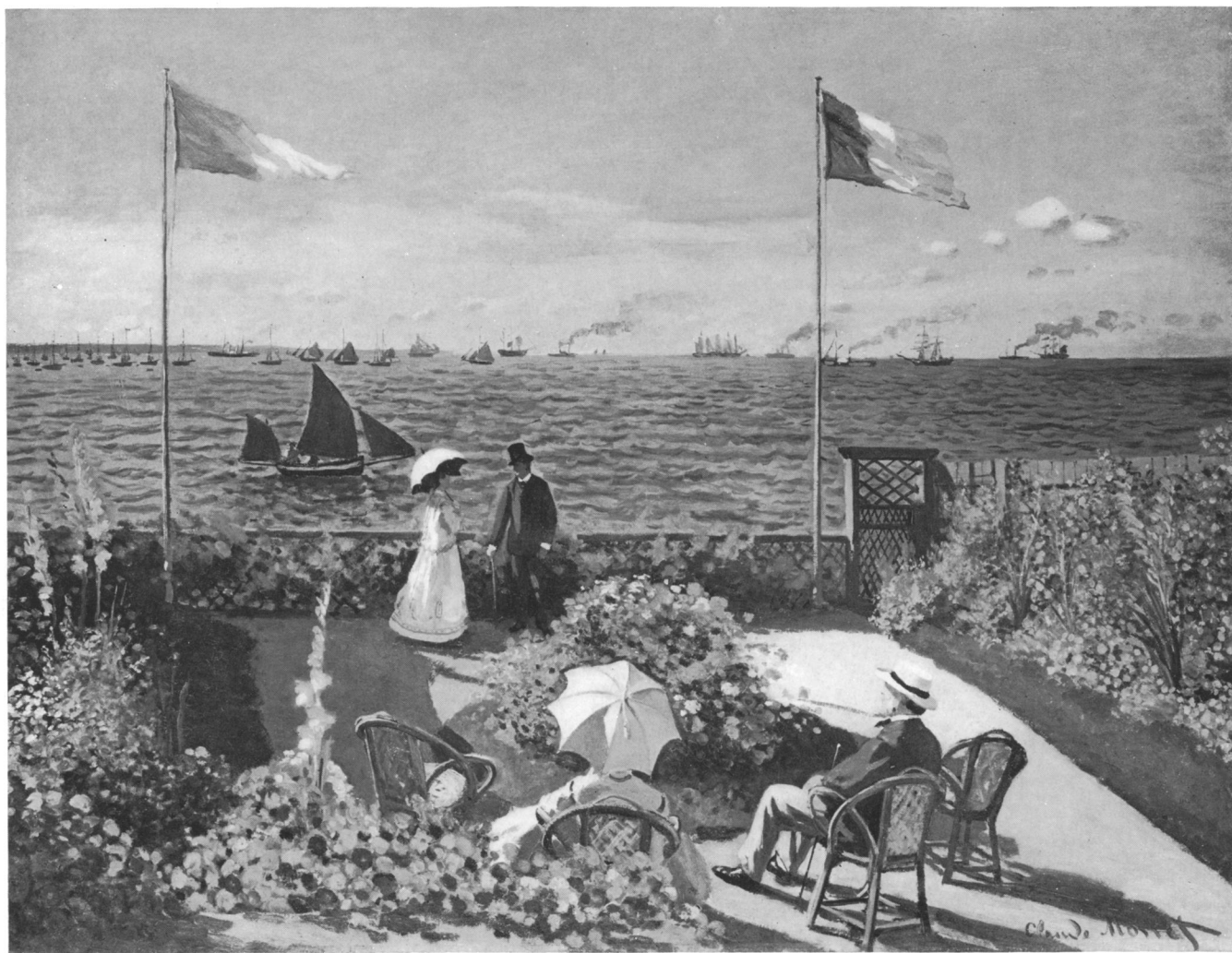




Windows Open to Nature

MARGARETTA M. SALINGER *Associate Curator of European Paintings*

“Sainte-Adresse,” wrote Monet in the early sixties, alluding to the physical aspect of the little seacoast town north of Le Havre and not to his frustrated life there among his exasperated relatives, “Sainte-Adresse – it’s heavenly and every day I turn up things that are constantly more lovely. It’s enough to drive one mad, I so much want to do it all!” This joyous appreciation, this impatient eagerness, from the most objective and consciously directed of the impressionist painters is echoed twenty-five years later in the bursting enthusiasm of one of Vincent van Gogh’s letters written from Arles: “Nature here is so *extraordinarily* beautiful . . . I cannot paint it as lovely as it is.” What other movement in the whole history of art is so marked by cheerfulness or reflects so much pure delight in life and nature as impressionism? The subject matter alone indicates the happy things that attracted the young artists: pretty women, children, and pets; places of amusement – theaters, circuses, outdoor dance halls, regattas and sailing parties, restaurants and cafés; and most of all, nature herself, beaches and rivers, flowers and gardens. The question automatically arises why, confronted with so many agreeable images, public and critics alike were outraged by what they saw, most of the latter nettled to the point of searing hostility. The answers are complex, but one of them is the converse of the psychologist’s and aesthetician’s observation that people tend to like things with which they are familiar. And what was unfamiliar in impressionist pictures was not the miracle of sun shining through green leaves, rising in mist over the silvery waters of a harbor, or bouncing off an awning or a parasol. These are effects familiar in daily life itself; the strangeness lay in the truth and immediacy of the vision, and in the audacity of an artist’s presuming to think that the intensely vivid recreation of any place or thing as it appeared at a particular moment was reason enough for painting a picture. The impressionists’ idea of truth was new as an element of painting, because the truth they honored was not an intellectual concept woven from past knowledge and experience, but an immediate sensuous experience, one moment selected from the flood of ever-changing truths in rapid sequence. The pictures that people were used to seeing at the Salon, mythologies and history, genre and landscape, were ordered arrangements, in which the artists made such improvements as seemed necessary in what their eyes reported. The eighteenth-century philosopher and critic Diderot had formulated their obligation, recommending that if everyday clothing seemed too ordinary, more



Terrace at Sainte-Adresse, by Claude Monet (1840-1926), French. About 1867. Oil on canvas, 38 $\frac{5}{8}$ x 51 $\frac{1}{8}$ inches. Purchased with special contributions and purchase funds given or bequeathed by friends of the Museum, 67.241

worthy costume should be substituted. Edouard Manet, irritated by this notion, declared, "There he's very stupid; one has to belong to his own time and reproduce what he sees."

None of the impressionist painters was more dedicated to the reproduction of what he saw than Claude Monet, and none persisted so long and so conscientiously in the pursuit of sensory visual truth. In his early twenties he had complained of the terrible difficulty of trying to do something that is complete in every respect, and thirty years later, established and vindicated as an artist, he wrote from Rouen, where he was deeply involved in the cathedral series, "Alas! I can do nothing but repeat myself: the further I go the more painful it is to render that which I perceive; and I tell myself that anyone who says he has finished a canvas is very arrogant. Finished means complete, perfect, and I am working very hard without progress, searching, testing, without accomplishing great things, except my own fatigue."

Monet can fairly be hailed as the chief painter of the impressionist movement, for he alone among his contemporaries made of impressionism a system, with which he never grew disenchanted. Degas, a staunch adherent of the movement from the first great impressionist exhibition in 1874 and a contributor to all but one of their subsequent shows, irritably criticized his fellow artists at times and never abandoned his search for permanence and perfection in the linear, classical tradition of Ingres. The proud and urbane Manet, who always dreamed of success in the official Salon and never exhibited with the impressionists from a well-founded fear of jeopardizing his chances of obtaining this success, adopted, under Monet's influence, their practice of working out of doors for a brief period only. What is more, except in a few isolated works from about 1874, he never really applied his paint as Monet, Renoir, and Pissarro did, with short, separate brushstrokes that broke up form in the effort to get an effect of scintillant light. Renoir, after enthusiastic beginnings and perhaps a decade of very typical impressionist production, came to a moment of great dissatisfaction and questioning of the entire system. In the early eighties he, like Degas, gave close attention to careful drawing and deliberately planned compositions, a phase that lasted several years. When the rigors of this new style seemed too great, he abandoned it in favor of the freer manner more suited to his temperament, but he never returned completely to the old loose and easy strokes.

It was during the eighties, too, just about the moment that Renoir was working out what he later jestingly called his "dry" or "sour" manner, that young Seurat formulated, in his first carefully planned bathing scene, a controlled and intellectual way of painting a picture that he was to develop into the system called pointillism. The abandonment of spontaneity made this a complete departure from the ideals of true impressionism, and the art of Seurat and his circle came to be known as neoimpressionism. And even Camille Pissarro, one of the strongest adherents of the impressionist movement, the only one who exhibited at all of the eight impressionist exhibitions, tried to adapt his free and sensuous style to Seurat's way of painting, between 1886 and 1890. Only Monet, through a long, arduous career, progressed steadily in his visual development and technical expression. Boudin, who had encouraged and advised him

from his earliest beginnings in their days together at Le Havre, finally exclaimed in praise: "That fellow has become so daring in his tones that one can see nothing after him. He overpowers and makes old-fashioned everything around him. Never has painting been more vibrant nor more intense."

This vibrance and intensity are the dominant characteristics of the Museum's new acquisition by Monet, his youthful, vigorous Terrace at Sainte-Adresse. Here he has painted a garden by the sea, full of bright flowers, radiant in strong sunshine that casts an intricate pattern of shadow, and freshened by a stiff sea breeze that ripples the surface of the water, chases wisps of cloud across the sky, drives before it the gray smoke from little vessels on the far horizon, and whips two banners straight out from their flagpoles with an almost audible snap. The figures on the terrace are traditionally identified as members of Monet's family. Their importance to the picture is twofold: they provide some of the finest effects of light and shadow, but more than this, our own sensory perceptions are fortified by imagining theirs, and because they are feeling the sun and the wind, we feel them more.

The narrow ridge of distant coast glimpsed on the horizon at the left can only be Le Havre, two and a half miles to the southeast of Sainte-Adresse. With the clear shadows cast by the sun from the same direction, this gives the clue to the time of day – the middle of the forenoon. The time of year can also be placed, since gladiolas usually bloom about the middle of August. The flowers are bright with the special brilliance peculiar to flowers growing near the sea. And they are identifiable, though Monet, who always suppressed detail in favor of the whole impression, has not defined a single petal or leaf. The flower beds are gay with red and yellow nasturtiums, and blue clumps of ageratum echo the sky and the rich stripe in the French flag. Though fully signed, the picture is not dated, and the year 1866 traditionally given it is open to some question, since Monet himself, showing the painting at the fourth impressionist exhibition in 1879, gave it the date of 1867.

Here is the essence of impressionism. It is true that Monet had ahead of him a half century of experiment and struggle before arriving at the pure abstraction of his studies of water lilies, but the spirit and the pictorial intentions are all nascent here. This painting therefore takes a place of peculiar importance in the Museum's extraordinarily fine collection of French impressionist paintings.

The taste for impressionist pictures came naturally and early to Americans. But it is a matter of justifiable pride that two paintings in the Metropolitan, Manet's *Boy with a Sword* and *Woman with a Parrot*, were almost certainly the first examples of impressionism to enter a public collection in the United States. These two were the gift in 1889 of Erwin Davis. This donation was followed eighteen years later by the purchase of Renoir's *Madame Charpentier and Her Children*, which was bought with funds provided by Catharine Lorillard Wolfe at the Charpentier sale of 1907. In this discerning and farsighted act of courage, the Museum bows only to the Boston Museum of Fine Arts, which had bought Degas's *Race Horses* four years earlier. In the course of our century the Metropolitan's array of impressionist pictures has grown by purchase and by glorious gifts. Stephen C. Clark, Mr. and Mrs. H. O. Havemeyer

and their children, Samuel and Margaret Lewisohn, and William Church Osborn are only a few of the important collectors who are immortalized in the Museum's galleries. The living friends of the Museum, who through their generosity and discrimination are constantly making the collections richer and finer, are too numerous to mention.

Our inheritance from this little group of French artists who, in spite of poverty and the derision born of complete misunderstanding, left us such marvels for our enjoyment is not confined to the pictures themselves. Their works have taught us and the painters who came after them a new way of seeing. After really looking at a great impressionist picture, no one can ever again take nature for granted. Emile Zola meant something like this when he called one of Monet's paintings a window open to nature, and Philippe Burty, another of their contemporaries, praised the impressionists' pictures in these words: "They are like little fragments of the mirror of universal life, and the rapid and colorful things, subtle and charming, reflected in them do indeed deserve to be studied and celebrated."

BOOKS ABOUT IMPRESSIONISM

The History of Impressionism by John Rewald (New York, 1946 and revised and enlarged edition, 1961) is unique, and invaluable for its discerning survey of the entire state of painting in France in the second half of the nineteenth century. Except for the new acquisition, Monet's Terrace at Sainte-Adresse, all the paintings included in the present study are discussed, with a full bibliography and account of provenance, in the second and third volumes of *French Paintings, XIX and XX Centuries* (A Catalogue of the Collection of The Metropolitan Museum of Art, New York, 1966, 1967) by Charles Sterling and Margareta M. Salinger.

The following works would also interest the serious student:

Lillian Browse, *Degas Dancers* (New York, 1949)

Daniel Halévy, *My Friend, Degas* (Middletown, 1964), trans. and ed. with notes by Mina Curtis

Charles Merrill Mount, *Monet* (New York, 1966)

G. Poulain, *Bazille et Ses Amis* (Paris, 1932)

Jean Renoir, *Renoir, My Father* (Boston and Toronto, 1958)

Joseph C. Sloane, *French Painting between the Past and the Present* (Princeton, 1951)

Lionello Venturi, *Les Archives de l'Impressionisme* (Paris and New York, 1939), 2 vols.

Eugène Boudin 1824-1898



Beach resorts, with their magic atmosphere of outdoor pleasure and their implication of a bourgeois way of life that permits such diversions, were favorite subjects with Boudin, who has left us in his numerous seashore scenes what he himself described as a “fairly honest image of the world” in his time. Like Monet, on whom he exerted an important influence, Boudin spent much of his youth on the Channel coast, at Honfleur, where he was born, and later at Le Havre. From the beginning of his career he worked a great deal out of doors and it was largely through his persuasion that Monet adopted *plein air* painting. Boudin’s seascapes, especially their pale, moisture-laden blue-gray skies, were praised by his contemporaries and are still valued highly.

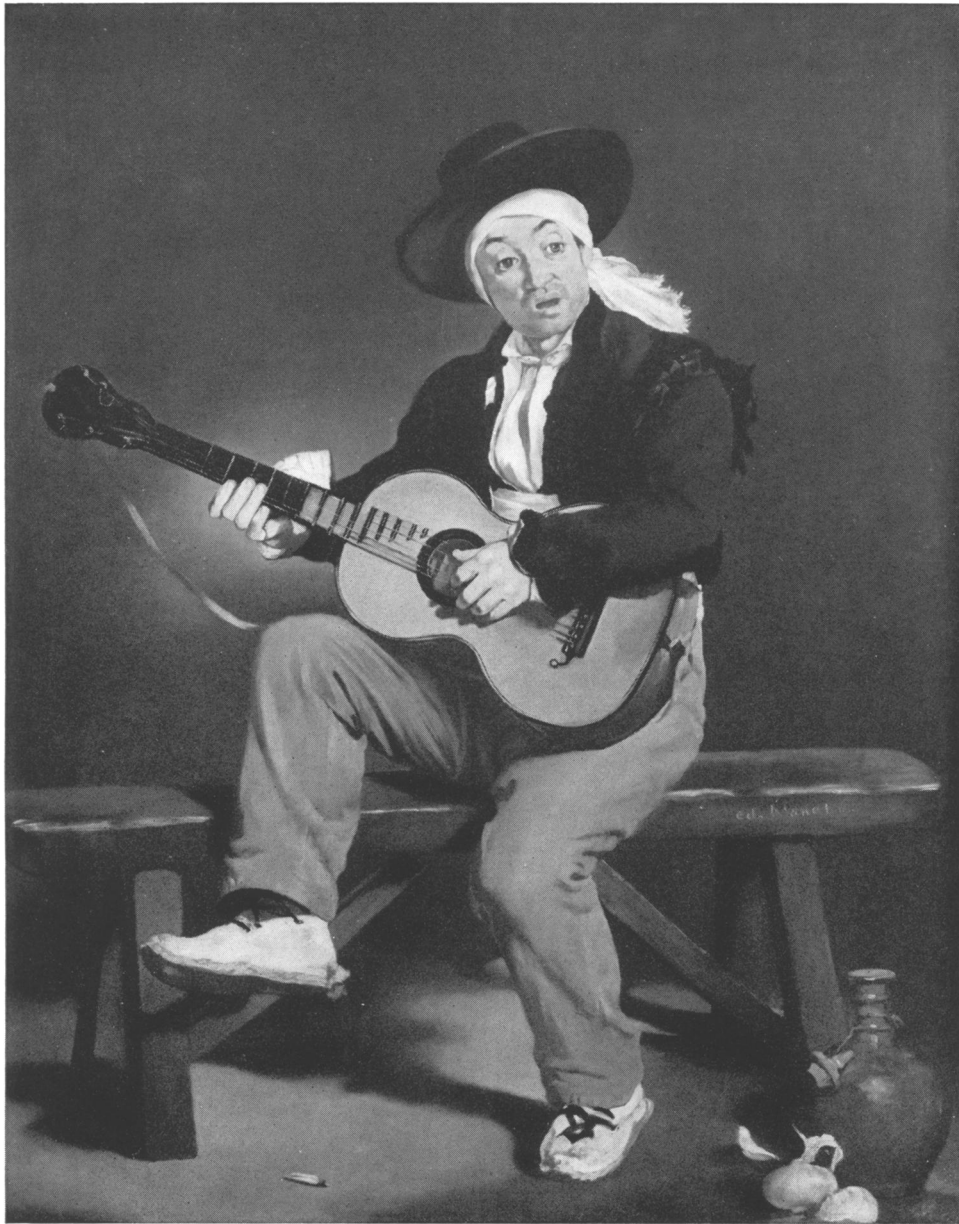
On the Beach at Trouville. 1863. 10 x 18 inches. Bequest of Amelia B. Lazarus, 07.88.4

Edouard Manet 1832-1883

The little boy, wearing a costume of the seventeenth century and carrying a heavy sword that Manet borrowed from a painter friend, is Léon Koëlla-Leenhoff. He was the natural son of Suzanne Leenhoff, a Dutch musician whom Manet was to marry. This picture is one of many painted by Manet in the first half of the sixties that were connected in subject matter or treatment with Spanish painting. It shows striking similarities to a picture by Ribera, now in the Louvre, that Manet could easily have known.

A Boy with a Sword. 1861. 51 $\frac{5}{8}$ x 36 $\frac{3}{4}$ inches. Gift of Erwin Davis, 89.21.2





Manet, who valued official recognition all his life, actually did achieve a great success when he sent this picture to the Salon of 1861. Delacroix and Ingres, Gautier and Baudelaire all took notice. Although the broad, sure brushstrokes and the strong contrasts of light and dark depart courageously from current French conventions of painting, the subject matter was easy to understand, and the effects of freshness and vitality were attractive. Here, as in *Boating*, done more than a decade later, Manet painted rapidly, with an assurance that required no reworking. Although the very un-French face of the performer suggests that a particular Spanish musician had posed, there is no convincing identification.

The Spanish Singer. 1860. 58 x 45 inches. Gift of William Church Osborn, 49.58.2

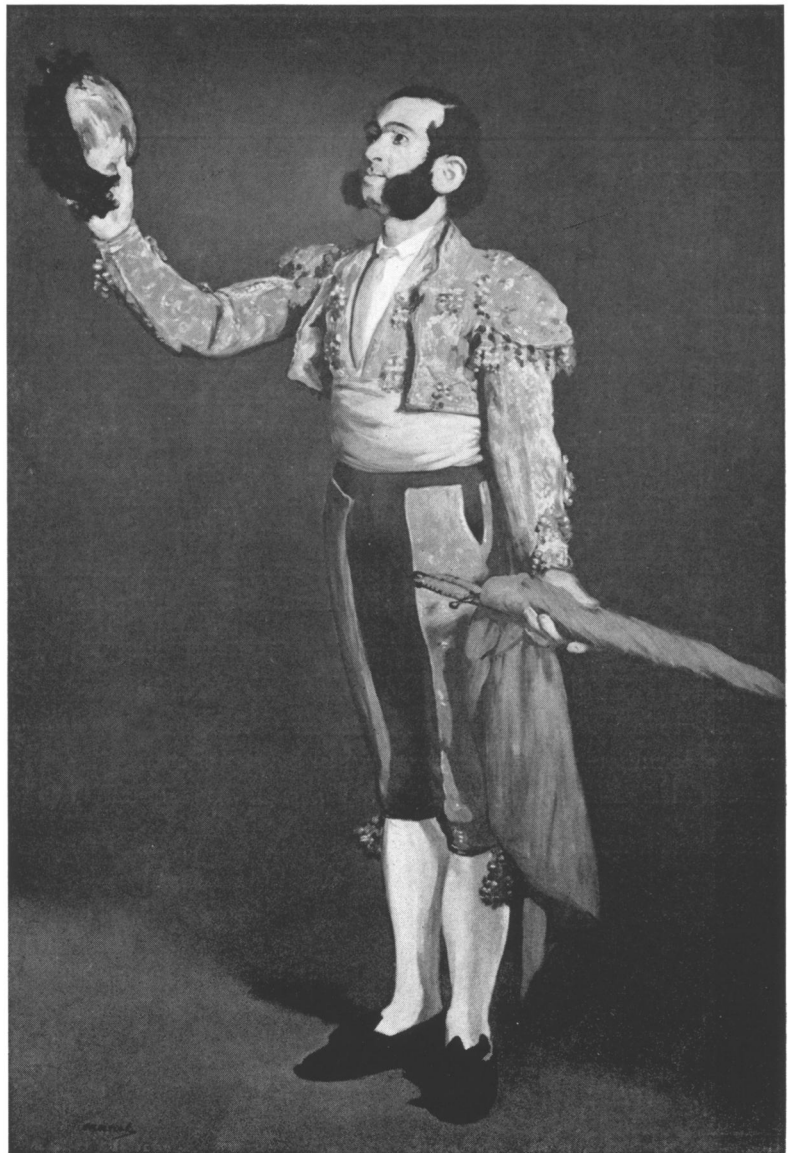


Victorine Meurent, who posed for this painting, was Manet's favorite model for many years. Her refined and pretty oval face can be recognized in some of his most famous pictures, such as the *Déjeuner sur l'Herbe* and the *Olympia* in the Louvre. The graceful pink silk dress that she is wearing here reflects the latest Paris fashion, which had just abandoned crinolines in favor of a simpler and more natural silhouette. When this picture was shown in the Salon of 1868 the critic Théophile Gautier complained of its lack of composition and drama, apparently irritated by the very effects of timelessness and casual suggestion that we find so beguiling.

Woman with a Parrot. 1866. $72\frac{7}{8} \times 50\frac{5}{8}$ inches. Gift of Erwin Davis, 89.21.3

During the first half of the sixties Manet often used Spanish themes for subjects. In 1865 he took a short trip to Spain, where he studied carefully the paintings in the Prado. When he returned to France, he devoted himself to representing French life and chose Spanish subjects for only a few pictures. *A Torero Saluting*, which is one of them, celebrates the dramatic moment near the end of a bullfight when the matador is ready to kill and asks permission from the president of the fight. The scintillant brushwork, which seems to have an independent existence and beauty, like the luminous background and the fine color, shows how deeply he was impressed by the paintings of Velázquez.

A Torero Saluting. 1866. $67\frac{3}{8} \times 44\frac{1}{2}$ inches.
The H. O. Havemeyer Collection, Bequest
of Mrs. H. O. Havemeyer, 29.100.52





Brilliant with light and air, this picture owes some of its intensity to the speed with which Manet painted it. It dates from the summer of 1874, when he and Renoir joined Monet to work together at Argenteuil on the Seine. At this moment Manet was in close touch with these two staunch supporters of the impressionist movement, which had just held its first exhibition, and he was using, more than at any other time of his career, a technique similar to theirs. Long resistant to the idea of painting out of doors, at Monet's urging he tried it and produced the Museum's boating scene and another sunny boating subject now in the museum of Tournai.

Boating. 1874. 38¼ x 51¼ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.115



Claude Oscar Monet 1840-1926

Between 1863 and 1866 Monet stayed several times in the little village of Chailly, about two miles from the edge of the forest of Fontainebleau, often in the company of Renoir, Bazille, and Sisley. It was in Chailly that he worked on his large counterpart to Manet's famous *Déjeuner sur l'Herbe*, seeking and accepting the advice of Courbet, who was there too. Courbet's influence can also be detected in the rich color and dense pigment of this painting, which seems to be a careful study of a particular tree at the side of the road.

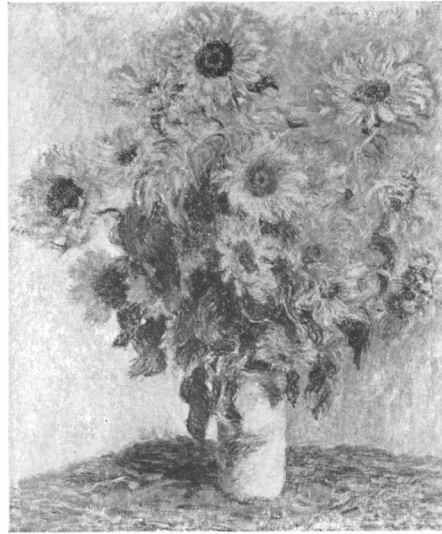
The Chailly Road. About 1866. 37 $\frac{7}{8}$ x 50 $\frac{7}{8}$ inches. Bequest of Julia W. Emmons and Gift of Sam Salz, 64.210





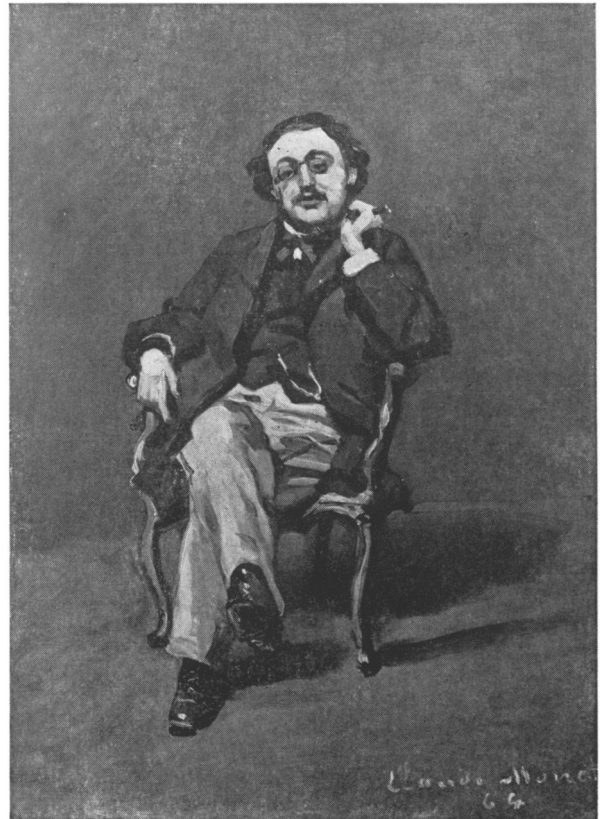
The impressionist technique gives these sunflowers a living, naturalistic effect that contrasts strongly with the very well known pictures of the same flowers that Vincent van Gogh painted seven years later. Monet loved flowers and painted them all through his life. At his house in Giverny, which he bought in 1890, he created an elaborate water garden by diverting the course of a small stream and for almost three decades drew his subject matter from various aspects of this garden and its flowers, especially, of course, the famous water lilies with which his name is so closely associated.

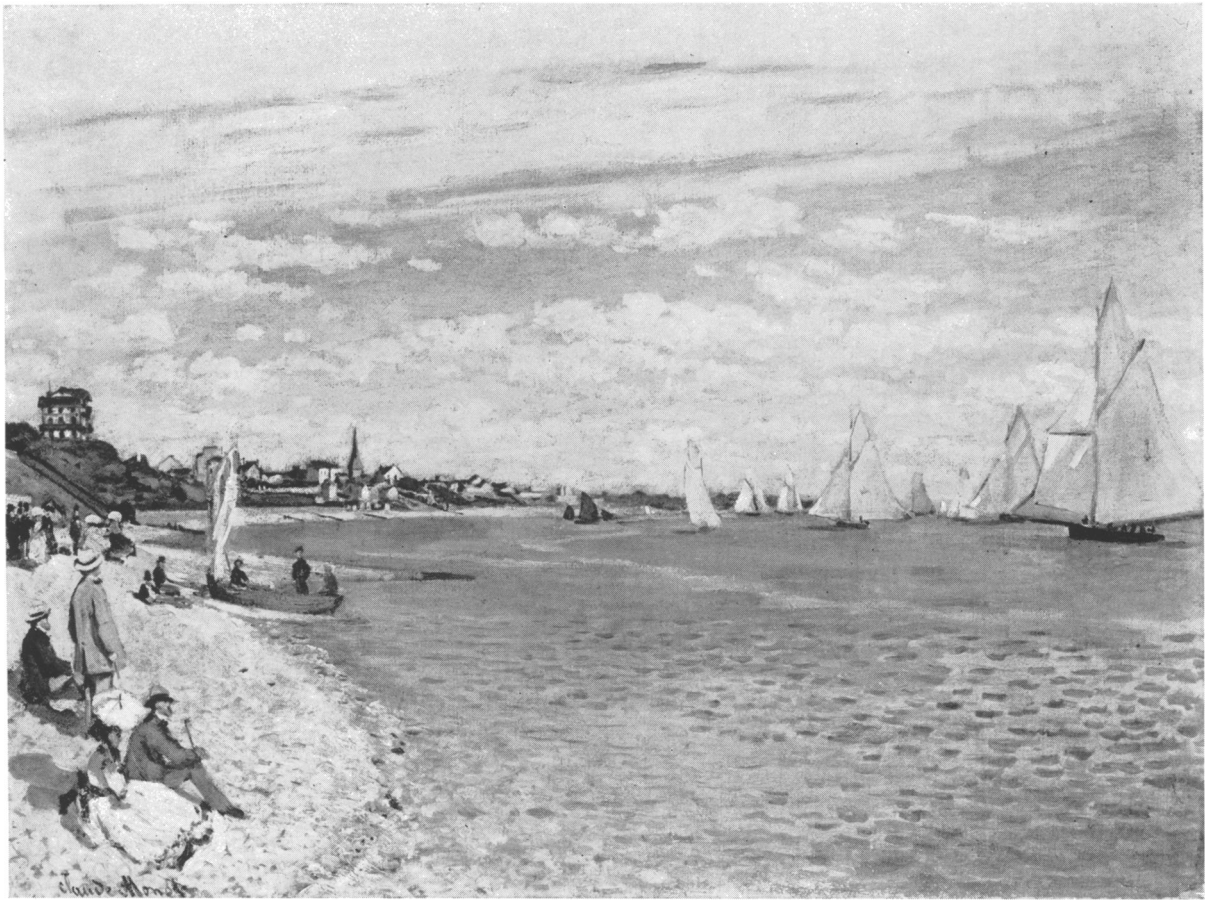
Sunflowers. 1881. 39¾ x 32 inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.107



Although in the work of Monet portraiture is far outdistanced in quantity by landscapes, such rare small likenesses as this show how good he was at painting people. The placing of the feet, the telling gesture of the hand holding the cigar, and the appraising, quizzical gaze of the intelligent face combine to recreate an individual with a personality that is still compelling more than a century after the picture was painted. In this connection we should remember that Monet, while still in his teens, made and sold small caricatures of local people in Le Havre. The man here, according to Monet's son, was the artist's doctor.

Dr. Leclenché. 1864. 18 x 12¾ inches. Gift of Mr. and Mrs. Edwin C. Vogel, 51.32





In June of 1867 Monet wrote to his friend the painter Bazille that he was doing a seascape for the Salon, showing many people on the beach and the ship lane full of little sails. The Museum's picture seems to fit this description. At this time Monet was staying with his family in Sainte-Adresse, in a state of desperate worry and unhappiness, which was soon to be aggravated by severe eye trouble brought on by working too long in blinding sunlight.

The Beach at Sainte-Adresse. 1867. 29 $\frac{5}{8}$ x 40 inches. Bequest of William Church Osborn, 51.30.4

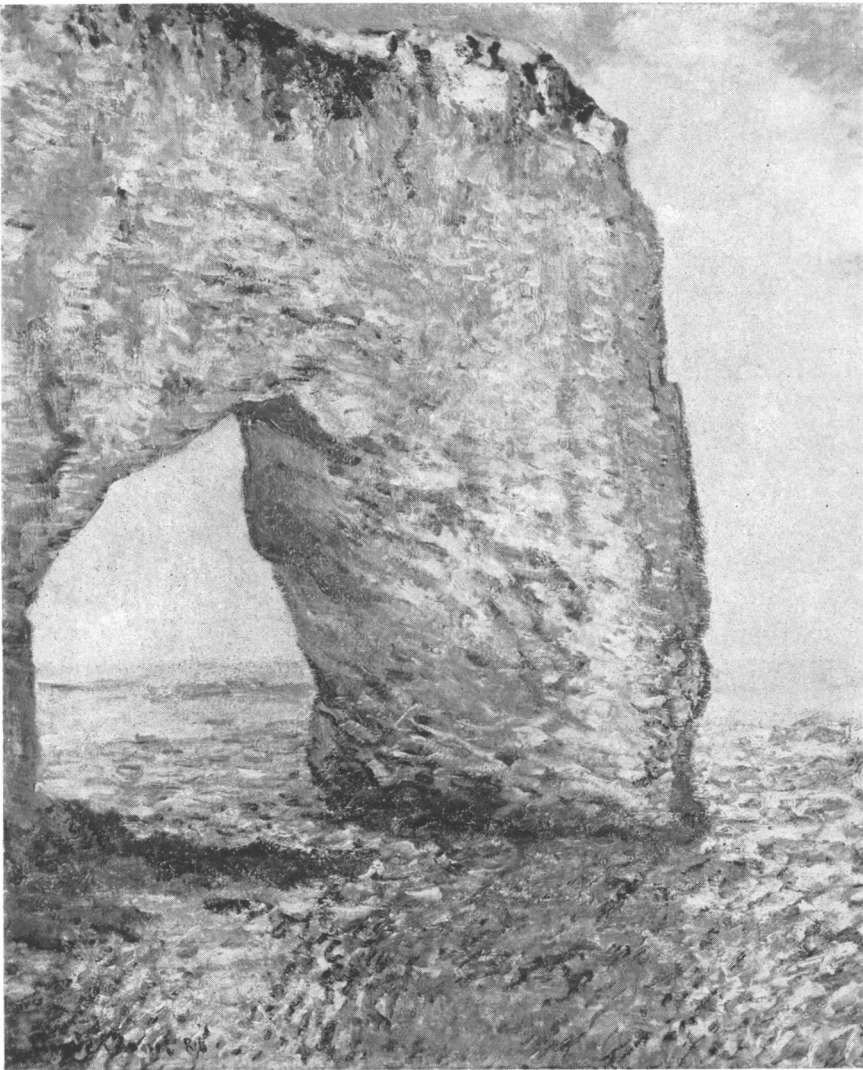
La Grenouillère, or “the frog pond,” was one of the many popular resorts on the Seine not far from Paris, with a floating café and rowboats for rent. Renoir and Monet painted there together in the summer of 1869, when poverty was still pressing very heavily on them both. Nevertheless, as a recent biographer has pointed out, when Monet was at work he “seemed raptly oblivious.” His courage triumphed and his expanding powers as an artist absorbed him completely, as the boldness and originality of this treatment of light on shimmering water plainly show. A painting of the same motif by Renoir, illustrated at the right, is in the museum at Stockholm.

La Grenouillère. 1869. 29 $\frac{3}{8}$ x 39 $\frac{1}{4}$ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.112



The Channel coast north and east of Monet's native city of Le Havre is characterized by several strange rock formations projecting into the sea, worn through into arches by centuries of tides. The brilliant light and intense color that characterize this picture reflect Monet's voyage to the south of France at the end of 1883 and his first experience of Mediterranean sun. The change in palette is clearly evident if we compare this painting with another of the same motif also in this Museum, painted three years earlier, in a more sober, lower key.

The Manneporte, Etretat, II. 1886. 32 x 25 $\frac{3}{4}$ inches. Bequest of Lizzie P. Bliss, 31.67.11



Monet's studies of the façade of Rouen cathedral form his most extensive and most famous series, but he painted systematically a number of other subjects – poplars, ice floes, haystacks – of which the Museum owns examples. He did the cathedrals from a second-floor window of a building on the square and then re-worked them at home in Giverny. It was his practice to paint each day on a number of canvases, moving from one to the next as the light changed, so that the series would present a coherent record of the appearance of the great church at the various times of day. The intensity of the light in our painting suggests that it was done at high noon.

Rouen Cathedral. 1894. 39 $\frac{1}{4}$ x 25 $\frac{7}{8}$ inches. The Theodore M. Davis Collection, Bequest of Theodore M. Davis, 30.95.250



Pierre Auguste Renoir 1841-1919



The dark fur-trimmed jacket and the richly painted drapery concealing half the background underline the effects of depth that characterize Renoir's early portraits, the ones in which he took his inspiration from Courbet and Delacroix. Like all of his paintings of women, this one reveals his unfailing awareness of the warm, feminine qualities of his subject, and indeed Madame Darras looks as if she were by nature the "placid and docile kind of woman" he declared he liked to paint.

Madame Darras. 1871. 30¾ x 24½ inches. Gift of Margaret Seligman Lewisohn, in memory of her husband, Samuel A. Lewisohn, and of her sister-in-law, Adele Lewisohn Lehman, 51.200

An 1881 Baedeker describes at length the very large chain of restaurants “founded originally by a butcher named *Duval*.” They are catalogued under “Etablissements de Bouillon” and are said to be clean, with a limited menu and small portions. “The guests are waited on by women, soberly garbed, and not unlike sisters of charity.” When he was young and poor Renoir probably ate frequently at one of the many Duval’s, and it is easy to see how this gentle and patient young waitress must have appealed to him. In her eyes and at the corners of her mouth there lurks the faint suggestion of the merriment and naïveté that he seems always to have valued in women.

A Waitress at Duval’s Restaurant. About 1875. 39½ x 28⅞ inches. Bequest of Stephen C. Clark, 61.101.14





When Renoir did this portrait of the baby daughter of his friend, the ambassador Paul Bérard, he had not yet seen the Prado and its splendid series of paintings by Velázquez. But his feeling for a child's peculiar purity and its unsullied physical integrity is very like Velázquez's own. Speaking later of the Spaniard's portraits, he declared with enthusiasm, "The Infanta Margarita's little pink ribbon contains the whole art of painting. And how beautifully he does the eyes, and the flesh round the eyes; not a shadow of sentimentality." Looking at this delicate painting by Renoir himself we might add our appreciation of the softness of the hair and skin and the wonderful expression of the pristine mouth.

Margot Bérard. 1879. 16 $\frac{1}{8}$ x 12 $\frac{3}{4}$ inches. Bequest of Stephen C. Clark, 61.101.15

Renoir visited the Bérards frequently at their château of Wargemont on the coast of Normandy. A year or so after he painted little Margot he did two pictures, both in the Museum's collection, of peaches in a delftware jardinière that often stood on the family dining table. The gleaming pallor of the glazed faïence reminds us that early in his life, before he could afford to devote himself to painting pictures, Renoir had decorated porcelain. His pure color and the scrupulous cleanliness with which we are told he kept his palette were probably the lasting results of this early experience. The pyramid of peaches has the same sensuous appeal that we find in all his flowers and in all his paintings of women and children.

Still Life with Peaches. 1881. 21 x 25½ inches. Bequest of Stephen C. Clark, 61.101.12







Unfortunately we do not know the name of this appealing young woman, seated in a wicker chair on the beach and looking up from the crocheting in her lap to face the artist and the spectator. It is probable that Renoir painted her at Guernsey, where he stayed for a while in the early autumn of 1883, the year in which he did the picture. At this time he was entering the phase in which he revised his methods of composing and handling, and the painting is a good early example of his “dry” manner, combining his typical loose brushwork with smooth passages like those of the face and hands, where he is beginning to draw more tightly.

By the Seashore. 1883. 36¼ x 28½ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.125





The publisher Georges Charpentier had bought his first picture from Renoir three years before asking him to paint this portrait of his family. It proved to be an important commission for Renoir, as it was well hung at the Salon of 1879 and much admired, and became the turning point toward a successful career. But neither the rich setting, replete with fashionable Japanese decorations, nor Madame Charpentier's elegant costume by Worth has been allowed to crush the warm expression of intimacy and affection.

Madame Charpentier and Her Children. 1878. 60½ x 74⅞ inches.
Catharine Lorillard Wolfe Fund, 07.122

OVERLEAF:

Tilla Durieux, the famous German actress, is shown here in the costume by Poiret that she wore playing Pygmalion. In the chatty book of memoirs that she published in 1954, she described in some detail the circumstances of the painting of this portrait in the summer of 1914, just before the outbreak of the First World War. She had motored from Berlin to Paris with her husband, the art dealer Paul Cassirer, to pose for Renoir morning and afternoon for two weeks. Although the artist was seventy-three and badly crippled, he achieved in this portrait an astonishing effect of grandeur and vital strength.

Tilla Durieux. 1914. 36¼ x 29 inches. Bequest of Stephen C. Clark, 61.101.13



Edgar Degas 1834-1917



The composition of this famous picture is surprising and dramatic. The emptiness of the large practice room emphasizes the concentration and physical exertion of the two small figures stretching their leg muscles on the dancer's bar. A gift from Degas to his friend Henri Rouart, this painting was sold in 1912 at the auction of the Rouart collection, where Mrs. Havemeyer got it for the sum of \$95,700, a record at that time.

Dancers Practicing at the Bar. About 1877. 29¾ x 32 inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.34



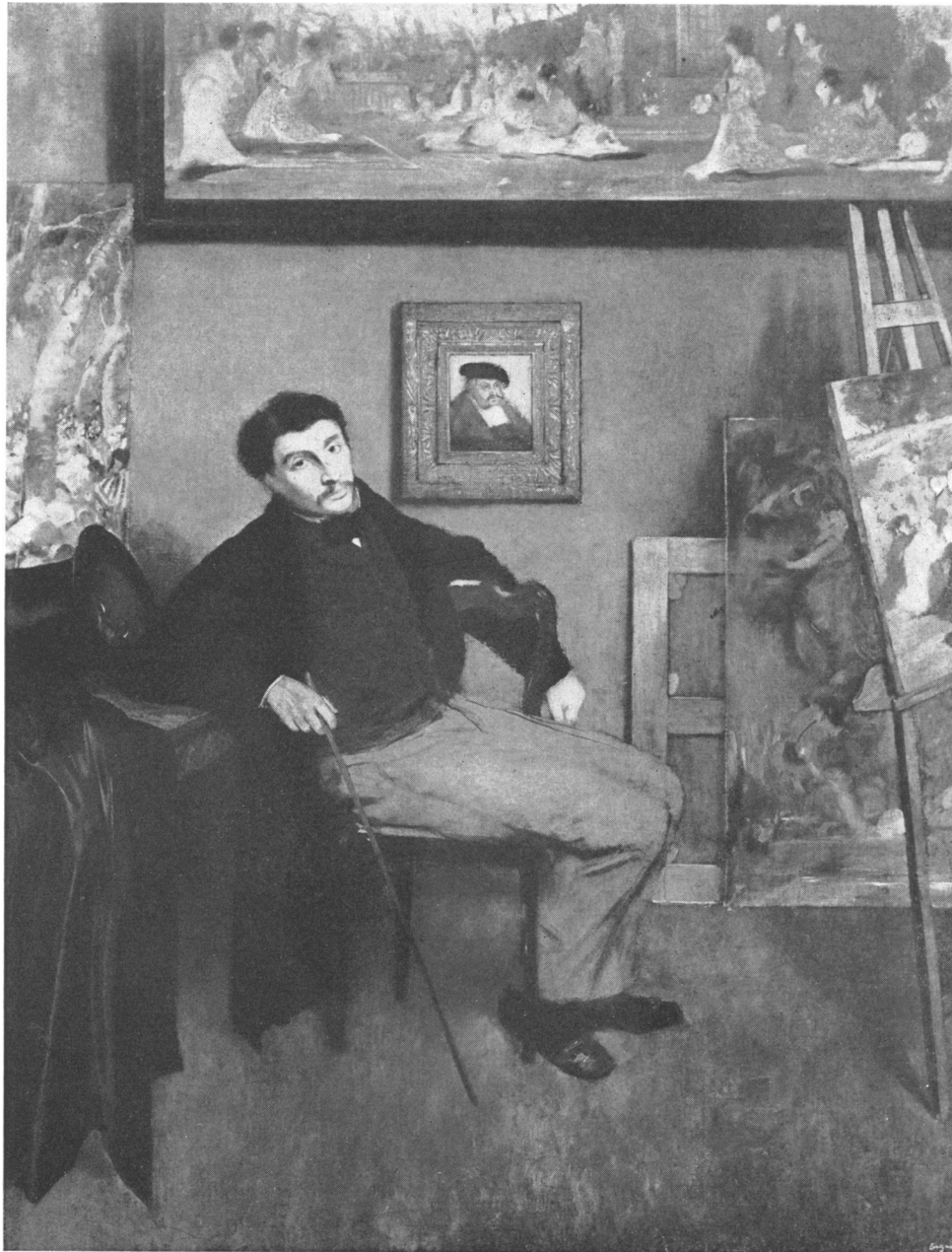
The extraordinary thing about this picture is that it is such a wonderful portrait of an interesting person, in spite of the fact that the woman takes up less than one quarter of the picture space and is crowded between the right margin and the huge bowl of flowers. In Degas's hands this device becomes the basis for a striking decorative effect and also evokes a personality of distinct flavor.

A Woman with Chrysanthemums. 1865. 29 x 36½ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.128



The painter Tissot became a friend of Degas's when they were fellow students under Louis Lamothe. At the time this picture was painted they had not yet broken, but at the end of Degas's life he felt very bitter toward his former friend, of whose politics he disapproved. Having discovered that Tissot had sold a painting he had given him, Degas railed, "Tissot, that old friend I lived with so long, had such fun with, knew so well. . . . For him to have sold it! . . . To think that we lived together as friends and then – well, I could take my vengeance."

Jacques Joseph Tissot. About 1868. 59 $\frac{5}{8}$ x 44 inches. Rogers Fund, 39.161



Degas was often much less charitable in his representations of professional *chanteuses* than he has been here. This is one of the most winning of his studies of café singers, because the girl is young and he has recorded with warm sympathy her slender arms, her sharp collarbone, revealed by the fashionable décolletage, and the eager amiability that animates her rather plain face.

The Singer in Green (La Chanteuse Verte). About 1884. Pastel on paper, 23¾ x 18¼ inches. Bequest of Stephen C. Clark, 61.101.7



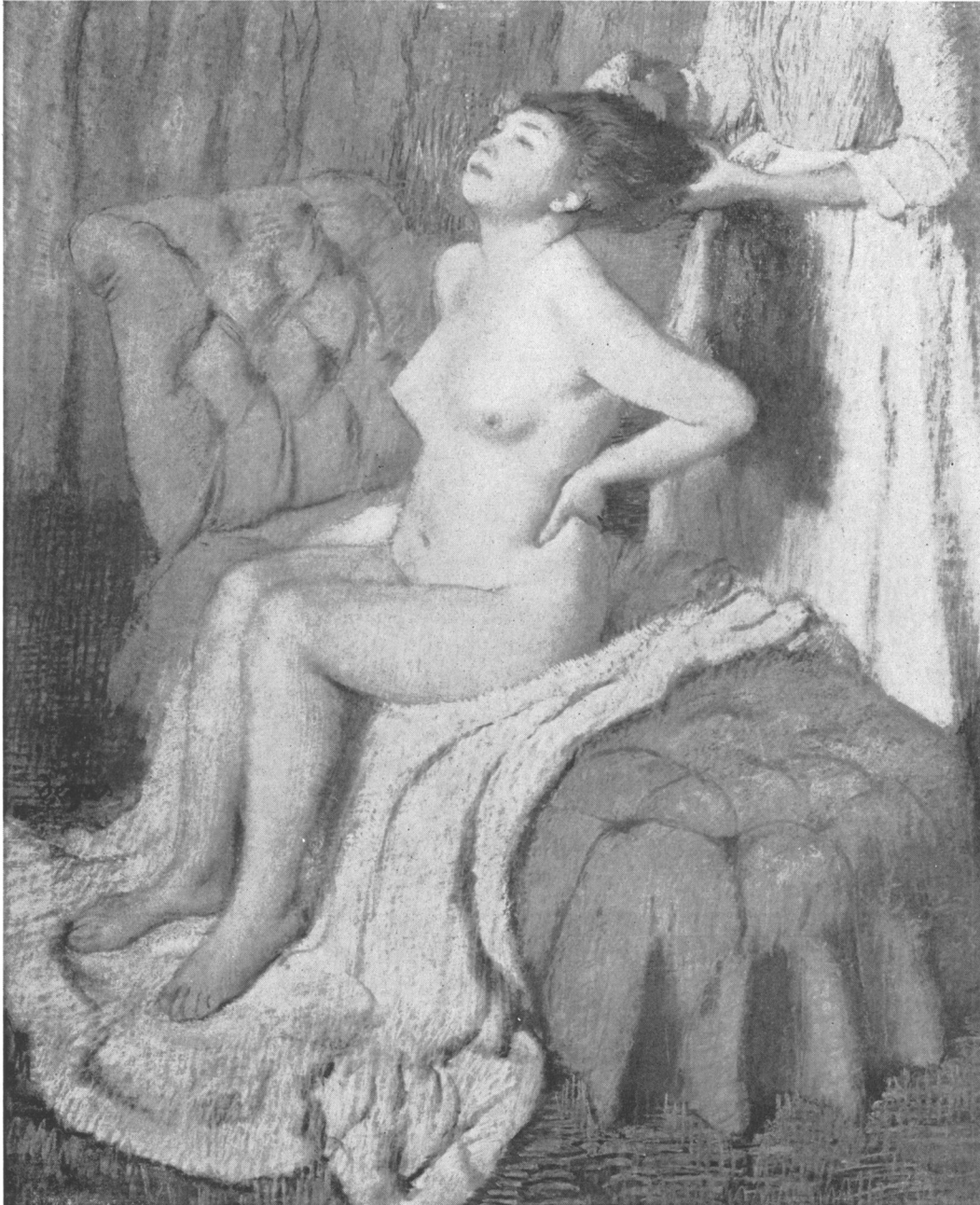


Although this picture seems to be a portrait, no one knows the name of the man whom the artist has crowded into a puzzling, shallow space. The bulletin board on the wall above him, stuck full of samples, little pictures, and calling cards, the cluttered top of the desk or cabinet behind the figure, and the portfolio filled with prints and drawings of various sizes form carefully planned patterns that are subtly decorative and satisfying.

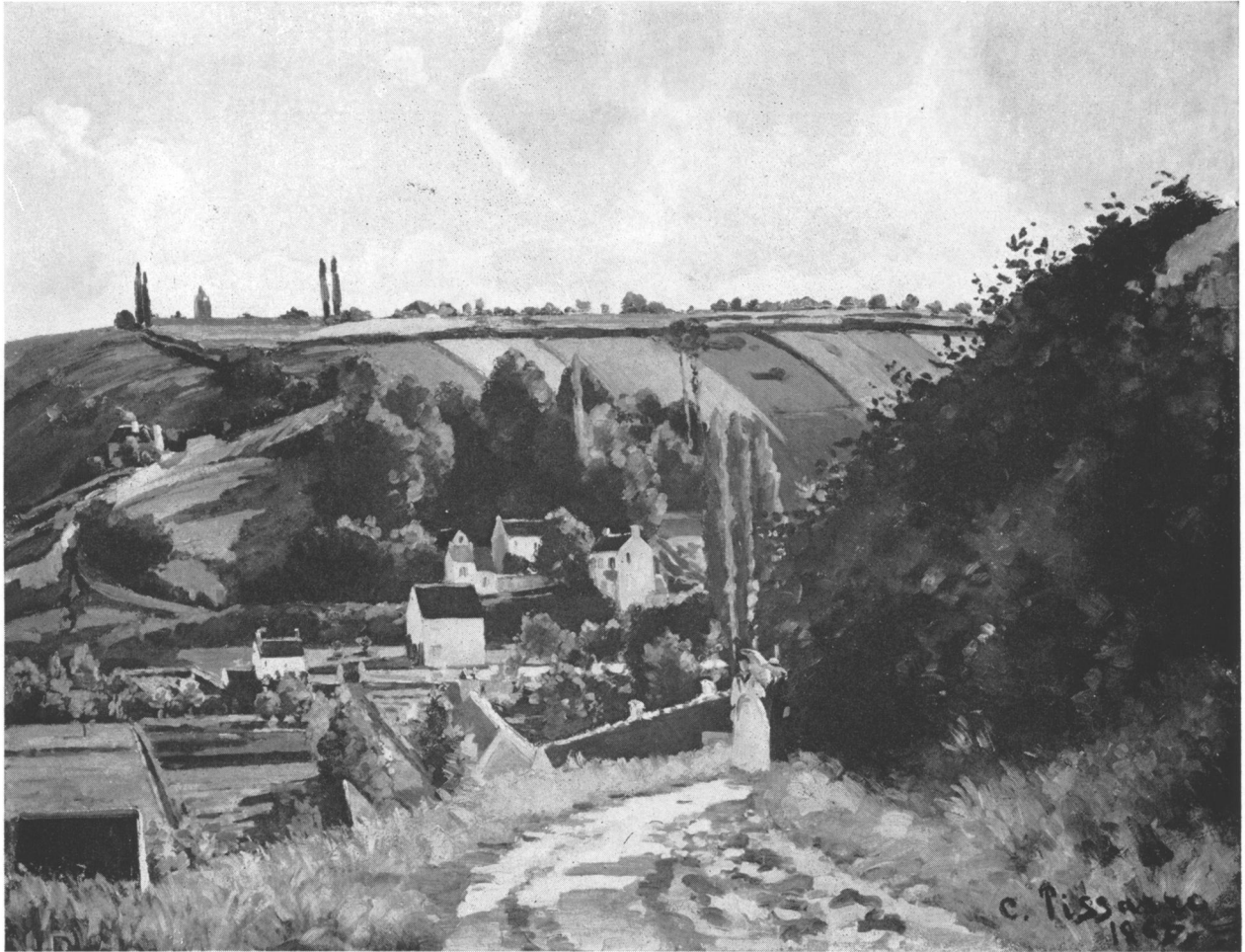
The Collector of Prints. 1866. $20\frac{7}{8} \times 15\frac{3}{4}$ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.44

This is a careful study of an intimate and pleasurable experience. The sensuous intensity that Degas wanted to create led him to omit the maid's head and shoulders, so that she would not be a conflicting personality, but only a pair of capable hands performing the task her mistress set her. Few of the great pastels that he did during the eighties are such complete and eloquent pictures of selected moments in the lives of women.

A Woman Having Her Hair Combed. About 1885. Pastel on paper, 29 $\frac{1}{8}$ x 23 $\frac{7}{8}$ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.35



Camille Jacob Pissarro 1830-1903



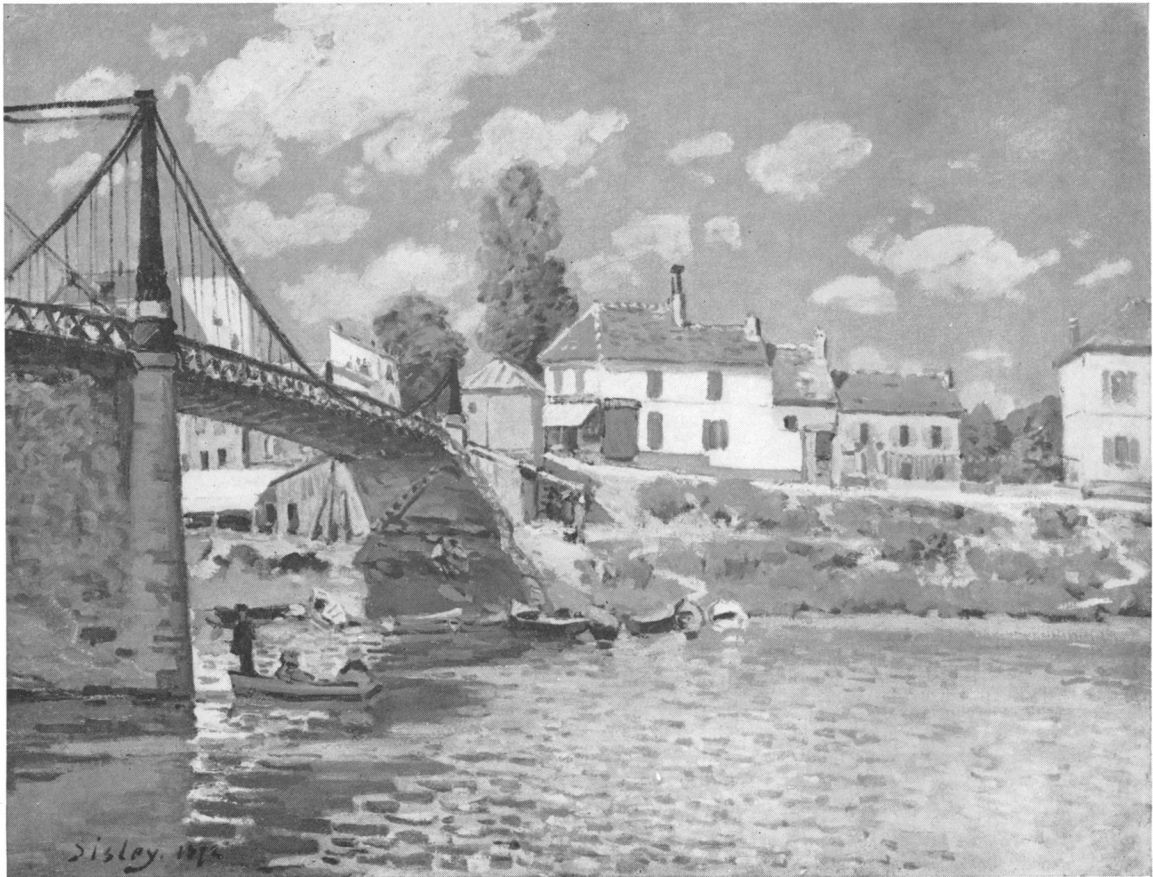
This painting, which recalls somewhat the landscapes of Corot and Courbet, is not yet fully impressionistic, showing as it does smooth, tightly confined areas of local color. There are also, however, especially in the foliage, crisply separate brushstrokes, and deliberate contrasts between light and dark that are probably reflections of the vigorous way of painting that Manet developed during the sixties. All his life Pissarro, older than any of the other impressionists, kept the capacity to learn from younger artists, who in turn depended on him for guidance and encouragement.

Jallais Hill, Pontoise (La Côte du Jallais, Pontoise). 1867. 34 $\frac{1}{4}$ x 45 $\frac{1}{4}$ inches. Bequest of William Church Osborn, 51.30.2

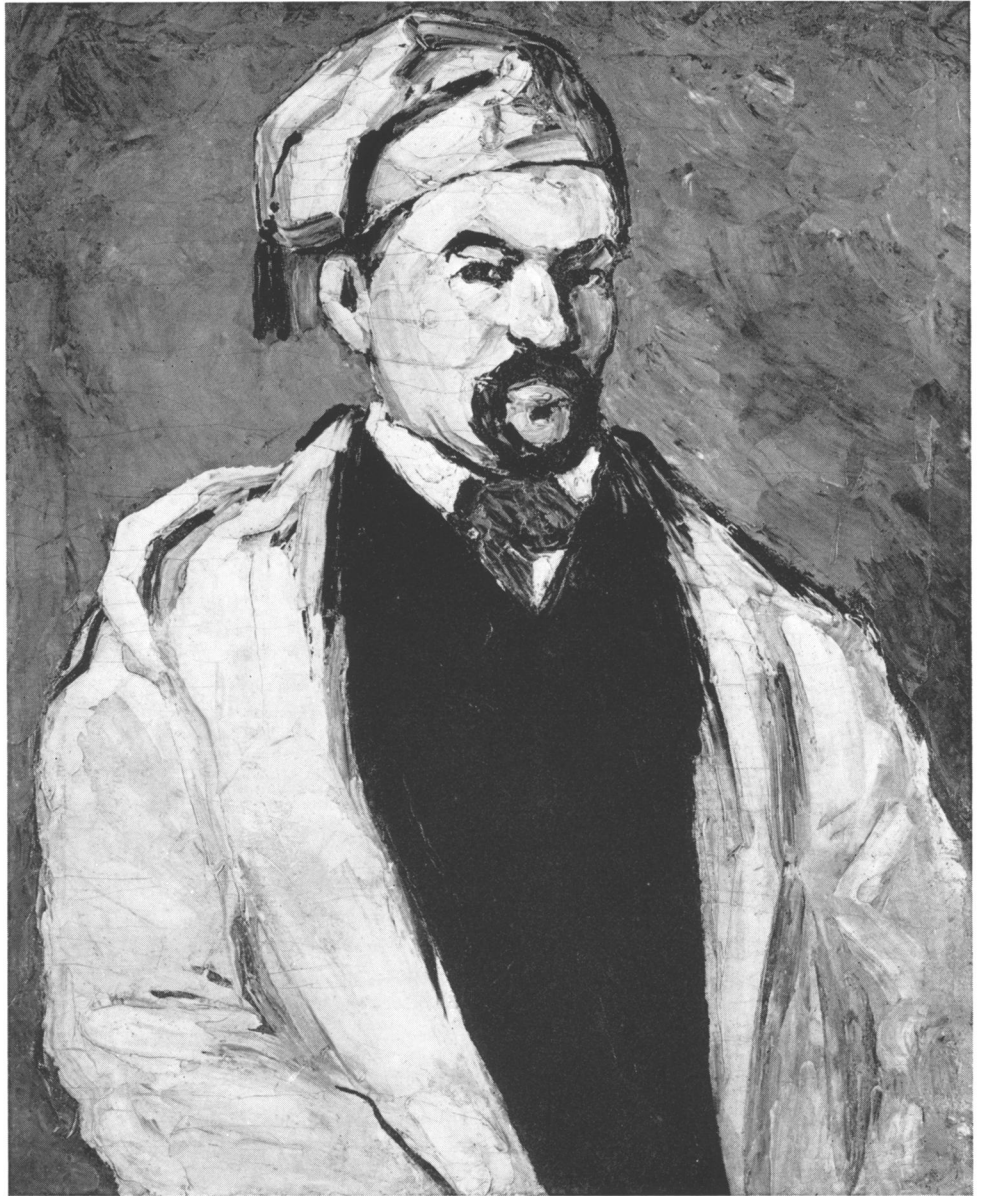
Alfred Sisley 1839-1899

Although Sisley's parents were English, he was born in Paris and except for a stay of four years in London, supposedly acquiring knowledge that would make him a businessman like his father, he spent his life in France. A friend of Monet, Renoir, and Bazille, he was one of the original group of impressionists. Sisley specialized in landscape, employing broken tones and using oil paint to obtain an effect of clarity and transparency usually associated with watercolor. He created strikingly fresh, lovely glimpses of the French countryside, with limpid water and reflections, and with skies of a light but intense liquid blue peculiarly his own.

The Bridge at Villeneuve-la-Garenne. 1872. 19½ x 25¾ inches. Gift of Mr. and Mrs. Henry Littleton, Jr., 64.287

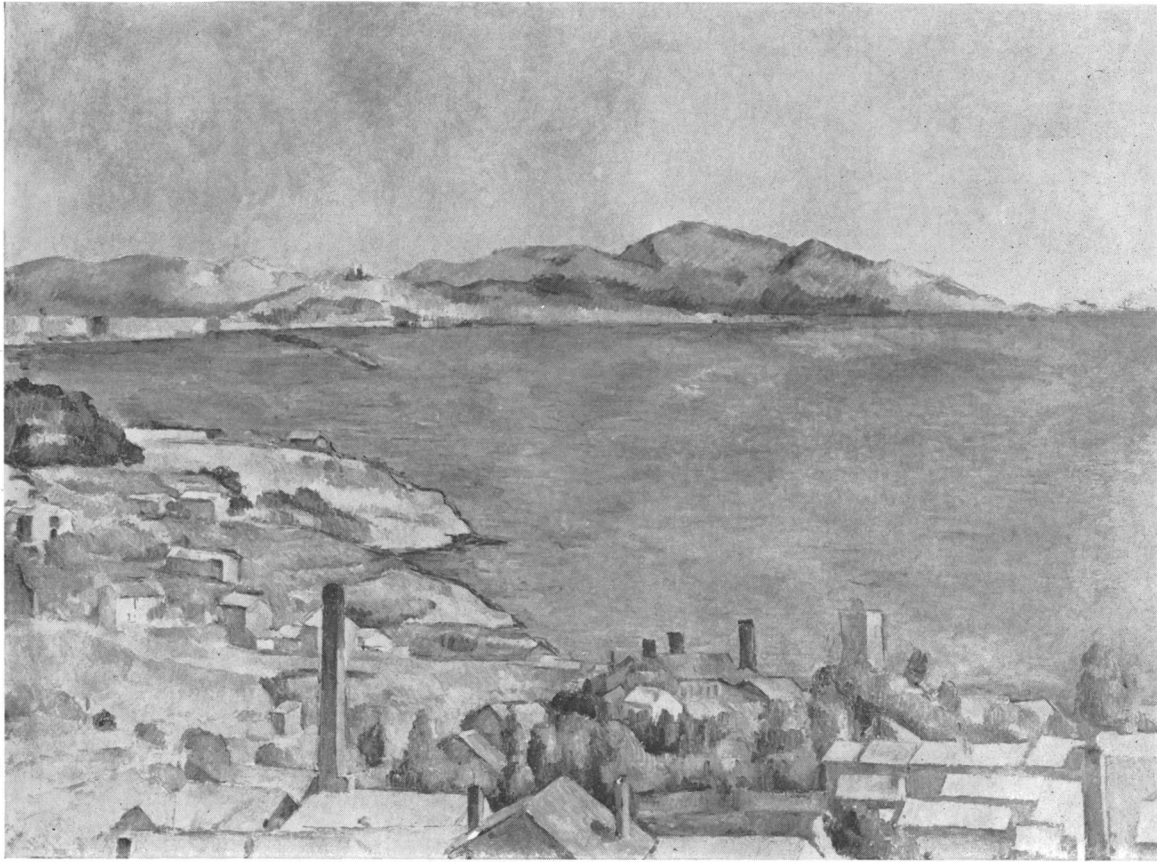


Paul
Cézanne
1839-1906



The members of Cézanne's family often posed for him when he stayed at the Jas de Bouffan, their summer home near Aix. Dominique Aubert, the subject of this portrait, was his mother's brother, a bailiff by profession. These early portraits were not painted with deliberation but with a headlong search for bold and original effects, which are achieved here by the liberal use of the palette knife and the dramatic combination of lights and darks.

Uncle Dominic. About 1866. 31 $\frac{3}{8}$ x 25 $\frac{1}{4}$ inches. Catharine Lorillard Wolfe Fund, 1951; acquired from the Museum of Modern Art, Lizzie P. Bliss Collection, 53.140.1



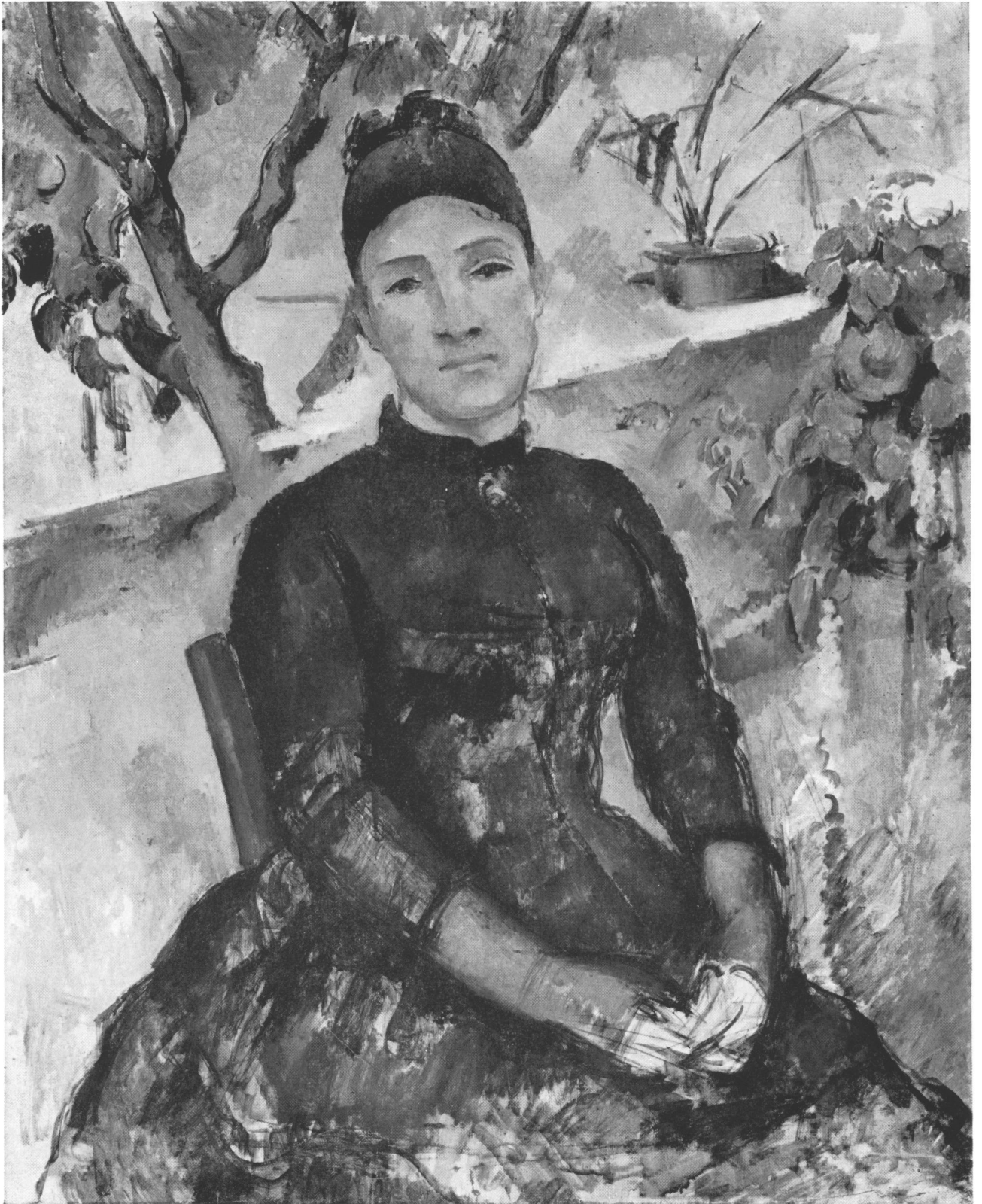
L'Estaque is a popular seaside resort on the Mediterranean, about seven miles northwest of Marseilles, and the view of the sea from this little town interested Cézanne for many years. In our picture of the Gulf of Marseilles, probably painted around 1884, the geometric shapes of the houses foreshadow his views of Gardanne, in which the massed blocklike architecture can be regarded as one of the first expressions of cubism.

The Gulf of Marseilles Seen from L'Estaque. About 1884. 28¾ x 39½ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.67

Cardplayers, especially card cheats, were among the favorite secular subjects of seventeenth-century painters, and there is in the museum at Aix a treatment of the theme by one of the Le Nain brothers that Cézanne must have known well. The Metropolitan's painting is one of five that Cézanne did around 1892, using as models peasants who lived in the neighborhood of his farm, the Jas de Bouffan. As with most of his great compositions, the final paintings were preceded by numerous preparatory drawings and studies from life.

The Cardplayers. About 1892. 25½ x 32 inches. Bequest of Stephen C. Clark, 61.101.1





Cézanne's paintings, even the finest and most beautiful, rarely evince a deliberate effort to please and attract. Here, however, in the light, agreeable color and the pleasant golden atmosphere of the conservatory, as well as in the appealing portrayal of the sitter, the artist has given us many elements that are easy to enjoy. Cézanne's wife, a former model named Hortense Fiquet, posed for him many times, apparently possessed of a patience that made her as good a model as crockery or fruit. This masterpiece of portraiture has the simplicity and grandeur that led a contemporary critic to compare Cézanne favorably with the ancient Greeks.

Madame Cézanne in the Conservatory. About 1880. 36¼ x 28¾ inches. Bequest of Stephen C. Clark, 61.101.2

In this landscape Cézanne has left many areas of the canvas bare in order to create contrasts of tone and texture with the painted parts. The buildings of an old Jesuit property, seen in the middle, lie off the road between Aix-en-Provence and Le Tholonet, in a region that Cézanne had been very fond of from the time he was a boy. Along the same road is the Château Noir, which he also painted and had once tried to buy. The first Cézanne to enter a public collection in America, this picture was bought by the Museum at the famous Armory Show in 1913.

View of the Domaine Saint-Joseph (La Colline des Pauvres). About 1895. 25⅝ x 32 inches. Catharine Lorillard Wolfe Fund, 13.66





Unlike classical paintings of flowers and fruit by seventeenth-century artists, who represented these objects as symbols of life's vanity and transience, still lifes by Cézanne endow each apple and each fold of cloth with significance and permanence. Cézanne worked very slowly, weighing the placement of each dab of pigment, a method that insured the superlative rightness of every detail in his impressive finished works. This picture belonged to Monet, who kept it in his collection until his death in 1926.

Still Life – Apples and a Pot of Primroses. About 1886. 28 $\frac{3}{8}$ x 35 $\frac{1}{2}$ inches. Bequest of Samuel A. Lewisohn, 51.112.1



The beautiful shape of Mont Sainte-Victoire, one of Cézanne's favorite and often-repeated motifs, dominates the landscape near his beloved native city of Aix-en-Provence. In this painting it rises vague and remote against the horizon, set far back in the sheltered valley of the Arc River. Its delicate poetic outline contrasts with the strong lines of the rugged pine trees in the foreground and with the firm, pale architecture of the railroad viaduct.

Mont Sainte-Victoire. 1885–1887. 25 $\frac{3}{4}$ x 32 $\frac{1}{8}$ inches. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 29.100.64

Vincent van Gogh 1853-1890

During his first summer in Arles, Vincent van Gogh admired the flowering oleanders enthusiastically and wrote his brother about their inexhaustible and riotous energy. That is probably why he thought Zola's novel *La Joie de Vivre* a suitable book to lay on the table beside the jug holding heavy clusters of flowers and rich green spiky leaves. The oleander, one of the most decorative of all Mediterranean bushes, was well known to Pliny as very poisonous and is sometimes referred to by Italians as the "death plant." The painting is a superb example of Van Gogh's acute sensitivity to the innermost life of natural things, and shows him in full command of a technique bold and strong enough to express his peculiarly intense feelings.

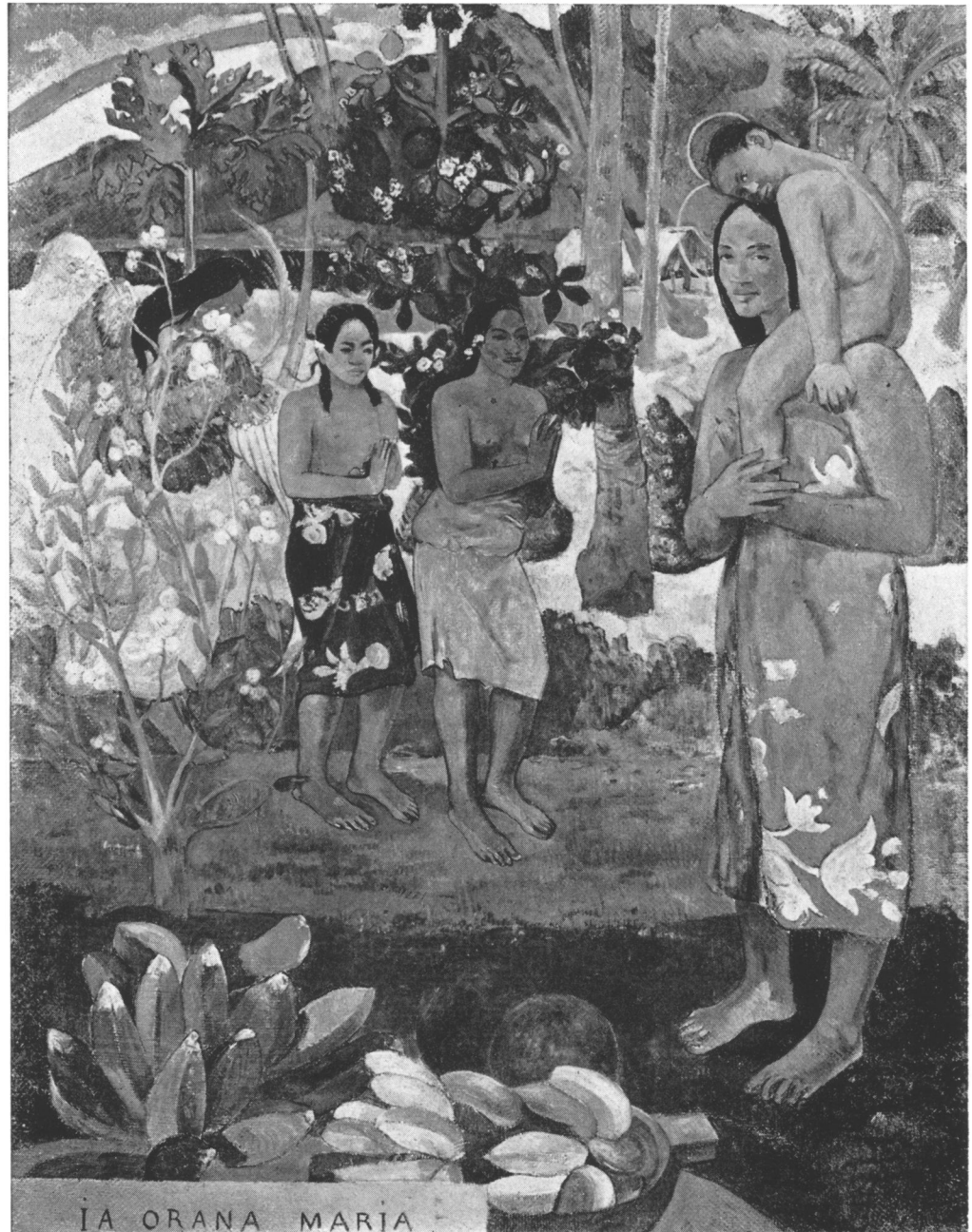
Oleanders. 1888. 23¾ x 29 inches. Gift of Mr. and Mrs. John L. Loeb, 62.24

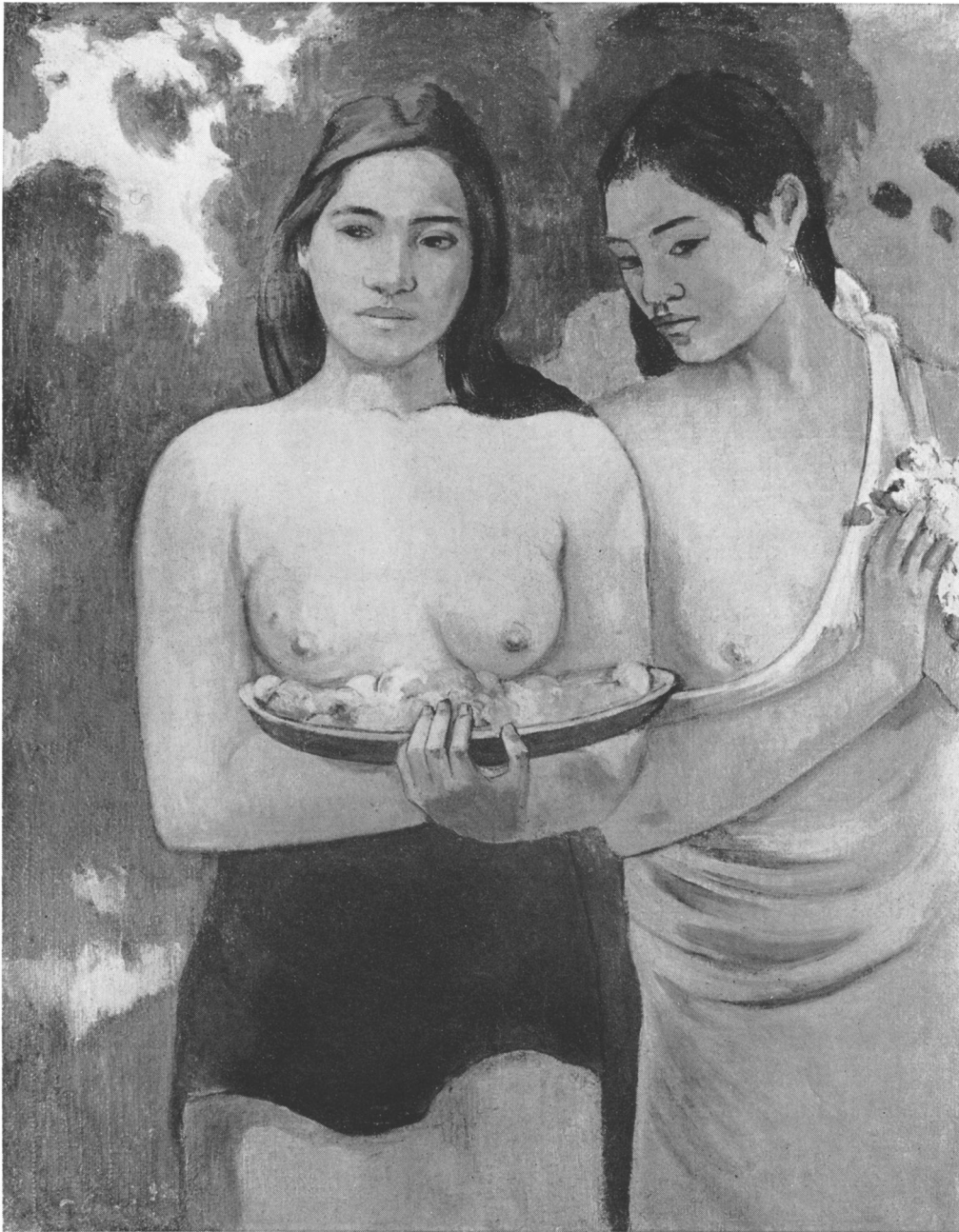


*Paul
Gauguin*
1848-1903

Nothing that Gauguin had painted before leaving France foretells this picture, which he did within a few months of his first arrival in Tahiti. It is richer in color and more luxuriant in detail and decorative effect, and declares his excitement at seeing this tropical world, so new to him. It is curious that at this moment of discovering the beauties of paganism he should choose to paint the Christian theme of the Annunciation, as revealed by the halos about the heads of the Virgin and the Child, by the winged angel glimpsed behind the tree at the left, and by the painted title in the Maori language that means "I hail thee, Mary."

Ia Orana Maria. 1891. 44¾ x 34½ inches. Bequest of Samuel A. Lewisohn, 51.112.2





Although the artist has made it clear that these women are a product of a strange, exotic civilization, he has nevertheless given them feminine grace and a subtle appeal that attracted Europeans even in his own day. The woman at the left is Gauguin's native wife, Pahura, who lived with him during his second stay in Tahiti. The girl at the right, who clasps in her hands a bouquet of flowers, repeats a gesture from a Javanese sculpture that Gauguin admired and adapted in many of his paintings.

Two Tahitian Women. 1899. 37 x 28½ inches. Gift of William Church Osborn, 49.58.1



Madame Ginoux and her husband were the proprietors of the railroad café in Arles. While Gauguin was visiting Van Gogh in the early winter of 1888, the two got her to pose for them at a table in the café and, sitting on either side of her, they rapidly made portraits. Van Gogh is supposed to have done this one in an hour. The extreme simplification of all the forms gives this picture a very modern look, which explains Van Gogh's importance for the painters of the generations that followed him.

The Arlésienne (Madame Ginoux). 1888. 36 x 29 inches. Bequest of Samuel A. Lewisohn, 51.112.3



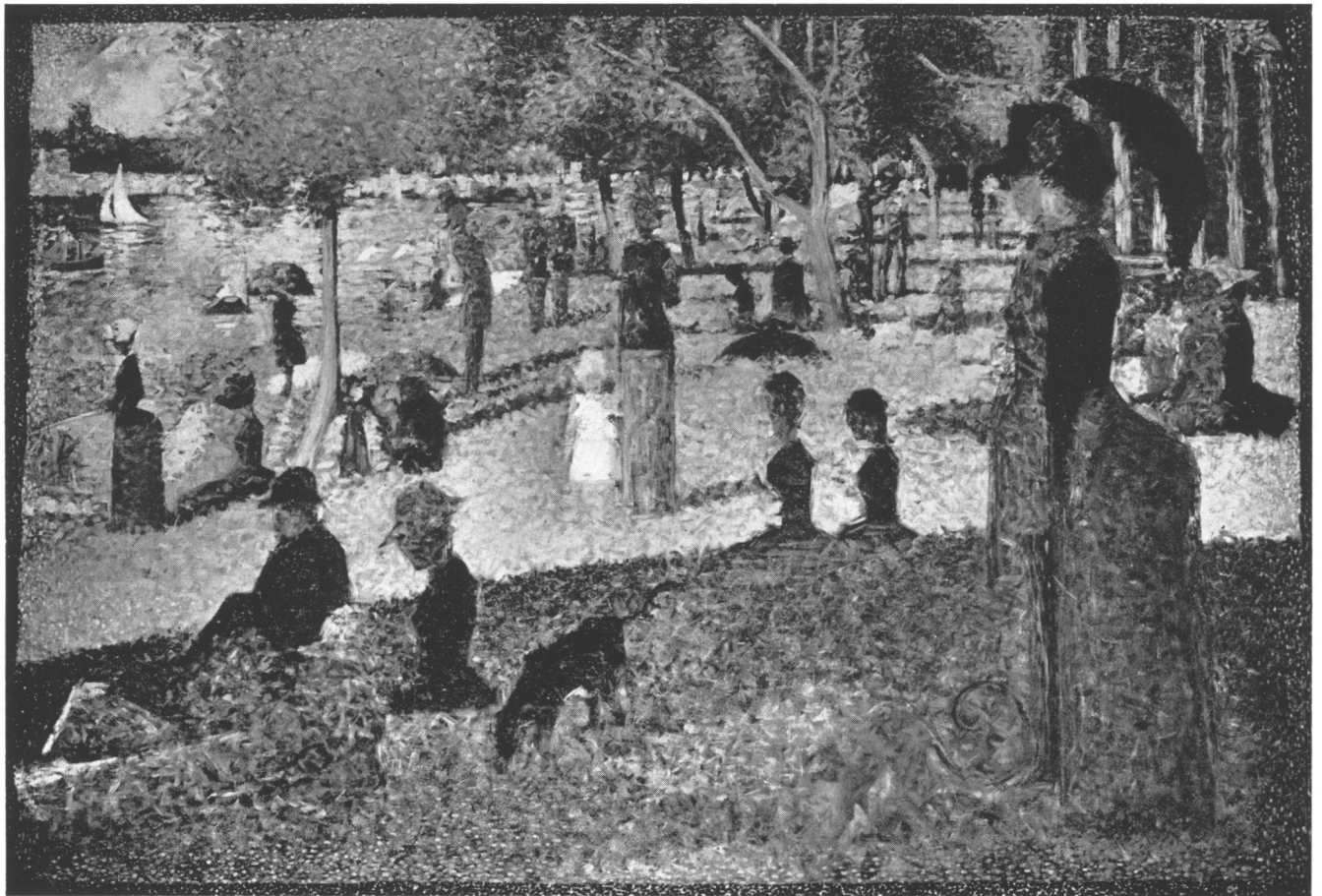
Van Gogh painted this picture the year before his death, while he was in the Asylum of St. Paul in Saint-Rémy. He sketched and described it in a letter to his brother: "The trees in it are very big and massive. The foreground, very low with brambles and brushwood. Behind some violet hills, a green and pink sky with a crescent moon. The foreground especially is painted very thick, clumps of brambles with touches of yellow, violet, and green." He admired the lines and proportions of cypresses, which seemed to him as beautiful as Egyptian obelisks. The thick layers of paint, the swirling sky, and the contorted upward thrusts of the foreground foliage and of the trees themselves reveal his mental agitation, but even more proclaim his keen awareness of the force in nature and his artist's determination to find a way to paint it.

Cypresses. 1889. $36\frac{3}{4} \times 29\frac{1}{8}$ inches. Rogers Fund, 49.30

Georges Pierre Seurat 1859-1891

Seurat was only fifteen when the impressionists first exhibited in 1874, and he started his career painting in their way. Soon, however, he began to search intensely for clear form and design and to arrange his strokes in a methodical pattern. In the large painting *A Sunday Afternoon at the Grande Jatte*, now in Chicago, for which the Museum's picture is the most finished of the many preparatory studies, he shaped them in small dots of pure color, placed side by side. It is from these dots, or "points," that the entire movement took its name of "pointillism."

A Sunday Afternoon at the Grande Jatte. About 1885. 27¾ x 41 inches. Bequest of Samuel A. Lewisohn, 51.112.6





Parade is the French name for a fragment of performance given outside a traveling theater – a kind of “come-on” offered free in the hope of stirring the spectators to buy tickets for the show itself within. American amusement parks still use this device to lure audiences into tents and sideshows. The yellow glow of gaslight, which makes this scene so unusual and turns the heads of the figures in the foreground into a row of silhouetted shapes, is said to have been suggested to Seurat by a lecture the American painter Whistler once gave on the problems of representing artificial light.

Invitation to the Sideshow (La Parade). 1887–1888. 39¼ x 59 inches. Bequest of Stephen C. Clark, 61.101.17