marie van, 302, 304, 306n7

Dongen, Kees van, x, 145n2, 271, 302, 345, 401n3; *Agathe Gravestein* (whereabouts unknown), 303, *304*; *L'Amazone*, 306n11; *Anatole France*, 306n5; *Arch du Triumph (Au Bois)* (lithograph), 309n8; *At the Racetrack* (New York), 306, *313*, 313–5, 376n1, cat. no. 93; *Avenue du Bois* (New York), 306–9, *307*, 312n6, cat. no. 91; *Avenue du Bois* (whereabouts unknown), 308, *308*; aquatint after, by Villon, Jacques, 308; *The Beach at Deauville* (New York), 306, 309–12, *311*, 314, cat. no. 92; *Chez La Marquise Casati* (lost), 306n11; *Les Colombes*, 312n4; *Deauville, Aquarelles de Van Dongen (Deauville* portfolio; text by Paul Poiret), 307, 310, 312n5, 315; engravings for: *Deauville 1920 (Beach Scene)*, 307, 309, 310, *310*, 312, 312n5; *La Gala de Costume du Bain*, 312n5; *Le Grand Prix de Normandie*, 312n5, *314*, 315; *Le Restaurant*, 312n5; *La Salle de Baccarat*, 312n5; *Femme en blanc*, 306n11; "Femmes" portfolio, 304; *Fernande Olivier*: (Paris), 309n12; (various), 303; *Fidélité*, 312n4; *Guus in Blue* (private collection), 304; *Guus on a Red Ground* (private collection), 304; *Horse Race* (private collection), 314, *314*, 315, 376n1; *Le Hussard*, or *Liverpool Light House at Rotterdam* (Geneva), 303, 309n12; *Le Longneur*, 316n3; *Louisa*, 306n11; *Lucie Valore* (Japan), 273; *Maria* (New York), 303–6, *305*, cat. no. 90; *Maria Ricotti* (Paris), 184n1; *La Marquise Casati*, 306n11; *Modjesko, Soprano*, 303, 304, 306n1; *Polo*, or *Deauville, soins donnés aux chevaux de course* (lithograph), *314*, 315; *Polo Players* (Tucson), *314*, 315; *La Porte Dauphine* (private collection), 308, *308*, 309n10, 314; portrait commissions (list of sitters), 304; *Quiétude*, 312n4; self-portraits, 304; *Le Sloughi Bleu*, 306n11; *Les Trois Baléares*, 312n4; *La Vasque fleurie*, 306n11; *Woman with a Green Hat* (Vaduz), 303, *304*

Dongen, Marie-Claire van, 302, 306n7, 309, 312

Dorival, Bernard, 349

Dotremont, Christian, 383, 386

Doudan, Ximénès, 15

Doughty, Thomas, 405

Downes, Rackstraw, 342–43

Dreier, Katherine S., 286n3

Dresden, Gemäldegalerie Neue Meister, Renoir, Pierre-Auguste, *Captain Édouard Bernier* (formerly called *Captain Paul Darras*), 233, *234*

Dreux, royal chapel, Ingres, Jean-Auguste-Dominique, designs for stained glass windows, 15

Driant, Émile, 126n6

Druet gallery. *See* Galerie Druet

Dubois-Pillet, Albert, 138, 148; *The Seine at Paris* (private collection), *146*, 148

Duchamp, Marcel, 282, 284, 286n3, 286n5

Duchamp, Suzanne, 282

Duchamp-Villon, Raymond, 282, 284, 286, 286n2; *Bust of Baudelaire*, 286n9; *Decorative Basin*, 286n9

Duchartre, P. L., *Légendes, croyances et talismans des indiens de l'Amazone*, 287

Duclos-Dufresnoy, Charles-Nicolas, 9n1

Ducretet, Eugène, 265n2

Dufy, Gaston, 260n3

Dufy, Gustave, portrait of, by Dufy, Raoul (whereabouts unknown), 233–34, *234*

Dufy, Raoul, 137, 234, 236n2, 260n3, 310, 312n4, 345, 374, 376, 379; *The Beach at Le Havre* (Switzerland),

310, *311*; *Les Jetées de Trouville—Deauville* (whereabouts unknown), 376, 376n1, *377*; *Portrait of Gustave Dufy with his Flute* (whereabouts unknown), 233–34, *234*
Dumas, Alexandre fils. 22, 46
Dunoyer de Segonzac, André, 345, 392, 401n3
Dupas, Jean-Théodore, 395
Dupré, Jules, 27, 31, 34, 36, 153; *Landscape with Cattle at Limousin* (New York), 10n4, 27n3, 31–34, *33*, 36, 44, 45n1, cat. no. 6; *Pacage du Limousin* (drawing) (Paris), 32, *32*; *Pacage du Limousin* (lithograph) (whereabouts unknown), 32, *33*; *Pâturage dans une clairière* (whereabouts unknown), 32, *33*; *Vue prise dans les pacages du Limousin* (Minneapolis), 32, *32*
Durand-Ruel, Charles, 22, 40, 191–92, 208n1, 322, 341, cat. nos. 4, 54
Durand-Ruel, Paul, 60, 106, 188, 192
Durand-Ruel Gallery (New York), 60, 62, 67, 158, 195, 322, cat. nos. 17, 19. *See also* Galerie Durand-Ruel (Paris and New York)
Dürer, Albrecht, 362n1
Durieux, Tilla, 106n7; portrait of, by Renoir, Pierre-Auguste (New York), 106n7
Dusseuil, George (Le Havre and Paris), 172, cat. no. 45
Duthuit, Georges, 236n11; *Les Fauves*, 236n11, 242
Dyf, Claudine Godat (Mme Marcel), 335, *336*
Dyf, Marcel (Marcel Dreyfus), 335; *Bouquet des fleurs*, 336, 336n1; *Champs avec fleurs*, 336n1; *Flowers*, 335–36; *Les Fouquets*, 336n1; *Gitane à la fenêtre*, 336n1; *Merry-go-Round*, 335; *Nude Torso in Sunlight* (New York), xi, 335, 338, *339*, cat. no. 103; *Portrait of a Young Woman* (New York), 335–36, *337*, cat. no. 102

Ebstein, Paul. *See* Galerie de L'Élysée
Eddy, Arthur J., collection, 286n6
Edinburgh, Scottish National Gallery of Modern Art, Matisse, Henri, *The Painting Session*, 227n1
Edwards, Alfred, 172n2
Edzard, Christine, portrait of, by Edzard, Dietz, 322
Edzard, Dietz, 322; *L'Accordéoniste aveugle*, 322; *Adorned with Flowers*, 325n6; *Ana Nevada*, 324, 330n1; *Au Café*, 322; *Bal Musette*, 322; *Behind the Fan* (whereabouts unknown), *324*, 324–25, 325n4, 325n5, 334n1; *La Blonde et la Brune*, 322; *Christine Dietz*, 322; *Dancer with Castanets* (New York), 324–25, 332–34, *333*, cat. no. 100; *Derrière l'eventail*, 322; *During Intermission*, 325n6; *Nu à la rose*, 322, 334n2; *Prima Ballerina* (New York), 324–25, 332–34, *333*, cat. no. 101; *Le Rat*, 322; *Spanish Dancer* (New York), 330, *331*, cat. no. 99; *Spanish Dancers* (New York), 328, *329*, cat. no. 98; *Spanish Woman* (New York), 325, *327*, cat. no. 97; *Spanish Woman with a Fan* (New York), 322–25, *323*, cat. no. 96; *Tête d'enfant*, 322; *Young Spanish Dancer* (private collection), 330, *330*
Edzard, Suzanne Eisendieck, 322
Egk, Werner, *Joan de Zarissa*, designs for, by Brayer, Yves, 319, 320, 321n3
Egóñez, Rafael López, 356
Eiffel, Gustave, 265n2
Eisendieck, Suzanne (Mme Dietz Edzard), 322
Eisenschitz, Eveline (Eveline Marc), 340
Eisenschitz, Willy, 340; *Street along the Canal Saint-Martin, Paris* (New York), 340–41, *341*, cat. no. 104
Eisenschitz, Mme Willy (Claire Bertrand), 340, 341n2
Éluard, Paul, 349
Ennery, Adolphe d', 59n1
Ensor, James, 322, 386; *The Intrigue* (Antwerp), 386, *386*
Escalier, Patience, portraits of, by Gogh, Vincent van: (ex Matisse collection), 223n21; (private collection), 198, *198*, 198n5
Espagnat, Bernard d', 195, 196; depicted in Espagnat, Georges d', *Bernard Sleeping* (private collection), 212, *213*
Espagnat, Georges d', 153, 195, 401n3; *Anemones on a Flowered Tablecloth* (New York), 198–200, *199*, 206, cat. no. 56; *Basket of Fruit and Two Baskets of Flowers* (New York), 200, 200n1, 206, *207*, 210, cat. no. 59; *Bernard Sleeping* (private collection), 212, *213*; *Bouquet* (Brussels), *205*, 206; *The Drawing Lesson* (private collection), 202–3, 208, *208*; *Flowers and Fruit* (New York), 210, *211*, cat. no. 61; *Girl Painting at an Easel* (New York), 200–203, *201*, 204, 208, 210, cat. no. 57; group portrait of Maurice Ravel, Florent Schmitt, Déodat de Séverac, Albert Roussel, Mochel Dimitri Calcocoressi, and Ricado Viñes (Paris), 195; *Mme d'Espagnat Reading under a Tree* (private collection), 212, *212*; murals (Paris; Toulouse; Vincennes), 195; *The Old Mushroom Gatherer* (New York), 196–98, *197*, cat. no. 55; *Red Flowers and Fruit* (New York), 204–6, *205*, 210, cat. no. 58; *Still Life with Fruits and Three Bouquets* (private collection), *198*, 200; *Still Life with Two Bouquets* (private collection), 204, *205*; *View of Cagnes* (New York), 214, *215*, cat. no. 63; *Woman and Child* (New York), 212, *213*, cat. no. 62; *Woman Painting in the Open Air* (New York), 202, 208, 209, cat. no. 60; *Young Woman in a Flowered Hat* (private collection), 202, *202*; *Young Woman Painting* (private collection), 202, *203*, 203n4
Espagnat, Jean d', 195, 202
Espagnat, Marie Constance Marguerite de Ginestet d', 195, 196, 203n4, cat. no. 55; depicted by Espagnat, Georges d': in *Mme d'Espagnat Reading under a Tree* (private collection), 212, *212*; possibly in *Young Woman Painting* (private collection), 203, *203*, 203n4, 203n4; probably in *Woman and Child* (New York), 212, *213*, cat. no. 62
Esparacino, Nino, 388
Eugénie, empress of France, 309n2
Eyck, Jan van, 13

Faure, Élie, 239
Fauré, Gabriel, 170, 172n5
Fayer, Gustave, 219
Feilchenfeldt, Mrs. Walter (Marianne), collection (Zürich), 64, cat. no. 18
Fénéon, Félix, 114, 130n1, 130, 132, 134, 145, 153, 230, 302; collection (Paris), 127, 130, cat. nos. 30 31
Ferrant, Alejandro, 354
Fèvre, Jeanne, collection (Nice), 72, cat. no. 20
Flammarion, Henri, 343, 344, 344n5
Flaubert, Gustave, 374
Florence
Galleria dell'Accademia, Michelangelo Buonarroti, *David*, 226
Galleria Nazionale degli Uffizi
antique copy after Greek original, *The Knife Grinder*, 108
Bassano, Jacopo, *Madonna and Child with Saint John the Baptist*, 28, *30*
Roman, after Praxiteles, *The Medici Venus*, *268*, 269
Medici Chapel, Michelangelo Buonarroti, *Night*, 226, *226*, 228n3
Palazzo Pitti, Titian (Tiziano Vecellio), *Pietro Aretino*, 10n7
Foch, Marshal Ferdinand, 309n2
Foggini, Giovanni Battista, *The Knife Grinder* (Paris), 108; replica by Coysevox, Antoine (Versailles), *107*, 108
Fontainas, André, 120n17

Fontebasso, Jean, 348
Forain, Jean-Louis, 71, 334
Fortuny y Marsal, Mariano José María Bernardo, 53, 54
Fragonard, Alexandre-Évariste, *Aretino in the Studio of Tintoretto*, 10n9
Fragonard, Jean-Honoré, 28, 103, 111; *The Music Kesson* (Paris), *100*, 103
France, Anatole, portrait of, by Dongen, Kees van, 306n5
France, private collections
  Bonnard, Pierre, *Landscape at Le Cannet*, *186*, 187
  Braque, Georges, *Trees at L'Estaque*, 260, *260*
  Villon, Jacques, *L'Architecture*, 284, *285*
Francesca, Piero della, 362, 364, 366, 367n7
Francis, Saint, 4
François I, king of France, 36
Frankfurter, Alfred, 360, 361
Frappier, M., collection (Paris), 22, cat. no. 4
Frappier, Mme, collection (Paris), 22, cat. no. 4
French Gallery (London), 54, cat. no. 15
French or American artist (possibly Victor de Grailly, Paris), *Hudson River Scene* (New York), *405*, 405–6, cat. no. 130
Freud, Sigmund, 387
Freyre, Gilberto, 287
Frick, Henry Clay, collection, 18
Friesz, Othon, 257, 258, 260n3, 345
Frost & Reed Ltd. (London), 335
Fry, Roger, 230
Fürstenberg, Mme Charlotte, collection (Johannesburg), 100, cat. no. 25

Gachet, Dr. Paul, 48, 50, 121, 160; collection (Auvers-sur-Oise), 49, 50, 51, cat. no. 13
Gachet, Paul, collection, 49, cat. no. 13
Galard, Louis-Hector, comte de, 14
Galerie André Weil (Paris), 212, 368, 369, 370, 374, 392, cat. nos. 62, 113–115, 124
Galerie Barbazanges (Paris), 112, cat. no. 28
Galerie Bernheim-Jeune (Paris), 53, 64, 66, 130, 130n1, 140, 142n2, 172, 174, 176, 181, 184, 184n1, 184, 204, 219, 230, 232n1, 236n10, 237, 239n1, 240, 244, 266, 282, 286n4, 287, 288, 290, 290n1, 292, 295, 302, 304, cat. nos. 18, 31, 33, 45, 48, 49, 68, 82(?), 83(?), 84(?)
Galerie Berthe Weill (Paris), 266, 302, 340
Galerie Beyeler (Basel), 246, 248, cat. nos. 71, 72
Galerie Billiet-Vroms (Paris), 367, 369n2
Galerie Boissière (Paris), 162, 198, 204, 210, 376, cat. nos. 41, 56, 58, 61
Galerie Bosc (Paris), 273
Galerie Castelucho (Paris), 374
Galerie Charpentier (Paris), 22, 79, 240, 277, 296, 300n1, 319, 342, 370, 392, 395, 399, cat. nos. 4, 79, 126, 127
Galerie d'Art Eugène Blot (Paris), 121, 270, cat. no. 29
Galerie d'Art National (Lucerne), 248, cat. no. 72
Galerie de Cannes, 335, 336n3
Galerie de France (Paris), 348, 349, 387
Galerie de l'Effort Moderne (Paris), 287
Galerie de L'Élysée (Paul Ebstein), 72, 137, 140, 143, 146, 306, cat. nos. 20, 32–35, 91
Galerie Druet (Paris), 53, 184, 219, 239n1, 240, 253, 279, 302, 342, 392
Galerie Durand-Ruel (Paris), 53, 67, 100, 111n5, 117–18, 120n17, 158, 159, 191, 194, 195, 196, 200n1, 202, 203, 203n3, 204, 206, 208, 208n1, 214, 254, 257n36, 341, cat. nos. 19, 25, 55, 59, 60, 63
Galerie Durand-Ruel (Paris and New York), 322, 325, 328, 330, 332, cat. nos. 96–101
Galerie F. Kleinberger (Paris), 314
Galerie Georges Petit (Paris), 46, 79, 176, 198n4, 230
Galerie Jean Enault (Paris), 396, cat. no. 125
Galerie J. Le Chapelin (Paris), 204, 210, cat. nos. 58, 61
Galerie Le Barc de Boutteville (Paris), 158, 195, 198n3, 302
Galerie Lou Cosyn (Brussels), 383
Galerie Louis Carré (Paris), 284, 286, 286n11, 342, cat. no. 81
Galerie O. Pétridès (Paris), 94, 163, 181, 279, cat. nos. 23, 42, 48, 80
Galerie Paul Pétridès (Paris), 266, 270, 273, 274, 313, 316n7, 335, 345, 348, 348n1, cat. nos. 76, 93, 106
Galerie Paul Rosenberg (Paris), 84, 88, cat. no. 22
Galerie Pétridès (Paris), 184, cat. no. 49
Galerie Pierre (Paris), 363
Galerie Renou & Poyet (Paris), 51, cat. no. 14
Galerie Ror Volmar (Paris), 375, 376, cat. no. 116
Gargallo, Pablo, 356
Garnier, Charles, Paris Opéra, 264, 320
Gas, René (Paris), 233, 236n1, cat. no. 67
Gatteaux, Édouard, collection, 18n4
Gauguin, Paul, 50, 67, 71, 81, 93, 112, 121, 125, 126, 130n2, 158, 164, 178, 222n1, 257, 292, 370, 373, 392; *Children Wrestling* (private collection), *118*, 119; *Crouchimg Tahitian Woman:* Study for *Nafea Faaipoipo (When Will you Marry?)* (Chicago), 116, *116*; *Little Tahitian Trinkets* (private collection), 117, *117*; *The Meal (The Bananas)* (Paris), 116; *Noa Noa* (novel), 120; *The Ox Cart (le Char à boeufs. Souvenir de Bretagne)* (Boston), 210, *210*; depicted in Espagnat, Georges d', *Flowers and Fruit* (New York), 210, *211*, cat. no. 61; *Parau na te Varua ino (Words of the Devil)* (Washington, D.C.), 120n11; Study for *Te nave nave fenua (The Delightful Land)* (Des Moines), *115*, 116; *Tahitian Women Bathing* (New York), xii, 112–20, *113*, cat. no. 28; infrared reflectogram view of, *115*, 116; *Te Faaturuma (The Brooding Woman)*, 117; *Te Tiare Farani (The Bouquet of Flowers)*, 117; *Two Girls Bathing* (Buenos Aires), *118*, 119; *Where Do We Come From? What Are We? Where Are We Going?* (Boston), 120n1
Gautier, Théophile, 18
Geffroy, Gustave, 114
Gellinard Collection (Paris), 22, cat. no. 4
Geneva, Fondation Fridart, Dongen, Kees van, *Le Hussard*, or *Liverpool Light House at Rotterdam*, 303, 309n12
Géo-Charles, 287
George III, king of England, 374n1
Germany, private collection, Derain, André, *Boat on the Seine in the Environs of Paris*, 248, 249
Gérôme, Jean-Louis, 53
Gerona, Spain, private collection, Ruiz, Cristóbal, *Marina de Suances*, 354, *355*
Gide, André, 75, 195, 363
Gifford, Mary, 404
Gifford, Sanford, 403, 404
Ginestet, Marguerite de. *See* Espagnat, Marie Constance Marguerite de Ginestet d'
Giotto, 94
Giovanni di Paolo, *Expulsion of Adam and Eve from Paradise*, 295
Girardon, François, *Bathing Nymphs* (Versailles), 108
Gleizes, Albert, 282, 286n5
Gleyre, Charles, 60, 93
Gobillard, Jeannie, 108
Gobillard, Paule, 108; depicted by Morisot, Berthe (Paris), 202, *202*
Godat, Claudine, 335
Godebski, Cipa, depicted by Vuillard, Édouard: *Cipa Listening to Misia Playing the Piano* (Karlsruhe), 170, 170–71; profile drawing, 164
Goerg, Édouard-Joseph, 395

Goetz, 156, cat. no. 38
Gogh, Theo van, *121*, 124, 125
Gogh, Vincent van, 50, 51, 61, 66n1, 67, 81, 93, 112, 120n2, *121*, 152n2, 156, 160, 196, 198, 198n3, 208, 221, 232n1, 236n2, 236n10, 240, 335, 370, 372; *L'Arlésienne*, 221; *Boulevard de Clichy* (Amsterdam), 151, *152*; *The Harvest*, 223n21; *The Old Peasant Patience Escalier*, 223n21; *Patience Escalier* (private collection), 198, *198*, 198n5; *The Rock of Montmajour with Trees* (Amsterdam), 156, *156*; Roulin family portrait series, 124–26, 126n7; *Madame Augustine Roulin and Baby Marcelle* (Philadelphia), 124, *124*, 125, 126; *Madame Roulin and Her Baby* (New York), xii, 66n1, 121–26, *123*, cat. no. 29; *Postman Joseph Roulin* (Boston), 234, *236*; *Undergrowth* (Amsterdam), 196, *196*; *Wheatfield with Cypress* (Prague), 244, *245*
Gogol, Nikolai: *Dead Souls*, 261; *Marriage: An Absolutely Incredible Incident in Two Acts*, 300; interior for, by Westchiloff, Constantin Alexandrovich (New York), 300, *301*, cat. no. 89
Goldschmidt, Lucien (New York), 286
Goncourt, Édmond de, 38, 103
Goncourt, Jules de, 38, 103
Gonse, Louis, 54
Gonzaga family, 4
Gonzalès, Eva, portrait of, by Manet, Édouard (London), 202, 203, *203*
Gorky, Arshile, 282
Gosselin, Charles, 153
Goupil & Cie. (Paris), 36, 53, 54, 121; *Les Artistes Contemporains*, 36
Gourmont, Rémy de, 195
Goya, Francisco de, 322, 325; *Doña Tadea Arias Enríquez* (Madrid), 328; *Manuel Osorio Manrique de Zuñiga (1784–1792)* (New York), detail, 290, *290*; *The Puppet* (Madrid), 326n1
Goya, Francisco de, attributed to, *Majas on a Balcony* (New York), 325, 326n2
Goyen, Jan van, 65, 148; *An Estuary with a Ferry and Other Ships*, 148, *148*
Grailly, Victor de, 405–6; *Anthony's Nose on the Hudson* (private collection), 406, *406*
Grailly, Victor de, possibly by, *Hudson River Scene* (New York), *405*, 405–6, cat. no. 130
Grau Miró, Juan, 374
Grau-Sala, Emilio, 374, 401n3; *Honfleur*, 376; *The Paddock at Deauville* (New York), *375*, 375–76, cat. no. 116; *Ships* (New York), 376, *377*, cat. no. 117
Grau Santos, Julían, 374
Grautoff, Otto, 227–28n2
Grave, Lord, 31
Gravestein, Agathe, portrait of, by Dongen, Kees van (whereabouts unknown), 303, *304*
Greek, *Stele of Demetria and Pamphile* (Athens), 99, *99*
Grenoble, Musée de Grenoble, Cross, Henri-Edmond, *Le Cap Layet (Provence)*, 220, *221*
Gris, Juan, x, 54, 120n2, 271, 272, 282, 286n5, 302
Gromaire, Marcel, 374, 401n3
Gross, Valentine, 316
Grünewald, Matthias, 322
Guillaume, Paul, Gallery (London), 84, 88, 92n2, 92n3, 302, cat. no. 22
Guillaume, Paul, portraits of: by Dongen, Kees van, 304; by Modigliani, Amadeo (Paris), 92n2
Guillaumin, Jean-Baptiste-Armand, 48, 63n6; *The Bouchardin Mill, Crozant* (formerly published as *The Lock at Genetin*) (New York), 51–53, *52*, cat. no. 14; *The Bouchardin Mill, Crozant* (whereabouts unknown), 52, *53*; *Railroad Bridge over the Marne at Joinville* (New York), xii, *49*, 49–51, cat. no. 13; X-radiograph of female portrait underlying, 50, *50*; *Soleil Couchant à Ivry (Setting Sun at Ivry)* (Paris), 51; *Le Soir (The Evening)*, 51; *Le Temps pluvieux (Rainy Weather)*, 51
Guino, Richard, 108
Gumery, Charles-Alphonse-Achille, sculptural group, depicted in Brayer, Yves, *Ballet Dancers in the Attic Rotunda, Paris Opéra (Danseuse á l'Oeil-de-boeuf, Opéra de Paris)* (New York), 320, *321*, cat. no. 95
Guy, Suzanne (Mme Georges Rohner), 367
Guys, Constantin, 233

Haas, René, 236n1, 237, cat. no. 68
Hague, The
  Gemeentemuseum, Díaz de la Peña, Narcisse-Virgile, *The Elder Sister*, 30, *30*
  Museum Mesdag, Millet, Jean-François, *Vineyard Laborer Resting*, *196*, 198, 198n4
Hallot, Alex, collection (Paris), 146, 149n2, cat. no. 35
Hamburg, Kunsthalle, Brueghel, Pieter the Elder, *Summer: The Harvesters*, *128*, 129
Hammer Galleries (New York), 273, 274, 382
Harpignies, Henri-Joseph, xii, 42, 44n2; *The Colosseum in Rome*, 42; *Evening in the Roman Campagna*, 42; *Fir Trees in Les Trembleaux, near Marlotte (Sapins aux Trembleaux à Marlotte)* (New York), 42–44, *43*, cat. no. 10; *La Rivière*, 45n2; *The Rocky Path in the Morvan (Chemin des roches dans le Morvan)* (New York), 10n4, 34n1, 44–45, *45*, cat. no. 11; *View of Capri*, 42
Harriman, Marie, collection (New York), 108, cat. no. 27
Harunobu, Suzuki, *Young Woman Admiring Plum Blossoms at Night* (Boston), *394*, 395
Hatfield, Dalzell, collection (Los Angeles), 108, cat. no. 27
Hauer, Jean-Jacques, 19; *Charlotte Corday* (Versailles), 19; *General Lafayette and Madame Roland (?) Drawing a Plan for the Festival of the French Federation in 1791* (Ann Arbor), 20n2; *Jean-Paul Marat*, 19; *Louis XVI Bidding His Family Farewell, 20th January 1793* (Paris), 20n2; *Louis XVII Being Taken from His Mother, 3rd July, 1793* (Paris), 20, *20*, 20n2; *The Murder of Marat by Charlotte Corday* (Versailles), 20, *20*; *Portrait of a Military Family* (New York), xi, 20, *21*, cat. no. 3
Haussmann, Baron, 151, 306
Haussonville, Louise de Broglie, viscomtesse d', 15, 18; portrait of, by Ingres, Jean-Auguste-Dominique (New York), 13, *13*, 15, 16, 18
Haussonville family, 15
Hauterives, Chantel d' (Mme André Brasilier), 392–94; depicted in Brasilier, André: *Le foulard rose* (private collection), 392, *394*; *A Little Symphony of Spring (Petite symphonie de printemps)* (private collection), 392, *394*; *Ombre et lumière*, 395n1; *Woman with a Bouquet (Femme au bouquet)* (New York), 392–95, *393*, cat. no. 124
Havemeyer, H. O., 63n3
Havemeyer, Mrs. H. O. (Louisine), 63n3; collection (New York), 60, 62, 63n3, 67, cat. nos. 17, 19
Havemeyer, Horace, collection (New York), 60, 67, 70, cat. nos. 17, 19
Havemeyer family, x
Hawthorne, Nathaniel, 345
Hayashi Tadamasa, 61–62, 63n3; collections (Paris and Tokyo), 60, 61–62, 63n5, cat. no. 17
Hayter, Stanley William, 383, 387
Hébert, Antoine-Auguste-Ernest, 46
Henry, Charles, 148
Hentch, Ed. (Paris), 303, cat. no. 90
Hérault, Henri, 369n2

Herbin, Auguste, 302
Hermann-Paul, René Georges, 172n1; collection, 169, cat. no. 44
Herter Brothers, 38n2
Hessel, Jos (Paris), 172, 175, 176, 177, cat. no. 46
Hessel, Lucy, 163, 169, 172, 175, 176–77; depicted in Vuillard, Édouard: *Couture sous la lampe* (South Africa), 175, 176, *176*; *Mme Hessel Reading by the Fire*, 176; *Mme Hessel Reading a Newspaper by a Fireplace—II* (Bern), 176, *176*; *The Small Drawing-Room: Mme Hessel at Her Sewing Table* (New York), 175–77, *177*, cat. no. 46
Heuchling, Andrée ("Dédé"), 194n3
Heuzé, Édmond, 270
Heydt, Eduard von der, 322
Hiroshige, Utagawa, 148; *Sailing Boats at Arai* (private collection), 148, *148*
Hobbema, Meindert, 38
Hofmann, Hans, 282
Hokusai, 148
Holbein, Hans, 119
Holmes, Genève Agnès ("Eva"), 195, 202
Hooch, Pieter de, 183
Hoornik, Sien, 125
Hopkins, Mark, 38n1, 38n2; collection (San Francisco), 37, cat. no. 8
Hoschedé, Alice (2nd Mme Monet), 63
Hoschedé-Monet, Blanche, 178
Houston, Museum of Fine Arts, Degas, Hilaire-Germaine-Edgar: *Russian Dancer*, *80*, 82, 83n21; *Russian Dancers*, 76, 80, 82, 83n19; *Woman Drying Herself*, 117, *117*
Huet, Paul, 31, 72
Hugo, Charles, 316
Hugo, Georges, 316
Hugo, Jean, 316, 401n3; *The Piebald Horse* (New York), *317*, 317–19, cat. no. 94; *Le Regard de la mémoire* (memoirs), 316, 318; *Self-portrait* (1929), 319n3; *Young Woman Transformed into a Mare before the Eyes of Her Fiancé* (*Jeune fille changé en jument sous les yeux de son fiancé*) (private collection), 318, *318*
Hugo, Victor, 316
Humblot, Robert, 369n2
Huntington, Collis P., 27, 38n1
Huyot, Jules, *The Khorvovod and the Trepak: Russian Dances*, from Soria, Henri de, *Histoire pittoresque de la dance* (whereabouts unknown), *78*, 81
Huysmans, J.-K., 110, 111; *À Rebours* (*Against the Grain*), 279

Ibels, Henri-Gabriel, 164
Ibert, Jacques, 396, 398n2
Ibsen, Henrik, 168
Ideta, Setsuko, 362
Ingres, Delphine Ramel, 14; portrait of, by Ingres, Jean-Auguste-Dominique, 14
Ingres, Jean-Auguste-Dominique, 2, 38, 71, 82, 118, 132, 364, 366 369n2; *Antiochus and Stratonice* (five versions), 9; *The Apotheosis of Homer* (Paris), 2; *Aretino and the Envoy of Charles V* (whereabouts unknown), 8, *8*; *Aretino in the Studio of Tintoretto* (drawing) (Montauban), 7, *7*; *Aretino in the Studio of Tintoretto* (painting, 1815) (New York), 6, 7, 10n14, 10n15, 10n16; *Aretino in the Studio of Tintoretto* (painting, 1848) (New York), 2–9, *3*, 27n3, 34n1, 44, 45n1, cat. no. 1; *Comtesse d'Haussonville* (New York), 13, 15, 16, 18; *Delphine Ramel*, 14; *Duc d'Orléans* (nineteen versions), 9; *Grande Odalisque*, 9; *Joan of Arc at the Coronation of Charles VII*, 17; *Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn, Princesse de Broglie* (New York), xi, xii, 11–18, *12*, cat. no. 2; *Lorenzo Bartolini*, 17; *Madame de Senonnes* (Nantes), 2; *Madame Moitessier*, 17; *Paolo and Francesca* (seven versions), 9, 10n1; portraits of Marie-Jean-Baptiste-Joseph Marcotte Genlis, 10n1; portraits of Rivière family, 2; *Princess de Broglie* (private collection), 16, *16*; *Raphael and the Fornarina* (five versions), 9, 10n1; *Saint Robert* (Paris), 14, *14*; self-portraits, 14; *La Source*, reduced version (Paris), 10n1; Study for *Aretino in an Armchair* (Montauban), 7, *7*; Study for *Aretino in the Studio of Tintoretto* (Bayonne), 6, *7*; Study for *The Martyrdom of Saint Symphorian*, 10n1; Study for *Princess de Broglie* (Bayonne), 14, *15*, 16; Study for *Princess de Broglie* (ex Gatteaux collection; destroyed), 18n4; Study for *Princess de Broglie* (private collection), 14, *15*; Study for *Princess de Broglie* (finished drawing) (whereabouts unknown), 16, 17, *17*; Study for *Princess de Broglie* (pencil sketch) (whereabouts unknown), 16, *16*; *The Turkish Bath*, 118; *Venus Anadyomene*, 17; *Venus Anadyomene*, reduced version (Paris), 10n1; *The Virgin with the Host*, 17

Jacob, Jasmy (Léa), 302, 307, 309n10
Jacob, Max, 273, 302, 319
Jalabert, Charles-François, 46
Jammes, Francis, 195
Jannot, Henri, 369n2
Japan, private collection, Dongen, Kees van, *Lucie Valore*, 273
Jarry, Alfred, 272n2
Jeanniot, Henriette, 73
Jeanron, Philippe-Auguste, 31
Jenny, Mme, 309n10
Jiménez, Juan Ramón, 356, 357
Joan of Arc, 72
Jongkind, Johan Barthold, 39, 45, 65, 161, 272
Jorn, Asger, 383, 384, 386
Juan Carlos I, king of Spain, 401
Jung, Carl, 387

Kahn, Gustave, 136n12, 145
Kahnweiler, Daniel-Henry, 260n9, 302, 304
Kandinsky, Wassily, xii, 386; *Painting on Light Ground* (Paris), 386, *386*
Kann, Alphonse (Saint-Germain-en-Laye), collection, 112, 120n2, 276, cat. no. 28
Karlsruhe, Staatliche Kunsthalle, Vuillard, Édouard, *Cipa Listening to Misia Playing the Piano*, *170*, 170–71
Kaulbach, Friedrich August von, 130n2
Kesselstadt, Mrs. Elsa von, collection, 64, cat. no. 18
Kessler, Count Harry, collection (Weimar), 137, 139n1, cat. no. 32
Kipling, Rudyard, 302
Kirchner, Ernst Ludwig, 120n7
Klee, Paul, 120n2
Klossowski, Pierre, 362, 363–64
Knobloch, Madeleine, 133
Knoedler, M., & Co. (New York), 37, 38n2, 60, 67, 112, 127, cat. nos. 8, 17, 19, 28, 30
Knox, Henry D., 41n1; collection (East Aurora, New York), 39, cat. no. 9
Knox, Lt. James H., collection, 39, cat. no. 9
Knox, Seymour H. II, 41n1
Kochno, Boris, 316, 324, 330n1
Kokoschka, Oska, 322
Kulkarni, Alaka, 378
Kulkarni, D. G. (DIZI), xiii, 378; *Rest* (New York), 378–80, *379*, cat. no. 118

Lafayette, depicted in Hauer, Jean-Jacques, *General Lafayette and Madame Roland (?) Drawing a Plan for the Festival of the French Federation in 1791* (Ann Arbor), 20n2
Lafond, Paul, 79
La Fontaine, Jean de, *Fables*, 261
La Fresnaye, Roger de, 120n2, 286n5, 319n6, 401n3
Lake Forest, Illinois, private collection, Pissarro, Camille, *Snow at L'Hermitage, Pontoise*, *159*, 160, 160n1
Lanvin, Jeanne, collection (Paris), 175, cat. no. 46

Larionov, Mikhail, 261
Lasker, Albert and Mary, 276
Lasne, Jean, 369n2
La Tour, Georges de, 369n2
Laurens, Jean-Paul, 354
Lavieille, Jacques-Adrien, engraving after Millet, Jean-François, *The Reaper*, *128*, 129
Le Barc de Boutteville, M., 164. *See also* Galerie Le Barc de Boutteville
Lebourg, Albert, 63n5
Le Chapelin, J. (Paris), 161, cat. no. 40. *See also* Galerie J. Le Chapelin
Leclerq, Lena, 364
Le Corbusier, 276
Lefebre, John, 384, 385
Lefebre Gallery (New York), 384–85, cat. no. 120
Lefebvre, Jules-Joseph, 153
Léger, Fernand, 120n2, 286n5, 287, 292, 348, 349; *Two Figures* (whereabouts unknown), 292, *294*
Legueult, Raymond, 342, 345, 374, 395, 401n3; *La Dahlia rouge* (private collection), 343, *344*, 344n5; *Floral Still Life* (*Nature morte à la Rose*) (New York), 342–44, *343*, 395, cat. no. 105; *Still Life with Flowers and Fruit* (New York), 343, *344*, 244n4
Lehman, Philip, collection, x, 287, 288, 290, 292–95, cat. nos. 82–84
Lehman, Robert, x, xi, xii-xiii, 32, 44n2, 51, 142, 244, 284, 309, 312, 313, 335, 336, 336n3, 341, 343–44, 358, 360–62, 376, 378, 384, 389, 399, 403; *The Philip Lehman Collection, New York: Paintings*, 295
Lehman, Ruth Owen Meeker, portrait of, by Edzard, Dietz, 322
Lehmann, Henri, 129, 132
Leicester Gallery (London), 322
Le Marois, Éléonore, comtesse, 14
Lemoisne, Paul-André, 71, 79, 81–82
Lenormand, Louis, 27n2
Lenormant, M., collection (Paris), 22, 26, 27n2, cat. no. 4
Leonardo da Vinci, 36, 282, 286n5; paintings on the death of, by Ingres, Jean-Auguste-Dominique, 5
Léopold III, king of Belgium, 304
Le Pestre de Vauban, Sébastien, 145
Lequien, Justin, 132
Lerolle, Christine, 108
Lerolle, Yvonne, 108
Les Baux de Province, Musée Yves Brayer, 319
Lévy, Gaston, collection (Paris), 143, 145n2, 306, 309n1, cat. nos. 34, 91
Lhote, André, 282
Libaude, Louis (Paris), 270, 271, 271n2, cat. no. 77
Liebermann, Max, 106n7
Lifar, Serge, 276, 321n3; *Joan de Zarissa*, designs for, by Brauer, Yves, 320, 321n3; portrait of, by Brayer, Yves (private collection), 320, *320*
Limouse, Raymond, 344n3, 345
Lindon, Jacques, Inc. (New York), 303, cat. no. 90
Lipchitz, Jacques, 276, 348
Lock, Charles, 46, cat. no. 12
Lock Galleries (New York), 28, 35, 36, 39, 42, 44n2, 156, 158, 243, 246, 248, 262, 271, 279, 296, 298, 300; cat. nos. 5, 7, 9, 38, 70–72, 75, 77, 80, 85–89
Loeble, Ally, 314
Loiseau, Gustave, 46, 158; *Le Grand Quai, Fécamp* (New York), 162, *162*, cat. no. 41; *House in Winter* (New York), 158–60, *159*, cat. no. 39; *La Place de la Bastille* (New York), 161, *161*, cat. no. 40
London
British Museum, Cézanne, Paul, *Landscape*, 87, 90
Courtauld Gallery, Cézanne, Paul, *The Montagne Sainte-Victoire with Large Pine*, 137, *138*
Courtauld Institute of Art, Pierre-Auguste Renoir, *La Loge*, 325, 332, *332*, 334n1
National Gallery
Constable, John, *The Hay Wain*, 349, 350n1
Manet, Édouard, *Eva Gonzalès*, 202, 203, *203*
Pissarro, Camille, *The Côte des Boeufs, L'Hermitage, Pointoise*, 89, *91*
Poussin, Nicolas, *Landscape with a Snake*, 24, *25*
Renoir, Pierre-Auguste, *A Nymph by a Stream*, 110
Seurat, Georges, *Bathers at Asnières*, 127, *132*, 133, 136, 152
Titian (Tiziano Vecellio), *Portrait of the Vendramin Family*, 10n14
private collection, Chagall, Marc, *The Ferris Wheel*, 264, *264*
Tate Gallery, Bonnard, Pierre, *The Table*, *182*, 183
Tate Modern, Derain, André, *The Pool of London*, 248, *249*
Victoria and Albert Museum
Rousseau, Théodore, *The Pond* (*La Mare*), 38, *38*
Tintoretto (Jacopo Robusti), *Self-portrait*, 10n8
Wallace Collection, Velázquez, Diego Rodriguez de Silva y, *Lady with a Fan*, 325, *326*, 326n3
Lonquety, Maurice, collection (Paris), 130, cat. no. 31
Lonquety, Mme Maurice, collection (Paris), 130, cat. no. 31
Lorca, Federico García, 356, 357, 374
Lormel, Louis, 272n2
Loti, Pierre, 81, 114
Louis XIV, king of France, 10n8
Louis XVI, king of France, depicted in Hauer, Jean-Jacques, *Louis XVI Bidding His Family Farewell, 20th January 1793* (Paris), 20n2
Louis XVII, king of France, depicted by Hauer, Jean-Jacques, *Louis XVII Being Taken from His Mother, 3rd July, 1793* (Paris), 20, *20*, 20n2
Luce, Maximilien, 127, 153, 335
Lugné-Poe, Aurélien-Marie, 153, 163–64, 166, 168; portrait of, by Vuillard, Édouard (Rochester), 164, 166, *166*; *Le Sot du tremplin*, 164
Lurçat, Jean, 276
Luynes, duc de, 15

Madrazo y Garreta, Raimundo de, 53; *Masqueraders*, 54, *55*, cat. no. 15; *Pierrette*, 54; *La Sortie d'un bal costumé*, 54; Vanderbilt portraits, 54
Madrid
Museo Nacional Centro de Arte Reina Sofía, Palencia, Benjamín, *Piedras creandro un paisaje* (*Stones within a Landscape*), 357, *357*
Museo Nacional del Prado
Goya, Francisco de: *Doña Tadea Arias Enríquez*, 328; *The Puppet*, 326n1
Tintoretto (Jacopo Robusti), *Christ Washing the Feet of the Apostles*, 10n16
Velázquez, Diego Rodriguez de Silva y, *Las Meninas*, 8, *8*, 10n16
Maeght, Aimé, *Derrière le miroir*, 383, 386
Maeterlinck, Maurice, 166; *L'Intruse*, sets for, by Vuillard, Édouard, 166, 168
Magritte, René, 383
Maharashtra, India, Ajanta Cave 17, *Palace Scene from the "Visvantara Jataka,"* *378*, 380
Maillol, Aristide, 108, 153; portrait bust of Renoir, 108
Malevich, Kazimir, 261; *Red Cavalry* (Saint Petersburg), 392
Mallarmé, Stéphane, 105, 166
Malpal, Charles, 304
Malraux, André, 261, 363
Manet, Édouard, 38, 45, 58–59, 63n5, 79, 110, 119, 184, 230, 236n2, 242, 284, 324, 325, 325n1, 330, 330n1, 374, 375; *The Balcony* (Paris), detail, 325, *326*, 326n1, 326n3; *Berthe Morisot with a Bouquet of Violets* (Paris), 330; *Berthe Morisot with a Fan* (Paris), 325n5; *Dancer and Majo*

(Paris), 324, *324*; *Eva Gonzalès* (London), 202, 203, *203*; *The Fife Player* (Paris), 233, 234, *234*; *Matador* (New York), 330; *Olympia* (Paris), 322, 334, 334n2; *Plum Brandy* (Washington, D.C.), 226; *The Spanish Ballet* (Washington, D.C.), detail, 330, *330*
Manet, Julie, 79–80, 108, 202, 203n1; depicted in Morisot, Berthe: *Young Girl Drawing* (United States), *200*, 201–2, 203, 203n1; *Young Girl with a Greyhound* (Paris), *201*, 202, 203, 203n1
Manguin, Henri, 187n1, 232
Mantegna, Andrea, 367
Marajoara funerary urn (Barcelona), 292, 294
Marat, Jean-Paul, 19; depicted in: David, Jacques-Louis, *Death of Marat* (Brussels), 20; Hauer, Jean-Jacques, *The Murder of Marat by Charlotte Corday* (Versailles), 19, 20, *20*
Marc, Eveline, 340
Marc, Franz, 120n7, 314; *Blue Horse II* (Bern), 114, *114*; *Horses*, 316n4
Marcotte d'Argenteuil, Charles, 7, 9–10n1, 14, 15, 16, 17
Marcotte de Quivières collection, 2, 10n2, cat. no. 1
Marcotte Genlis, Marie-Jean-Baptiste-Joseph, collection (Paris), 2, 7, 9–10n1, cat. no. 1
Marcoussis, Louis, 282
Margaret of York, portrait of, by a Netherlandish or French painter (New York), 294, 295
Marie-Antoinette, as dauphine, 309n11
Marinetti, Filippo Tommaso, 262
Maritain, Jacques, 319
Marquet, Albert, 188, 232, 310, 312n4, 336, 401n3; *Cargo on the Quai* (whereabouts unknown), *238*, 239; *Hangars in the Port de Bougie, Algeria* (private collection), 238, *238*; *Man Strolling* (New York), 232, 236n4; *Port de Bougie* (Besançon), 239, *239*; *The Port de Bougie, Algiers, in Sunlight* (New York), *237*, 237–39, cat. no. 68; *The Port de Bougie in Grey Weather* (Paris), 237, *238*; *Posters at Trouville* (Washington, D.C.), 310, *311*; *Seated Nude Profile* (New York), 232; *Sergeant of the Colonial Regiment* (Bordeaux), 233, 234–36, *236*; *Sergeant of the Colonial Regiment* (New York), 233–36, *235*, cat. no. 67; *The Terrace Overlooking the Port* (Brussels), 237, 238, *238*
Marquet, Marcelle (Mme Albert), 239; collection (Paris), 233, 236n1, cat. no. 67
Martinet, Jean-Claude, 239
Marvell, Josiah Jr. (Philadelphia), collection, 112, 120n3, cat. no. 28
Marx, Roger, 105
Masaccio (Tomasso di Giovanni), 362
Matisse, Amélie, 223n18
Matisse, Henri, xii, xiii, 2, 51, 67, 71, 82, 92n2, 119, 120n2, 137, 139, 142n2, 142, 153, 156, 173, 178, 183, 187, 188, 192, 216, 222n1, 232, 232n1, 234, 236n11, 240, 242, 250, 252, 253, 254, 257, 258, 269, 279, 282, 303, 306n2, 312n4, 344, 345, 356, 370, 373, 374, 379, 380, 392, 396, 401n3; Backs series, 114; *Back (I)* (New York), 114, *114*; *Bathers with a Turtle* (Saint Louis), detail, 290, *290*; *Blue Nude: Memory of Biskra* (Baltimore), 219; *By the Sea (The Gulf of Saint-Tropez)*, 221; *Espagnole* (private collection), 230, *230*; *Espagnole à l'éventail* (Paris), 231, *231*; *Espagnole au vase de fleurs* (private collection), *230*, 231; *L'Espagnole aux fleurs (Spanish Woman with Flowers)*, 232n2; *Espagnole: Harmonie en bleu (Spanish Woman: Harmony in Blue)* (New York), 228–31, *229*, cat. no. 66; *Interior at Nice* (Chicago), 227n1; *Joy of Life* (Merion), 219; *Luxe, calme et volupté* (Paris), 139, 218, 221; *Mme Matisse in the Olive Grove (Mme Matisse dans les Oliviers)* (private collection), 222n2, 223n7; *Music* (Buffalo), 396, *396*; *The Music Lesson* (Merion), 398n5; *Notes of a Painter*, 226–27; *Odalisque Assise aux Bras Levés, Fauteuil Rayé Vert*, 227; *Olive Trees at Collioure* (New York), 216–22, *217*, 259, cat. no. 64; *Open Window, Collioure* (Washington, D.C.), 218; *The Painting Session* (Edinburgh), 227n1; *Pastoral* (Paris), 219, *219*, 220; *Peach Tree in Bloom* (Paris), 221; *Le Petit Déjeuner* (Philadelphia), 227, *227*; *The Piano Lesson* (New York), 396–98, *396*; *The Pink Blouse* (whereabouts unknown), 398, *398*; *Plum Blossoms, Green Background* (Turin), 370, *372*; *Red Studio* (New York), 373–74; *The Sea at Collioure* (Merion), 219; *Sideboard and Table* (Switzerland), 223n17; *Woman in an Armchair* (New York), 224–27, *225*, cat. no. 65; *Woman with a Hat* (San Francisco), 223n25, 303, *304*; *Woman with a Parasol* (Cimiez), 223n7; *Woman with a Veil* (New York), 398, *398*
Matisse, Pierre, 363; portrait of, by Balthus (New York), 363
Matisse, Pierre, Gallery (New York), 363, cat. no. 112
Mauclair, Camille, 105, 164, 168
Maufra, Maxime, 158
Maupassant, Guy de, 345, 374
Medici family, 4
Meeker, Emily, 380n1
Meier-Graefe, Julius, 105, 193
Meissonier, Jean-Louis-Ernest, 56
Melbye, Fritz, 67
Méligny, Marthe de (Maria Boursin; Mme Bonnard), 178, 180n5, 184; depicted in Bonnard, Pierre, *Before Dinner* (New York), 180n7, *181*, 181–84, cat. no. 48
Mellerio Collection (Paris), 22, cat. no. 4
Memphis, Dixon Gallery and Gardens, Renoir, Pierre-Auguste, *The Wave*, 94, *94*
Ménard, Émile-René, 340
Mendelssohn-Bartholdy, Felix, 66n1, 126n1
Mendelssohn-Bartholdy, Paul von, collection (Berlin), 64, 66n1, 121, 126n1, cat. nos. 18, 29
Mendelssohn-Bartholdy, Mrs. Paul von, collection, 64, cat. no. 18
Mendès, Catulle, daughters of, depicted in Renoir, Pierre-August, *The Daughters of Catulle Mendès, Huguette (1871–1964), Claudine (1876–1937), and Helyonne (1879–1955)* (New York), *102*, 103
Menton, France, Musée des Beaux-Arts de Menton, Valadon, Suzanne, *Black Venus*, 268, *268*
Merion, Pennsylvania, Barnes Foundation
Matisse, Henri: *Joy of Life*, 219; *The Music Lesson*, 398n5; *The Sea at Collioure*, 219
Renoir, Pierre-Auguste, *Mussel Fishers at Berneval*, *98*, 99
Mesdag, Hendrik (The Hague), 198n4
Metzinger, Jean, 286n5, 287
Meunier, Mlle. *See* Nevada, Ana
Meurant, Victorine, 230
Meyer, Franz, 264
Michallon, Achille-Etna, 22, 91
Michaud, Mme, depicted in Vuillard, Édouard, *Grandmother Michaud Seen against the Light* (Washington, D.C.), *174*, 175
Michelangelo Buonarroti: *David* (Florence), 226; *Leda and the Swan* (lost), engraving after, by Bos, Cornelis (New York), 226, *226*; *Night* (Florence), 226, *226*, 228n3
Millet, Jean-François, 34, 70, 128, 129, 196, 350; *Potato Planters* (Boston), *68*, 70; *The Reaper*, engraving after, by Lavieille, Jacques-Adrien, *128*, 129; Travaux de champs series, 129;

Vineyard Laborer Resting (The Hague), *196*, 198, 198n4
Minneapolis Institute of Arts
Dupré, Jules, *Vue prise dans les pacages du Limousin*, 32, *32*
Signac, Paul, *Snow, Boulevard de Clichy*, 151, *152*, 152n2, 152n3
Mirbeau, Octave, 114
Miró, Joan, 319n6, 356, 357
Modigliani, Amadeo, 354; *Paul Guillaume* (Paris), 92n2
Modjesko, portrait of, by Dongen, Kees van, 303, 304, 306n1
Molledo, Luis, 401
Molyneux, Captain Edward Henry, 241, 242, 242n1, cat. no. 69
Monaco, private collection, Valadon, Suzanne, *The Two Sisters*, 269, *269*
Moncey, Marshal, 150; statue of, depicted in Signac, Paul, *Place de Clichy* (New York), 149–52, *151*, cat. no. 36
Mondrian, Piet, xii, 368, 369n1
Monet, Alice Hoschedé, 63
Monet, Camille, 63; depicted in Monet, Claude, *Camille on the Beach at Trouville* (New Haven), 310–12, *312*
Monet, Claude, xi, 22, 40, 50, 60, *61*, 63n6, 63, 69, 71, 75, 75n11, 81, 93, 111, 114, 120n2, 144, 145, 145n2, 158, 161, 162, 178, 180, 180n6, 183, 188, 204, 221, 254, 255, 256n4, 257n36, 309n1, 310; *Argenteuil, Seen from the Petit Bras of the Seine* (Switzerland), 66; *Camille on the Beach at Trouville* (New Haven), 310–12, *312*; collection (Giverny), 108, 111, cat. no. 27; *The Flowered Arches at Giverny* (Phoenix), 180n10; *Grande Décorations* (Paris), 63; *Houses of Parliament, London* (Chicago), *253*, 255; *Houses on the Achterzaan* (New York), 64–66, *65*, cat. no. 18; Meules series, 149; Nymphéas (Water-Lily) series (Paris), 178, 180, 180n6; *Petit Bras with Unmanned Boats* (United Kingdom), 66; *The Petite Creuse River* (Chicago), 221, *221*; *Sailboats on the Seine* (San Francisco), 66; *Two Vases of Chrysanthemum* (whereabouts unknown), 204, *204*
Monfreid, Georges-Daniel de, 153
Montauban, Musée Ingres, Ingres, Jean-Auguste-Dominique: *Aretino in the Studio of Tintoretto*, 7, *7*; Study for *Aretino in an Armchair*, 7, *7*
Monteiro, Fedora do Rego, 287
Monteiro, Marcelle, 295
Monteiro, Vicente do Rego, x, xiii, 287; *Adoração dos pastores* (Paris), 295, *295*; *Cat and Turtle* (New York), 290, *291*, 292, cat. no. 83; *Head of a Woman* (New York), 288, *289*, 292, cat. no. 82; *Madonna and Child* (New York), 287, 292–95, *293*, cat. no. 84; *Maternidade indigena* (whereabouts unknown), 292, *292*; *Negro Head*, 287; *Ruy Barbosa*, 287
Monticelli, Adolphe, 27
Montpellier, Musée Fabre, Courbet, Gustave: *The Bathers*, *118*, 119; *Self-portrait (Man with a Pipe)*, 28, *28*
Morand, Eugène, 342
Morandi, Giorgio, 364
Moreau, Gustave, 156, 216, 232, 279–80, 281; *Fate and the Angel of Death* (Paris), 280, *280*
Moret, Henry, 158
Morgan, J. P., x
Morisot, Berthe, 63n5, 201–2; depicted by Manet, Édouard: in *The Balcony* (Paris), detail, 325, *326*, 326n1, 326n3; in two portraits (Paris), 325n5, 330; *Paule Gobillard Painting at an Easel* (Paris), 202, *202*; *Young Girl Drawing* (United States), *200*, 201–2, 203, 203n1; *Young Girl with a Greyhound* (Paris), *201*, 202, 203, 203n1
Morita, Shiryu, 386
Morosov, Ivan, 153
Morris, Gabriel, 59n1
Morris, William, 170
Moscow, Lenin Library, Russian *lubok*, *Ukrainian Dancers*, *78*, 80
Mouton, Mme, collection (Paris), 127, cat. no. 30
Moynet, Georges, *Trucs at Décors*, illustration from, *A Theater-Set Designer's Studio*, 168, *168*
Mucha, Alphonse, 392
Muller, Charles-Louis-Lucien, 18
Mussorgsky, Modest Petrovich, *Boris Godunov*, 79

Nacenta, Raymond, 319, 342, 392, 399, 401; *School of Paris*, 399, 401n3
Nadelman, Elie, Classical Heads series, 288; *Classical Head* (New Haven), 288, *288*
Nancy, Musée des Beaux-Arts, Cross, Henri-Edmond, *La Ferme (Matin)*, 221
Nantes, Musée des Beaux-Arts, Ingres, Jean-Auguste-Dominique, *Madame de Senonnes*, 2
Napoléon I, 5, 316
Napoléon III, 65, 93, 151, 306, 309n2
Natanson, Misia, 163, 164, 169–70, 171, 172n2, 172n5, 174, 175, 177; depicted in Vuillard, Édouard, *Cipa Listening to Misia Playing the Piano* (Karlsruhe), *170*, 170–71
Natanson, Thadée, 114, 130n1, 169, 171, 172n2, 175, 177, 178
Nath, Asha, *Reality: D G Kulkarni*, 378, 380n2
Netherlandish or French painter, *Portrait of a Lady (Margaret of York)* (New York), 294, 295
Neuilly, Chapelle Saint-Ferdinand, Ingres, Jean-Auguste-Dominique, designs for stained glass windows, 15; *Saint Robert* window, 14; cartoon for (Paris), 14, *14*
Nevada, Ana (stage name of Mlle Meunier), 324, 330n1; portrait of, by Edzard, Dietz, 324, 330n1
New Haven, Connecticut
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, photograph of the interior of Gertrude Stein's apartment, 222, *222*, 222n1
Yale University Art Gallery
Brancusi, Constantin, *Mlle Pogany II*, 288, *288*
Monet, Claude, *Camille on the Beach at Trouville*, 312, *312*
Nadelman, Elie, *Classical Head*, 288, *288*
Newman, Barnett, xiii
Newsky, Pierre, troupe, 81
New York
Frick Collection
Ingres, Jean-Auguste-Dominique, *Comtesse d'Haussonville*, *13*, 15, 16, 18
Titian (Tiziano Vecellio), *Pietro Aretino*, 10n7
Heyman, Samuel and Ronnie, Collection, Pollock, Jackson, *Number 9*, 387, *387*
Metropolitan Museum of Art
Balthus (Count Balthazar Klossowski de Rola): portrait of Pierre Matisse, 363; *Study for an Illustration for* Wuthering Heights, 366
Bellini, Giovanni, *Madonna and Child*, 294, 295
Bos, Cornelis, after Michelangelo Buonarroti, *Leda and the Swan*, 226, *226*
Cézanne, Paul, *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, *140*, 141
Corot, Jean-Baptiste-Camille: *Hagar in the Wilderness*, 24, *24*; *Honfleur: Calvary*, 42
Daubigny, Charles-François, *A River Landscape with Storks*, 40, *41*
Degas, Hilaire-Germaine-Edgar: *James-Jacques-Joseph Tissot*, 226; *Russian Dancer*, *80*, 82, 83n20

Díaz de la Peña, Narcisse-Virgile, seven paintings, 27
Goya, Francisco de, *Manuel Osorio Manrique de Zuñiga (1784–1792)*, detail, 290, *290*
Goya, Francisco de, attributed to, *Majas on a Balcony*, 325, 326n2
Legueult, Raymond, *Still Life with Flowers and Fruit*, 343, *344*, 344n4
Manet, Édouard, *Matador*, 330
Marquet, Albert: *Man Strolling*, 232, 236n4; *Seated Nude Profile*, 232
Netherlandish or French painter, *Portrait of a Lady (Margaret of York)*, 294, 295
Picasso, Pablo, *Gertrude Stein*, 222n1
Renoir, Pierre-August: *The Daughters of Catulle Mendès, Huguette (1871–1964), Claudine (1876–1937), and Helyonne (1879–1955)*, *102*, 103; *Tilla Durieux*, 106n7
Seurat, Georges, *The Forest at Pontaubert*, 133, *134*
Signac, Paul: *Dining Room* (New York), 142; *Notre-Dame-de-la-Garde (La Bonne-Mère), Marseilles*, 142
Utrillo, Maurice, *Rue Ravignan, Paris*, 272, *272*
Villon, Jacques: *Réné Facing Front*, 284, *285*; *Study for Self-portrait*, 284, *285*
Vlaminck, Maurice de, *The Seine at Chatou*, 242n6
Vuillard, Édouard, *Interior with Hanging Lamp*, 174, *174–75*
See also the separate index of paintings in the Robert Lehman Collection (pp. 442–43)
Museum of Modern Art, 88
Cézanne, Paul, *L'Estaque*, 94, *96*
Matisse, Henri: *Back (I)*, 114, *114*; *The Piano Lesson*, 396–98, *396*; *Red Studio*, 373–74; *Woman with a Veil*, 398, *398*
Picasso, Pablo, *Les Demoiselles d'Avignon*, 255, 260
private collections
Ingres, Jean-Auguste-Dominique, *Aretino in the Studio of Tintoretto* (1815), 6, 7, 10n14, 10n15, 10n16
Sisley, Alfred, *Nature morte: Faisan (Still Life: Pheasant)*, 62
Solomon R. Guggenheim Museum
Alechinsky, Pierre, *Ant Hill*, 383
Chagall, Marc, *Paris Through the Window*, 264, *265*
Dalí, Salvador, *Paranoiac—Critical Study of Vermeer's Lacemaker*, 360, 361, *361*
Whitney Museum of American Art, 54
Nice, Musée National Message Biblique Marc Chagall, 261
Nichido Gallery (Tokyo), 395
Nicholas II, tsar of Russia, 81
Nicolle, Émile, 282
Nittis, Giuseppi de, 53
Noailles, Anna, portrait of, by Dongen, Kees van, 304
Noël, Suzanne. *See* Valtat, Suzanne Noël
Nogales, José, 401
Norfolk, Chrysler Museum of Art, Cézanne, Paul, *Bathers and Rocks*, 119
Nuttall, Richard V., collection (Pittsburgh), 35, 36, cat. no. 7

Oberlin, Ohio, Allen Memorial Art Museum, Bergeret, Pierre-Nolasque, *Honors Rendered to Raphael on His Deathbed*, 5
Oliver, M., Esq. (London), 112, cat. no. 28
Olivier, Fernande, 303; depicted by Dongen, Kees van: portraits, 303; study (Paris), 309n12
Olsen, Thomas, collection (Oslo), 353n1
Omaha, Joslyn Art Museum, Renoir, Pierre-August, *Young Girls at the Piano*, 103, *103*
Orléans, duc de, portrait of, by Ingres, Jean-Auguste-Dominique, 9, 19n14
Oslo, Nasjonalgalleriet, Cézanne, Paul, *Trees and Houses*, *86*, 87
Ottawa, National Gallery of Canada, Courbet, Gustave, *The Cliffs at Étretat*, 94, *94*
Otterlo, Kröller-Müller Museum
Seurat, Georges, *The Channel at Gravelines, in the Direction of the Sea*, *146*, 147
Signac, Paul, *The Dining Room*, 144, 152n3
Oudot, Roland, 344n3, 345
Ozenfant, Amédée, 276, 287

Pach, Walter (New York), 250, 257n41, cat. no. 73
Palencia, Benjamín, 356; *Landscape with Rocks* (New York), 356–57, *357*, cat. no. 110; *Piedras creandro un paisaje (Stones within a Landscape)* (Madrid), 357, *357*
Palmer, Mrs. Potter, collection (Chicago), xi
Paris
Bibliothèque Nationale
photograph of the place de Clichy, 150, *150*
Pissarro, Camille, *Récolte de pommes de terre*, 70, 71
Collection Durand-Ruel, photograph of Renoir painting at the Villa de la Poste, 194, *194*
Collection Samir Traboulsi, Dongen, Kees van, *Fernande Olivier*, 309n12
Musée Carnavalet
Béraud, Jean, *The Morris Column*, 58, *59*, 59n1
Hauer, Jean-Jacques: *Louis XVI Bidding His Family Farewell, 20th January 1793*, 20n2; *Louis XVII Being Taken from His Mother, 3rd July, 1793*, 20, *20*, 20n2
Musée Cognacq-Jay, 92n4
Musée d'Art Moderne de la Ville de Paris
Dongen, Kees van, *Maria Ricotti*, 184n1
Matisse, Henri, *Pastoral*, 219, *219*, 220
Musée de l'Opéra, Espagnat, Georges d', group portrait of composers, 195
Musée de l'Orangerie
Cézanne, Paul, *Trees and Houses*, *86*, 87–88, 89
Modigliani, Amadeo, *Paul Guillaume*, 92n2
Monet, Claude: *Grande Décorations*, 63; Nymphéas (Water-Lily) series, 178, 180, 180n6
Renoir, Pierre-August, *Young Girls at the Piano*, *103*, 104
Musée d'Orsay
Boudin, Eugène, *La Plage de Trouville*, 312, *312*
Degas, Hilaire-Germain-Edgar, *Dancer with a Bouquet, Bowing*, *332*, 332–34
Gauguin, Paul, *The Meal* (*The Bananas*), 116
Guillaumin, Jean-Baptiste-Armand, *Soleil Couchant à Ivry* (*Setting Sun at Ivry*), 51
Manet, Édouard: *The Balcony*, detail, 325, *326*, 326n1, 326n3; *Berthe Morisot with a Bouquet of Violets*, 330; *Berthe Morisot with a Fan*, 325n5; *The Fife Player*, 233, 234, *234*; *Olympia*, 322, 334, 334n2
Matisse, Henri, *Luxe, calme et volupté*, 139, 218, 221
Pissarro, Camille, *The Red Roofs*, *88*, 91
Renoir, Pierre-Auguste: *Étude: Torse, effet de soleil*, 358, 358n1, *358*; *Young Girls at the Piano*, 104, *104*, 105, 106
Trouillebert, Paul-Désiré, *Construction of the Elevated Railway*, 46

Vuillard, Édouard: *In Bed*, 164; *Interior with Three Lamps, rue Saint-Florentin*, 170, *171*
Musée du Louvre, 39
Balthus (Count Balthazar Klossowski de Rola), *The Children*, 363
Baugin, Lubin, *Le dessert de gaufrettes*, 368, *368*
Boucher, François, *Diana at the Bath*, *110*, 111
Chardin, Jean-Baptiste-Siméon, *La Serinette*, *102*, 103
Corot, Camille, *The Pond and Cabassud Houses, Ville-d'Avray*, 90, 91
Foggini, Giovanni Battista, *The Knife Grinder*, 108; replica by Coysevox, Antoine (Versailles), *107*, 108
Fragonard, Jean-Honoré, *The Music Kesson*, *100*, 103
Ingres, Jean-Auguste-Dominique, 2; *The Apotheosis of Homer*, 2; *Saint Robert*, 14, *14*; *La Source*, reduced version, 10n1; *Venus Anadyomene*, reduced version, 10n1
Poussin, Nicolas, *Apollo and Daphne*, 25, *25*
Rembrandt Harmensz. van Rijn, *Bathsheba at Her Bath*, *110*, 111
Roman copy after Greek original, *Hermaphrodite*, 270n9
Tintoretto (Jacopo Robusti), *Self-portrait*, 4, *5*, 10n8
Titian (Tiziano Vecellio), *Portrait of a Gentleman*, 4, *5*, 10n7
Vermeer, Johannes, *The Lacemaker*, 175, *358*, 358–59; copy after, by Dalí, Salvador (New York), 358–62, *359*, cat. no. 111
Veronese, Paul, *The Wedding Feast at Cana*, 8
Musée du Luxembourg, 105
Musée du Petit Palais, Cézanne, Paul, *The Three Bathers*, 119, *119*, 222
Musée Marmottan Monet, Morisot, Berthe: *Paule Gobillard Painting at an Easel*, 202, *202*; *Young Girl with a Greyhound*, *201*, 202, 203, 203n1
Musée National d'Art Moderne, Centre Georges Pompidou
Chagall, Marc, *Bridge and Groom with Eiffel Tower*, 266n23
Kandinsky, Wassily, *Painting on Light Ground*, 386, *386*
Marquet, Albert, *The Port de Bougie in Grey Weather*, 237, *238*
Matisse, Henri, *Espagnole à l'éventail*, 23i, *231*
Monteiro, Vicente de Rego, *Adoração dos pastores*, 295, *295*
Musée National Gustave-Moreau, 279; Moreau, Gustave, *Fate and the Angel of Death*, 280, *280*
Opéra de Paris Garnier, Chagall, Marc, ceiling paintings, 261, 264
Palais du Luxembourg, Espagnat, Georges d', murals for Salon Victor Hugo, 19
private collections
Béraud, Jean, *The Grand Boulevards*, 58, *59*
Díaz de la Peña, Narcisse-Virgile, *L'Heureuse Famille (Díaz en 1837 représenté par lui-même)*, 30
Dupré, Jules, *Pacage du Limousin*, 32, *32*
Manet, Édouard, *Dancer and Majo*, 324, *324*
Matisse, Henri, *Peach Tree in Bloom*, 221
Terechkovitch, Constantin, *Woman Dressed in Fur (Femme à la fourrure)*, 346, *346*
Parke-Bernet Galleries, Inc. (New York), 271, cat. no. 77
Parmelin, Hélène (Mme Édouard Pignon), 349, 352
Pascin, Jules, 273, 374
Pauwels, Lucie Valore. *See* Valore, Lucie
Pauwels, Robert, 273, 274
Pavlova, Anna, 287
Pax, Pauline, portrait of, by Dongen, Kees van, 304
Pellan, Alfred, 369n2
Pen, Yehuda, 261
Percheron, 164
Perrier, Charles, 17
Peterson, Valerie, 380
Pétridès, Paul. *See* Galerie Paul Pétridès
Petrov-Vodkin, Kuzma, 314; 314; *Bathing the Red Horse*, 316n4
Philadelphia Museum of Art
Corot, Camille, *Lake Geneva*, 64, 65
Gogh, Vincent van, *Madame Augustine Roulin and Baby Marcelle*, 124, *124*, 125, 126
Matisse, Henri, *Le Petit Déjeuner*, 227, *227*
Renoir, Pierre-Auguste, *The Large Bathers*, 93, 108
Tintoretto (Jacopo Robusti), *Self-portrait*, 10n8
Phillips, Duncan, xi
Phillips, McCandlish, 313
Phoenix Art Museum, Monet, Claude, *The Flowered Arches at Giverny*, 180n10
Picabia, Francis, 286n5, 312n4
Picasso, Pablo, 54, 120n2, 222n1, 250, 255, 257, 271, 272, 273, 292, 302, 303, 312n4, 319, 319n6, 348, 352, 356, 363, 370, 373, 379, 398; *Les Demoiselles d'Avignon* (New York), 255, 260; *Gertrude Stein* (New York), 222n1; *Guitar, Sheet Music, and Wine Glass* (San Antonio), *372*, 372–73
Pignon, Édouard, **348–49**, 383, 401n3; Dead Olive Trees series, 349, 352; *Dead Olive Trees* (New York), 349, 352, *353*, cat. no. 108; *Olive Tree at Sunset* (ex Thomas Olsen collection, Oslo), 352–53n1; *Le Tronc de l'Olivier* (Saint-Cloud), 353n1; *The Dead Worker*, 348, 349; *L'Homme à la fleur*, 349; *L'Homme à l'enfant* (Lille), 349; *Jasmine Pickers (Cueillette des Jasmins)* (whereabouts unknown), 349, 350, *350*; *Les Vendanges (Grape Gathering)* (New York), 349–50, *351*, cat. no. 107; *Vendanges* (private collection), 350, *350*; *XXe Siècle* (Argenteuil), 349
Pillorget, Catherine, 273
Pissarro, Camille, 39, 44, 45, 48, 50–51, 60, 61, 63, 63n5, 63n6, 65, 66n4, 67, 75n11, 83, 91, 112, 114, 121, 127, 133, 136n1, 142, 144, 145, 145n1, 145n2, 158, 159–60, 161, 162, 164, 309n1; *The Côte des Boeufs, L'Hermitage, Pointoise* (London), *89*, 91; *18, rue de L'Hermitage* (private collection), 160, *160*; *The Harvest, Pontoise (La Récolte, Pontoise)* (New York), 67–71, *69*, 336, cat. no. 19; *The Harvest, Pontoise* (private collection), 70, *70*; *Maison bourgeoise à L'Hermitage, Pontoise* (Saint Gallen), 160, *160*; *Récolte de pommes de terre* (etching) (Paris), 70, *71*; *Récolte de pommes de terre* (painting of 1872), 71; *The Red House at L'Hermitage, Pointoise* (whereabouts unknown), 160, *160*; *The Red Roofs* (Paris), *88*, 91; *Snow at L'Hermitage, Pontoise* (Lake Forest, Illinois), *159*, 160, 160n1
Pissarro, Esther, 136n1
Pissarro, Julie Vellay, 50–51
Pissarro, Lucien, 70, 75n11, 136n1; collection, 70, 130, cat. no. 31
Pittsburgh, Carnegie Museum of Art, Signac, Paul, *Place des Lices, Saint-Tropez*, *220*, 221
Planson, André, 344n3, 345
Plot, Edme, 46
Pogany, Mlle, "portrait" bust of, by Brancusi, Constantin (New Haven), 288, *288*
Poiret, Paul, 307, 310, 312n4; *Deauville, Aquarelles de Van Dongen*, 307, 310; *Quiétude*, 312n4

Polignac, Countess Jean de, collection (Paris), 175, cat. no. 46
Pollock, Jackson, xiii, 387; *Number 9* (New York), 387, *387*
Portier, Alphonse (Paris), 60, 62, 63n5, 63n6, cat. no. 17
Pougny, Jean, 345
Poussin, Nicolas, 25, 70, 91, 92n15, 151, 239, 240n12n, 363, 364; *Apollo and Daphne* (Paris), 25, *25*; *Landscape with a Snake* (London), 24, 25; *Landscape with Saint John on Patmos* (Chicago), *90*, 91
Prague, Národni Galerie, Gogh, Vincent van, *Wheatfield with Cypress*, 244, *245*
Praxiteles, Roman copy after, *The Medici Venus* (Florence), *268*, 269
Preitinger, Augusta. *See* Dongen, Augusta Preitinger van
Prévert, Jacques, 349
Proust, Marcel, 56, 120n2, 302, 374
Prud'hon, Pierre-Paul, 27
Pugin, Augustus Welby Northmore, 254, 256n1
Puvis de Chavannes, Pierre, 56, 117–18, 119, 120n17, 136n12, 266, 269, 270; *Young Girls at the Seashore*, 117–18
Puy, Jean, 153
Pynacker, Adam, *Annunciation to the Shepherds* (San Francisco), 25, *25*

Quignon, Fernand, 158
Quinn, John, collection (New York), 250, 255, 256n2, 257n41, 286n6, cat. no. 73
Quizet, Alphonse, 270

Radiguet, Raymond, 319
Raffaëlli, Jean-François, 71
Ramel, Delphine (Mme Ingres), 14; portrait of, by Ingres, Jean-Auguste-Dominique, 14
Ranson, Paul, 164
Raphael, 5, 28, 38, 94, 105, 110, 335; depicted in Bergeret, Pierre-Nolasque, *Honors Rendered to Raphael on His Deathbed* (Oberlin), 5; *Portrait of a Young Woman* (*La Fornarina*) (Rome), 336, *336*
Rappoport, Charles, 304
Raunay, Jeanne, 72–73
Ravel, Maurice, 170, 195
Raynal, Maurice, 276, 277, 278
Redon, Odilon, 138, 180
Reid, Alex, and Lefevre Ltd. (London), 224, cat. no. 65
Reims, Musée des Beaux-Arts, Corot, Jean-Baptiste-Camille, *Diane au bain*, 26, *26*
Reitlinger et Tédesco (Paris), 22, 27, cat. no. 4
Rembrandt Harmensz. van Rijn, 133, 195, 335, 348; *Bathsheba at Her Bath* (Paris), *110*, 111
Renoir, Jean, 194n3
Renoir, Pierre-Auguste, xi, 27, 60, 61, 63, 63n6, 69, 71, **93**, 120n2, 153, 188, 191, 192, 192–93, 195, 204, 212, 214, 214n1, 222n1, 226, 236n2, 242, 244–45, 266, 282, 284, 324, 334, 335, 338, 374; *The Apple Seller* (Cleveland), 212, *212*; *The Bather*; ex Galerie Durand-Ruel collection), 111n4; *Bather Arranging Her Hair* (Williamstown), 96; *Bather with a Griffon Dog* (São Paolo), 110; *The Blacksmith* (whereabouts unknown), *107*, 108; *The Bridge at Argenteuil in Autumn* (private collection), 61, 62; *Captain Édouard Bernier* (formerly called *Captain Paul Darras*) (Dresden), 233, *234*; *The Dancer* (Washington, D.C.), 334, *334*; *The Daughters of Catulle Mendès, Huguette (1871–1964), Claudine (1876–1937), and Helyonne (1879–1955)* (New York), *102*, 103; depicted by André, Albert, 192–94, *193*, 194n5, cat. no. 54; *Diana* (Washington, D.C.), 110; *Étude: Torse, effet de soleil* (Paris), 358, 358n1, *358*; *Figures on the Beach* (New York), 97, *97*–100, cat. no. 24; *Flowers and Fruit* (private collection), 105, *105*; *Girl with a Fan* (Saint Petersburg), 325n5; *Girls Picking Flowers in a Meadow* (Boston), 99, *99*; *Head of Girl Combing Hair*, 106n8; *Head of Girl in Yellow Hat*, 106n8; *The Large Bathers* (Philadelphia), 93, 108; *La Loge* (London), 325, 332, *332*, 334n1; *Madame Clementine Valensi Stora* (*L'Algerienne*) (San Francisco), 325, *326*, 326n3; *Mixed Flowers in an Earthenware Pot* (Boston), 204, *204*; *Mussel Fishers at Berneval* (Merion), *98*, 99; *Nude Sitting in a Chair*, 106n8; *A Nymph by a Stream* (London), 110; *Oarsmen at Chatou* (Washington, D.C.), 244–45, 245n10, *245*; *Parisiennes in Algerian Costume* (Tokyo), 110; photograph of, painting at the Villa de la Poste (Paris), 194, *194*; *La Place Clichy* (Cambridge), *150*, 151; *La Roche-Guyon* (Aberdeen), 96, *96*; *Sea and Cliffs* (New York), 94–96, *95*, 106n8, cat. no. 23; *The Seine at Chatou* (Dallas), 246, *247*; *Tilla Durieux* (New York), 106n7; *Two Young Girls at the Piano* (New York), xi, 100n1, 100–106, *101*, 194, 336, cat. no. 25; *Versailles* (New York), 106n8, 106–8, *107*, cat. no. 26; *View at Guernsey* (Williamstown), 95, 96; *The Vineyards at Cagnes* (Brooklyn), 214, *214*; *The Wave* (Memphis), 94, *94*; *Young Girl Bathing* (New York), 108–11, *109*, cat. no. 27; *Young Girls at the Piano* (fig. 4) (Omaha), 103, *103*; *Young Girls at the Piano* (fig. 5) (Paris), *103*, 104; *Young Girls at the Piano* (fig. 6) (Paris), 104, *104*, 105, 106; *Young Girls at the Piano* (fig. 7) (private collection), *104*, 104–5; *Young Girls at the Piano* (fig. 8) (private collection), 104, *104*, 105
Renouard, Paul, 320n2
Repin, Ilya, 296
Réquin, Colonel Édouard, 304
Ressendi, Baldomero Romero, 401
Réveil, Achille, 9
Rewald, John, 273
Ribera, Jusepe de, 230
Riché (? Richer? Richez?), M. and Mme, collection (Paris), 76, cat. no. 21
Ricotti, Maria, portrait of, by Dongen, Kees van (Paris), 184n1
Ricotti, Mlle, collection, 181, 184n1, cat. no. 48
Ridolfi, Carlo, *Lives of the Venetian Painters*, 4; *Tintoretto*, 4
Rilke, Rainer Maria, 362, 364, 366
Riopelle, Jean-Paul, 282
Rivière family, portraits of, by Ingres, Jean-Auguste-Dominique, 2
Robaut, Alfred, 22, 26, 27
Robusti, Marietta, depicted in Ingres, Jean-Auguste-Dominique, *Aretino in the Studio of Tintoretto*, 3, 4, 8, cat. no. 1
Rochefoucauld, Count Antoine de la, 149n1; collection (Paris), 146, cat. no. 35
Rochester, New York, Memorial Art Gallery, Vuillard, Édouard, *Aurélien-Marie Lugné-Poë*, 164, 166, *166*
Rockefeller family, x
Rodin, Auguste, 56, 188
Rodriguez, Ketty, 389, cat. nos. 121–123
Roerich, Nicholas, 261
Rohner, Georges, **367**, 401n3; *Homage à Ingres* (Algiers), 368, *368*; *Still Life with Tureen*, 368–69, *369*, cat. no. 113
Roland, Mme, depicted in Hauer, Jean-Jacques, *General Lafayette and Madame Roland (?) Drawing a Plan for the Festival of the French Federation in 1791* (Ann Arbor), 20n2
Roland, Browse, & Delbanco (London), 156, cat. no. 38
Roll, Alfred-Philippe, 45

Roman, *Allegorical Figures of Moesia(?)* (Rome), *98*, 99
Roman copy after Greek original, *Hermaphrodite* (Paris), 270n9
Roman copy after Praxiteles, *The Medici Venus* (Florence), *268*, 269
Rome
Galleria Nazionale d'Arte Antica di Palazzo Barberini, Raphael, *Portrait of a Young Woman (La Fornarina)*, 336, *336*
Museo Capitolini, Palazzo dei Conservatori, relief from the Hadrianeum, *Allegorical Figures of Moesia(?)*, *98*, 99
Romero, Angel, 401
Romero, Angelita, 401
Romero, Celedonia, 401
Romero, Celin, 401
Romero, Pepe, xi, xiii, 401; *Mountains* (New York), 402, *402*, cat. no. 128
Rood, Ogden, 133
Root, Elihu, 53
Rosenberg, Léonce, 287, 295
Rosenberg, Paul. *See* Galerie Paul Rosenberg
Rosenfeld, Bella, 261
Rouart, Ernest, 202
Rouart, Mme, study of, by Degas, Hilaire-Germaine-Edgar, 79
Rouault, Georges, xii, xiii, 279, 284, 312n4, 345, 401n3; *Christ in the Suburbs (Le Christ en banlieue)* (Tokyo), *280*, 281; *Mythical Landscape (Paysage légendaire)* (New York), 279–82, *281*, cat. no. 80
Rouault, Isabelle, 282
Rouché, Jacques, 319
Roujon, Henry, 105, 106
Roulin, Augustine-Alix (née Pellicot), 125, 126, 126n2; portraits of, by Gogh, Vincent van, 125, 126; as *La Berceuse*, 125; *Madame Augustine Roulin and Baby Marcelle* (Philadelphia), 124, *124*, 125, 126; *Madame Roulin and Her Baby* (New York), 121–26, *123*, cat. no. 29
Roulin, Joseph ("Socrates"), 121–22, 124, 125, 126; portrait of, by Gogh, Vincent van (Boston), 234, *236*
Roulin, Marcelle, 125, 126n3, 126n6; portraits of, by Gogh, Vincent van, 121–26, *123*, *124*, cat. no. 29
Rousseau, Henri, 276, 319
Rousseau, Théodore, 27, 31, 32, 34, 45; *Un Marais (A Swamp)*, 38n5; *The Pool (Memory of the Forest of Chambord)* (New York), *35*, 35–36, cat. no. 7; *The Pond (La Mare)* (London), 38, *38*; *The Pond (La Mare)* (New York), *37*, 37–38, cat. no. 8
Roussel, Albert, 195
Roussel, Georges, 163, 166
Roussel, Ker-Xavier, 163, 180, 187
Rubens, Peter Paul, 38, 110, 195, 226
Rubenstein, Helena, 380
Ruisdael, Jacob van, 187
Ruiz, Cristóbal, 354; *La Cancha*, 354; *Marina de Suances* (private collection, Gerona, Spain), 354, *355*
Ruiz, Cristóbal, attributed to, *Landscape with Hills, Fields, and Trees* (New York), 354, *355*, cat. no. 109
Ruskin, John, 404
Russell, John, *Haystacks*, 221, 223n21
Russian *lubok*, *Ukrainian Dancers* (Moscow), *78*, 80
Ruysdael, Salomon van, 65

Sagan, Françoise, 374
Saint-Cloud, France, private collection, Pignon, Édouard, *Le Tronc de l'Olivier*, 353n1
Saint Gallen, Switzerland, Kunstmuseum Saint Gallen, Pissarro, Camille, *Maison bourgeoise à L'Hermitage, Pontoise*, 160, *160*
Saint Louis Art Museum, Matisse, Henri, *Bathers with a Turtle*, detail, 290, *290*
Saint Petersburg, Florida, Museum of Fine Arts, Cézanne, Paul, *The Côte des Boeufs, L'Hermitage, Pointoise*, *89*, 91
Saint Petersburg, Russia
State Hermitage Museum
Renoir, Pierre-Auguste, *Girl with a Fan*, 325n5
Trouillebert, Paul-Désiré, *Banks of the Loire near Chouzé*, 46, *48*
Vlaminck, Maurice de, *View of the Seine*, 244, *245*
State Russian Museum, Malevich, Kazimir, *Red Cavalry*, 392
Saint-Tropez, Musée de l'Annonciade, Derain, André, *Westminster*, *252*, 254, 257n41
Salimbeni, Lorenzo and Jacopo, *The Baptism of Christ* (Urbino), 119, *119*
Salz, Sam (New York), 84, 88, 149, 172, 175, 178, 184, 228, 230, 232n2, cat. nos. 22, 36, 45–47, 49, 66
Samana, Mme, collection, 306, cat. no. 91
San Antonio, McNay Art Museum, Picasso, Pablo, *Guitar, Sheet Music, and Wine Glass*, *372*, 372–73
Sánchez, Alberto, 356
Sánchez, Armando, 388
Sánchez, Samuel, xiii, 388; *The Burial*, 388; *Coastal View from Barrio Nuevo* (New York), 389–91, *391*, cat. no. 123; *Dajaus Mountain at Barrio Nuevo, Bayamón* (New York), 389–91, *390*, cat. no. 122; *Death, Meditation, and Hope*, 388; *Festival of the Day of the Innocents* (print), 388; *Juan Morel Campos*, 388; *Landscape at Barrio Nuevo* (New York), 389–91, *389*, cat. no. 121
Sandoz, Adolf, *By the Sea*, fashion plate from *The Queen*, *98*, 99
San Francisco
The Fine Arts Museums of San Francisco
Monet, Claude, *Sailboats on the Seine*, 66
Pynacker, Adam, *Annunciation to the Shepherds*, 25, *25*
Renoir, Pierre-Auguste, *Madame Clementine Valensi Stora (L'Algerienne)*, 325, *326*, 326n3
Museum of Modern Art, Matisse, Henri, *Woman with a Hat*, 223n25, 303, *304*
Santos, Ángeles, 374
São Paolo, Museu de Arte de São Paolo, Renoir, Pierre-Auguste, *Bather with a Griffon Dog*, 110
Satie, Erik, 319; *La Belle Excentrique*, costume designs for, by Hugo, Jean, 318–19
Savona, Bartolomeo, portrait of, by Derain, André (Birmingham), 253, 256n13
Sawin, Martica, 352
Schéfer, Philippe-Gaston, 59n1
Scheffer, Ary, 9
Schmitt, Florent, 195
Schoelcher, Victor, 24, 27
Searles, Edward Francis, 38n2; collection (Methuen, Massachusetts), 37, 38n2, cat. no. 8
Searles, Mary Frances Sherwood Hopkins, 38n1, 38n2; collection, 37, 38n2, cat. no. 8
Sedelmeyer, Charles, 30
Seligmann, Jacques, Galleries (New York), 42, 44n2, 166, cat. no. 43
Senlis, Séraphine de, 276
Senonnes, Mme de, portrait of, by Ingres, Jean-Auguste-Dominique (Nantes), 2
Serlio, Sebastiano, 4; *Tutte l'opere d'architettura (On Architecture)*, 4; engraving from, *Design for a Doric Facade*, 382, *382*
Sérusier, Paul, 164, 178
Seurat, Émile, collection (Paris), 127, cat. no. 30
Seurat, Mme Émile, collection (Paris), 127, cat. no. 30
Seurat, Mme Ernestine, collection (Paris), 130, cat. no. 31
Seurat, Georges, xii, 67, 70, 82, 114, 121, 127, 137, 138, 141, 142n2, 142, 147,

151–52, 152n3, 164, 178, 218, 223n17, 232n1, 364, 366; *Bathers at Asnières* (London), 127, *132*, 133, 136, 152; *The Channel at Gravelines, in the Direction of the Sea* (Otterlo), *146*, 147; *The Forest at Pontaubert* (New York), 133, *134*; *Man Leaning on a Parapet* (private collection), 133, *135*; *The Mower*, 127–30, *129*, cat. no. 30; *The Rue Saint Vincent, Paris, in Spring* (Cambridge), 133, *134*; *Study for "A Sunday on La Grande Jatte,"* (New York), 130–36, *131*, cat. no. 31; Study for *A Sunday on La Grande Jatte* (whereabouts unknown), 131, *131*; *A Sunday on La Grande Jatte* (Chicago), 99, 127, 130, 131–34, *132*, 135–36, 136n3, 144, 152
Seurat, Pierre-Georges, 133
Séverac, Déodat de, 195
Shahn, Ben, 388, 391
Shchukin, Sergei, 345
Shelburne Museum, Vermont, Courbet, Gustave, *Still-Life: Fruits*, 206, *207*
Shinoda, Toko, 386
Signac, Paul, x, xii, 127, 133, 137, 138–39, 142, 153, 154, 164, 187, 188, 195, 212, 216, 220, 221, 223n6, 223n17, 401n3; Colliour series, 144–45; *The Beach of Port d'Aval, Collioure, Opus 166* (*La Plage du faubourg, Opus 166*) (private collection), *144*, 145; *Opus 164*, 145; *Opus 167*, 145; *The Town Beach, Collioure, Opus 165* (*Collioure. La Plage de la ville, Opus 165*) (New York), *143*, 143–45, 212, 221, cat. no. 34; *Dining Room* (New York), 142; *The Dining Room* (Otterlo), 144, 152n3; "From Eugène Delacroix to Neo-Impressionism" (*D'Eugène Delacroix au Néo-Impressionnisme*) (essay), 142, 223n17; *The Green House, Venice*, 221; harbors of France series, 145n2; *Modistes* (Zürich), 144; *Notre-Dame-de-la-Garde (La Bonne-Mère), Marseilles* (New York), 142; *Place de Clichy* (New York), 149–52, *151*, cat. no. 36; *Place des Lices, Saint-Tropez* (Pittsburgh), 220, 221; *The Sea: The Boats (Concarneau, 1891)* series, 148–49; *Evening Calm, Concarneau, Opus 220* (*Allegro Maestoso*) (New York), 146–49, *147*, cat. no. 35; *Morning Calm, Concarneau, Opus 219* (*Larghetto*) (*Morning, Larghetto maestoso, Opus 219*; *Morning, Opus 219*) (private collection), 148, *148*, 149; *Return after the Squall, Presto, Opus 222* (*Breeze, Opus 222*), 148–49; *Return of the Trawlers, Scherzo, Opus 218* (*Return, Opus 218*), 148, 149; *Sunset, Sardine Fishing, Adagio, Opus 221* (*Calm, Opus 221*), 148, 149; *Snow, Boulevard de Clichy* (Minneapolis), 151, *152*, 152n2, 152n3
Silvestre, Armand, 81
Silvestre, Théophile, 9, 17–18
Simon, Lucien, 319, 340, 367
Sinko, Armand, xii, xiii, 399; *Décoration pour une Salle de Marriage*, 399; *Still Life with Fish and a Bouquet of Flowers* (New York), 399–401, *400*, cat. no. 126; *Still Life with Pears* (New York), 399–401, *400*, cat. no. 127
Sisley, Alfred, x, 50, 60, 63, 93, 158; *Allée of Chestnut Trees* (New York), 60–62, *61*, cat. no. 17; *Nature morte: Faisan* (*Still Life: Pheasant*) (New York), 62; *September Morning*, 106n2
Sisley, Eugénie, 60
Smith, Francis, 375
Soranzo, Jacopo, portrait of, by Tintoretto (Venice), 10n14
Soria, Henri de, *Histoire pittoresque de la dance*, engraving from, by Huyot, Jules, *The Khorvovod and the Trepak: Russian Dances* (whereabouts unknown), *78*, 81
Sotero, Cosmo, 304
Soulages, Pierre, 401
South Africa, private collection, Vuillard, Édouard, *Couture sous la lampe*, 175, 176, *176*
Soutine, Chaim, 92n2, 345
Spiro, Elisabeth Dorothea (Baladine), 362, 363–64
Staël, Baronne A. de, 15
Staël, Nicolas de, 401
Stanford, Leland, 38n1
Stein, Adolph (Zürich and Paris), 56, cat. no. 16
Stein, Gertrude, 216, 219, 222n1; apartment of, photograph of the interior (New Haven), 222, *222*, 222n1; portrait of, by Picasso, Pablo (New York), 222n1
Stein, Gertrude and Leo, collection (Paris), 216, 222, 223n25, cat. no. 64
Stein, Leo, 216, 219, 222n1; collection (Paris), 216, 219, 222, 222n1, cat. no. 64
Steinlen, Théophile Alexandre, 266
Stevens, Alfred, 53
Stockholm, Nationalmuseum, Degas, Hilaire-Germaine-Edgar, *Three Russian Dancers*, *79*, 81–82, 83n19
Stora, Mme Rebecca Clementine Valensi, portrait of, by Renoir, Pierre-Auguste (San Francisco), 325, *326*, 326n3
Stransky, Joseph, collection (New York), 127, 131n2, cat. no. 30
Stravinsky, Igor, 319; *Apollon Musagète*, 276; *Firebird*, 261
Strindberg, August, 168
Stuttgart, Staatsgalerie, Vlaminck, Maurice de, *The Village*, 242n6
Sutton, Denys, 254, 256n15
Switzerland, private collections
Dufy, Raoul, *The Beach at Le Havre*, 310, *311*
Matisse, *Sideboard and Table*, 223n17
Monet, Claude, *Argenteuil, Seen from the Petit Bras of the Seine*, *66*
Sylva, George Gard de, collection (Los Angeles), 108, cat. no. 27

T., Mlle de, collection, 35, cat. no. 7
Tabarant, Adolphe, 273
Tal-Coat, Pierre, 369n2
Tarasova, Nina, 300
Tedesco Frères (Paris), 46
Terechkovitch, Constantin (Kostia), 344n3, 345, 401n3; illustrations: for Chekhov, Anton, *Trois Comtes*, 348n1; for Tolstoy, Leo, *Hadu-Mourad* (*Hadji Murad*), 348n1; *Woman Dressed in Fur* (*Femme à la fourrure*) (Paris), 346, *346*; *Young Woman Dressed in Fur* (New York), 345–48, *347*, cat. no. 106
Terechkovitch, France, 346; depicted, 346, *346*
Terechkovitch, Nathalie, 346
Terechkovitch, Yvette, 346
Terechkovitch family, photograph of, 346, *346*
Tériade, E., 216, 231
Tessier, André, 145n1; collection, 143, cat. no. 34
Thannhauser, J. K., collection (New York), 100, cat. no. 25
Thomas Aquinas, Saint, depicted by Aretino, Pietro, 6
Thoré, Théophile, 34, 358
Tiepolo, Giovanni Battista, 335
Ting, Walasse, 384, 386
Tintoretto (Jacopo Robusti), 4, 6, 8, 10n14, 195, 348; *Christ Washing the Feet of the Apostles* (Madrid), 10n16; depicted in Ingres, Jean-Auguste-Dominique: *Aretino in the Studio of Tintoretto* (drawing) (Montauban), *7*; *Aretino in the Studio of Tintoretto* (painting, 1815) (New York), 6, *7*; *Aretino in the Studio of Tintoretto* (painting, 1848) (New York), 2–9, *3*, cat. no. 1; Study for *Aretino in the Studio of Tintoretto* (Bayonne), 6; *Jacopo Soranzo* (Venice), 10n14; *Marriage at Cana* (Venice), 4, 5, 8, 10n5; *Self-portrait* (London), 10n8;

Self-portrait (Paris), 4, *5*, 10n8; *Self-portrait* (Philadelphia), 10n8
Tison, Frédérique, 364; depicted in Balthus, *Nude before a Mirror* (New York), 363–67, *365*, cat. no. 112
Tissot, James-Jacques-Joseph, portrait of, by Degas, Edgar (New York), 226
Titian (Tiziano Vecellio), 4, 6, 7, 38, 99, 195; *Pietro Aretino* (Florence), 10n7; *Pietro Aretino* (New York), 10n7; *Portrait of a Gentleman* (Paris), 4, *5*, 10n7; *Portrait of the Vendramin Family* (London), 10n14
Tokyo
Bridgestone Museum of Art, Rouault, Georges, *Christ in the Suburbs* (*Le Christ en banlieue*), *280*, 281
National Museum of Western Art, Renoir, Pierre-Auguste, *Parisiennes in Algerian Costume*, 110
Tolstoy, Leo, 345, 346; *Hadji-Mourad* (*Hadji Murad*), illustrations for, by Terechkovitch, Constantin, 348n1
Torres-García, Joaquin, 287, 356
Toulouse, law courts, Espagnat, Georges d', murals, 195
Toulouse-Lautrec, Henri de, 153, 266, 280; circus paintings, 233
Trémois. M. P., 312n1
Tristan, Flora, 112
Troester, Ed. (Switzerland), 246, cat. no. 71
Trouillebert, Paul-Désiré, 22, 46; *Les Bagneuses* (*The Bathers*), 46; *Banks of the Loire at Chouzé* (Saint Petersburg), 48; *Banks of the Loire at Orléans*, 46; *Construction of the Elevated Railway* (Paris), 46; *A Pond near Nangis* (New York), 46–48, *46*, cat. no. 12; *Railway: Bridge over the Cours de Vincennes* (Cleveland), 46
Tucson, University of Arizona Museum of Art, Dongen, Kees van, *Polo Players*, *314*, 315
Turin, Pinacoteca Giovanni e Marcella Agnelli, Matisse, Henri, *Plum Blossoms, Green Background*, 370, *372*
Turner, J. M. W., 45, 254

Uccello, Paolo, 367
Uhde, Wilhelm, 260n9, 276
Uhrich, General Jean-Jacques-Alexis, 309n2
United Kingdom, private collection, Monet, Claude, *Petit Bras with Unmanned Boats*, *66*
United States, private collections
Bonnard, Pierre: *Landscape with a Red House*, 187, *187*; *View of Le Cannet*, *186*, 187
Morisot, Berthe, *Young Girl Drawing*, *200*, 201–2, 203, 203n1
Vuillard, Édouard, *Portrait of Pierre Bonnard*, 164, *164*
Urbino, Oratorio de San Giovanni Battista, Salimbeni, Lorenzo and Jacopo, *The Baptism of Christ*, 119, *119*
Utamaro, Kitagawa, 63n3
Utrillo, Maurice, xii, xiii, 92n2, 266, 269, 270, 273, 274, 312n4, 401n3; portrait of, by Valore, Lucie (Collection Jean Fabris), 273; *Rue Ravignan* (New York), *271*, 271–72, 272, cat. no. 77; *Rue Ravignan, Paris* (New York), 272, *272*
Utrillo, Mme Maurice. *See* Valore, Lucie
Utrillo y Molins, Miguel, 270
Utter, André, 269, 270n11

Vaduz, Liechtenstein, Fondation Socindec, Dongen, Kees van, *Woman with a Green Hat*, 303, *304*
Valadon, Suzanne (Marie-Clémentine), x, xii, 266, 270, 272n1, 273, 274, 312n4, 401n3; *Adam and Eve* group, 270n11; *The Bathers*, 269; *Black Venus* (Menton), 268, *268*; drawing of bather in pose of the *Hermaphrodite*, 270n9; drawing of upper torso of corpulent nude woman, 272n1; "Joy of Life" paintings, 270n11; *Leda and the Swan*, 270n11; *Lucie Valore* (private collection), 273; *Nude, Stretching Out on a Sofa* (private collection), *267*, 269; *Reclining Nude* (New York), 266–69, *267*, 272, 274, cat. no. 76; *The Two Sisters* (Monaco), 269, *269*; *Woman with a Necklace*, 269
Valence, Lola de, 230
Valenciennes, Pierre-Henri, 91
Valéry, Paul, 195, 349
Vallatton, Félix, 222n1, 401n3
Valore, Lucie, xii, 270, 273; *The Boy with a Sailboat* (New York), 272, 274, *275*, cat. no. 78; double portrait of herself and Maurice Utrillo (Collection Jean Fabris), 273; *Maurice Utrillo, Mon Mari* (memoir), 273; portraits of: by Dongen, Kees van (Japan), 273; by Valadon, Suzanne (private collection), 273
Valpinçon, Paul, 72
Valtat, Louis, 153, 187, 188, 195, 214, 214n1, 401n3; *Mme Valtat Knitting* (whereabouts unknown), 154, *154*; *Seated Woman with Two Cats* (Boston), 153, *154*; *Woman on the Seashore* (*Jeune Femme sur les rochers à Anthéor*) (New York), 156, *157*, cat. no. 38; *Woman with a Cat* (New York), 153–54, *155*, cat. no. 37
Valtat, Suzanne Noël, 153, 156; depicted by Valtat, Louis: in *Mme Valtat Knitting* (whereabouts unknown), 154, *154*; in *Woman with a Cat* (New York), 153–54, *155*, cat. no. 37; probably in *Woman on the Seashore* (*Jeune Femme sur les rochers à Anthéor*) (New York), 156, *157*, cat. no. 38
Vanderbilt, Cornelius II, 54
Vanderbilt, Mrs. Cornelius II, portrait of, by Madrazo y Garreta, Raimundo de, 54
Vanderbilt, Gertrude, portrait of, by Madrazo y Garreta, Raimundo de, 54
Vanderbilt, William Henry, collection (New York), 54, cat. no. 15
Van Houten, M., collection, 76, cat. no. 21
Vauxcelles, Louis, 218, 234, 250, 252, 306n2
Veau, Lucien, 273
Veber, Pierre, 169
Velázquez, Diego Rodriguez de Silva y, 10n16, 230, 325, 330; *Lady with a Fan* (London), 325, *326*, 326n3; *Las Meninas* (Madrid), 8, *8*, 10n16
Velde, Henri van de, 106n7
Vendramin family, portrait of, by Titian, 10n14
Venice
Galleria dell'Accademia, Tintoretto (Jacopo Robusti), *Jacopo Soranzo*, 10n14
Santa Maria della Salute, Tintoretto (Jacopo Robusti), *Marriage at Cana*, 10n5; depicted in Ingres, Jean-Auguste-Dominique, *Aretino in the Studio of Tintoretto*, 3, 4, *5*, 8, cat. no. 1
Verlaine, Paul, 374
Vermeer, Johannes, 183, 335, 358; *The Lacemaker* (Paris), 175, *358*, 358–59; copy after, by Dalí, Salvador (New York), xii, 358–62, *359*, cat. no. 111; study after, by Dalí, Salvador, *Paranoiac—Critical Study of Vermeer's Lacemaker* (New York), 360, 361, *361*
Verne, Jules, *Michael Strogoff*, 59n1
Veronese, Paul, 348; *The Wedding Feast at Cana* (Paris), 8
Versailles
Château de Versailles et de Trianon
Coysevox, Antoine, after Foggini, Giovanni Battista, *The Knife Grinder*, *107*, 108
Girardon, François, *Bathing Nymphs*, on the *Bassin*, Allé des Marmousets, 108
Musée Lambinet, Hauer, Jean-Jacques, *The Murder of Marat by Charlotte Corday*, 20, *20*
Musée National du Château, Hauer, Jean-Jacques, *Charlotte Corday*, 19

Vertès, Marcel, 401n3
Vertex, Jean, *Amitiés de Montmartre*, 273; *Le Village inspiré: Chronique de la Bohème de Montmartre*, 273
Villers, Gaston de, 232n1
Villon, François, 282
Villon, Jacques (Gaston Duchamp), 282, 401n3; *L'Architecture* (France), 284, *285*; *Grand Dessinateur* series, 286, 286n9; *Réné Facing Front* (New York), 284, *285*; *Self-portrait* (New York), xii, *283*, 284–86, cat. no. 81; *Self-portrait* (whereabouts unknown), *285*, 286; *Study for Self-portrait* (New York), 284, *285*
Villon, Jacques, after Dongen, Kees van, *Avenue du Bois*, 308
Vinaver, Max, 261, 265n1
Vincennes, Town Hall, Espagnat, Georges d', murals, 195
Viñes, Ricardo, 195
Viviani, M. and Mme, collection (Lausanne), 248, cat. no. 72
Vivin, Louis, 276
Vlaminck, Maurice de, 220, 240, 250, 252, 253, 254, 255, 312n4, 345, 401n3; *Boats on the Seine at Chatou* (New York), *243*, 243–45, cat. no. 70; *The Port of Le Havre* (New York), 248, *249*, cat. no. 72; X-radiograph view, *248*; *Sails at Chatou* (New York), *241*, 241–42, 244, 245n10cat. no. 69; *Sails at Rueil* (formerly *Sailing at Chatou*) (private collection), 244, *244*; *The Seine at Chatou* (New York), 242n6; *Sunlight on Water* (New York), 246, *247*, cat. no. 71; *View of the Seine* (Saint Petersburg), 244, *245*; *The Village* (Stuttgart), 242n6
Vollard, Ambroise (Paris), 83, 84, 88, 91, 92n1, 97, 106, 112, 116, 120n1, 127, 153, 188, 193, 210, 221, 222n1, 240, 241, 242, 242n2, 246, 250, 252, 253, 254–55, 256n8, 257n41, 259, 260n13, 261, 302, cat. nos. 22, 23, 26, 28, 30, 69, 71, 73
Voltaire, 302
Vuillard, Édouard, xii, 142n2, 145n2, 153, 178, 163, 180n2, 187, 192, 195, 232n1, 242, 309n1, 401n3; *The Album*, 171; depicted in *Cipa Listening*, *170*, 171; *Aurélien-Marie Lugné-Poë* (Rochester), 164, 166, *166*; *Child Wearing a Red Scarf* (Washington, D.C.), *174*, 175; *Cipa Listening to Misia Playing the Piano* (Karlsruhe), *170*, 170–71; *Couture sous la lampe* (South Africa), 175, 176, *176*; *Figure in a Room* (whereabouts unknown), 164, *164*, 166; *Grandmother Michaud Seen against the Light* (Washington, D.C.), *174*, 175; *The Green Gate, Tante Saurel*, 169n4; *The Green Interior (Figure Seated by a Curtained Window)* (New York), 163–66, *165*, cat. no. 42; *In Bed* (Paris), 164; *Interior with Hanging Lamp* (New York), *174*, 174–75; *Interior with Three Lamps, rue Saint-Florentin* (Paris), *170*, 171; *Misia at the Piano* (New York), 169–72, *171*, cat. no. 44; *Mme Hessel by the Fire*, 176; *Mme Hessel Reading a Newspaper by a Fireplace—II* (Bern), 176, *176*; *Mme Vuillard in a Set Designer's Studio* (New York), 166–69, *167*, cat. no. 43; *Mme Vuillard Sewing by the Window, rue Truffaut* (New York), 172–75, *173*, 176, cat. no. 45; painting of the salon of the Natanson's apartment in the rue Saint-Florentin (Zürich), 164; *La Pelouse ronde (The Lawn)* (whereabouts unknown), 175n2; *Portrait of Pierre Bonnard* (United States), 164, *164*; profile drawing of Cipa Godebski, 164; sets for Maeterlinck, Maurice, *L'Intruse*, 166, 168; *The Small Drawing-Room: Mme Hessel at Her Sewing Table* (New York), 175–77, *177*, cat. no. 46
Vuillard, Mme (the artist's mother), 169, 172, 174; depicted in Vuillard, Édouard: *Interior with Hanging Lamp* (New York), *174*, 174–75; *Mme Vuillard in a Set Designer's Studio* (New York), 166–69, *167*, cat. no. 43; *Mme Vuillard Sewing by the Window, rue Truffaut* (New York), 172–75, *173*, 176, cat. no. 45

Wagner, Richard, 193
Waldemar-George, 276, 278
Walden, Herwarth, 261
Wallis, Henry (London), 54, cat. no. 15
Washington, D.C.
  Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
    Balthus (Count Balthazar Klossowski de Rola), *The Golden Days (Les Beaux Jours)*, 366, *366*
    Vuillard, Édouard, *Grandmother Michaud Seen against the Light*, *174*, 175
  Library of Congress, Sánchez, Samuel, *Festival of the Day of Innocents* (print), 388
  National Gallery of Art
    Degas, Hilaire-Germaine-Edgar: *Achille De Gas in the Uniform of a Cadet*, 233, *234*; *Little Fourteen-Year-Old Dancer*, 71
    Derain, André, *Mountains at Collioure*, 219–20, *220*
    Domenico Veneziano, *Saint John in the Desert*, 278, *278*
    Gauguin, Paul, *Parau na te Varua ino (Words of the Devil)*, 120n11
    Manet, Édouard, *Plum Brandy*, 226
    Marquet, Albert, *Posters at Trouville*, 310, *311*
    Matisse, Henri, *Open Window, Collioure*, 218
    Renoir, Pierre-Auguste: *The Dancer*, 334, *334*; *Diana*, 110; *Oarsmen at Chatou*, 244–45, 245n10, *245*
    Vuillard, Édouard, *Child Wearing a Red Scarf*, *174*, 175
  Phillips Collection, Manet, Édouard, *The Spanish Ballet*, detail, 330, *330*
Watteau, Antoine, 28, 103
Weil, André (Paris), 169, cat. no. 44. *See also* Galerie André Weil
Weil, Elsie Lehman, collection (New York), 37, cat. no. 8
Weill, Berthe. *See* Galerie Berthe Weill
Wellesley College, Massachusetts, Davis Museum and Cultural Center, Zadkine, Ossip, *Head of a Woman*, 288, *288*
Westchiloff, Constantin Alexandrovich, 296; *Bougainvillea on Capri* (New York), *298*, 298–300, cat. no. 87; *Foe in a Trap*, 296; *A House with Flowering Trees along the Amalfi Coast of Italy* (New York), 298–300, *299*, cat. no. 88; *Interior for Nikolai Gogol's Play* Marriage (New York), 300, *301*, cat. no. 89; *Maine Seascape* (New York), 296, *297*, cat. no. 85; *Maine Seascape* (New York), 296, *297*, cat. no. 86; *Russian Village*, 296; works on Capri exhibited in 1928, 300n1
Westchiloff, Marie, 296
White, Stanford, 38n2
Whitney, Gertrude Vanderbilt, portrait of, by Madrazo y Garreta, Raimundo de, 54
Whitney, John Hay, xi
Wildenstein & Co. (London), 88, 130n2
Wildenstein & Co. (New York), 11, 18, 49, 127, 130, 240, cat. nos. 2, 13, 30, 31
Wilhelmina, queen of the Netherlands, 302
William the Conquerer, 72
Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, Renoir, Pierre-Auguste: *Bather Arranging Her Hair*, 96; *View at Guernsey*, 95, *96*

Willumsen, Jens Ferdinand, 114
Winterhalter, Franz Xaver, 53
Witzinger, Dr. Felix (Bottmingen, Switzerland), 262, cat. no. 75
Wlérick, Robert, 348
Wuppertal, Von der Heydt-Museum, Bonnard, Pierre, *La Nappe blanche*, *182*, 183

Zaanstad, Netherlands, Municipal Archives, photograph of houses on the Achterzaan in Zaandam, 64, *64*
Zadkine, Ossip, 288, 354; *Head of a Woman* (Wellesley), 288, *288*
Zandomeneghi, Federigo, 266
Zeidenberg, S. M., 261
Zola, Émile, 83, 90; Rougon-Macquart cycle, 126n7
Zuñiga, Manuel Osorio Manrique de, portrait of, by Goya, Francisco (New York), detail, 290, *290*
Zürich
  Foundation E. G. Bührle Collection
    Signac, Paul, *Modistes*, 144
    Vuillard, Édouard, painting of the salon of the Natanson's apartment in the rue Saint-Florentin, 164
  Kunsthaus, Bauchant, André, *Self-portrait among the Dahlias*, 277, *278*
Zvantseva, Yelizaveta, 261

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Giraudon / Art Resource, NY: cat. no. 64, fig. 1

Haesaerts, Paul. *Renoir, Sculptor*. New York 1947, pl. XLIII: cat. 26, fig. 2

Harambourg 1999, p. 137: cat. 95, figs. 1–2

Harambourg et al. 2002, p. 93: cat. no. 124, fig. 1; p. 103: cat. no. 124, fig. 2

R. Herbert 2001: cat. no. 31, fig. 1

Hugo, Jean. *Jean Hugo: une rétrospective*. Montpellier, France 1995, no. 61: cat. no. 94, fig. 1

Juffermans 2003, p. 66: cat. no. 93, fig. 3; p. 97: cat. no. 91, fig. 1; p. 111: cat. no. 92, fig. 1; p. 113: cat. no. 93, fig. 4

Kellermann 1992–99, p. 17: cat. no. 72, fig. 2; p. 78: cat. no. 73, fig. 1

Laffaille, Maurice. *Raoul Dufy: catalogue raisonné de l'oeuvre peint*, vol. 2. Geneva 1972–77, p. 196: cat. no. 117, fig. 1

Lassalle, Hélène. *Jacques Villon*. Paris 1975, p. 109: cat. no. 81, fig. 2

Erich Lessing / Art Resource, NY: cat. no. 16, fig. 3; cat. no. 22, figs. 1, 5; cat. no. 25, fig. 1; cat. no. 27, fig. 1; cat. no. 28, figs. 10–11; cat. no. 65, fig. 1; cat. no. 73, fig. 2; cat. no. 101, fig. 2; cat. no. 103, fig. 1

London 2005–6, p. 83: cat. no. 73, fig. 4

London–Chicago 1996–97, p. 277: cat. no. 21, fig. 4; p. 281: cat. no. 21, fig. 2

London–Paris–Boston 1985–86, p. 261: cat. no. 25, fig. 8; p. 283: cat. no. 25, fig. 7

London–Washington, D.C.–New York 1999–2000, p. 449: cat. no. 2, figs. 4, 7; p. 451: cat. no. 2, figs. 5–6

Los Angeles–New York–London 1990–91, p. 227: cat. no. 92, fig. 3

Louis Valtat: rétrospective centenaire (1869–1969). Geneva 1969(?), fig. 14: cat. no. 37, fig. 3

Martinet and Wildenstein 2001, p. 414: cat. no. 68, fig. 4

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Meyer, Franz. *Marc Chagall*. New York 1964, no. 41: cat. no. 75, fig. 1

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New Haven 1956, no. 129: cat. no. 70, fig. 1

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