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The Pont Neuf: A Paris View by Johan Barthold Jongkind Reconsidered

In 1980 The Metropolitan Museum of Art acquired *The Pont Neuf*, a view of Paris by Johan Barthold Jongkind (1819–1891). The painting was not accompanied by historical documentation other than the names of the donors, New York collectors Mr. and Mrs. Walter Mendelsohn.[1] Owing to a thick and discolored varnish, its condition was difficult to assess and its composition was difficult to read. As the result of recent research and conservation treatment, a collaborative undertaking by the authors, the picture can be appreciated anew (fig. 1) and situated in the context of other views of Paris that Jongkind painted about 1850. This study presents findings about the artist's working process and approach to composition in *The Pont Neuf* as well as in other of his early reckonings with the Paris cityscape.

Jongkind initially trained in his native Holland with the landscape painter Andreas Schelfhout (1787–1870).

fig. 1 Johan Barthold Jongkind (Dutch, 1819–1891). *The Pont Neuf*, 1849–50, after treatment. Oil on canvas, 21½ × 32⅛ in. (54.6 × 81.6 cm). Signed and inscribed at lower right: *Souvenir du Pont Neuf / Jongkind*. The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Walter Mendelsohn, 1980 (1980.203.3)

He was noticed in 1845 by the visiting French marine painter Eugène Isabey (1803–1886), a leading figure of the Romantic generation, and in 1846 he received a royal stipend that enabled him to move to Paris.[2] There he spent the following decade under Isabey's wing, working with him often and joining him on excursions to the Channel coast in the summers of 1847, 1850, and possibly 1851.

Jongkind's first extended Parisian sojourn, which ended in 1855, coincided with a time of transition in the arts: Ingres and Delacroix were still at the height of their powers; the Barbizon painters were beginning to receive their due; photography was in ascendance; and another recent arrival in the capital, Jongkind's exact contemporary Gustave Courbet, was gaining notoriety. During this decade Jongkind exhibited at the Salons of 1848, 1850, 1852, 1853, and 1855, and he reached collectors through at least two dealers, Adolphe Beugniet and Pierre-Firmin Martin. He returned to Holland in 1855, remaining there until 1860, when he reestablished himself in Paris. Two years later, in 1862, the twenty-one-year-old Claude Monet (1840–1926) would encounter Jongkind for the first time, and the two artists painted together in 1864. Monet reflected on their initial meeting: "From this moment on, he was my true master, and it is to him that I owe the final education of my eye."[3] Jongkind's legacy is often seen through the prism of this remark, but his own work, and his Paris views in particular, have rarely been singled out for close study.

In Paris, Jongkind pioneered a burgeoning genre of urban-picturesque views, so called because they truly take the city as their subject, integrating all its distinctive details, however mundane, as part of the aesthetic whole. He searched for the technical and compositional means suitable to this end, characteristically employing a sketch-like technique in paintings that bear comparison to contemporary landscapes by Charles-François Daubigny (1817–1878) and seascapes by Eugène Boudin (1824–1898), artists who, like himself, are considered catalysts in the development of "The New Painting" of the 1860s. In the 1840s and

1850s, Paris was in a state of constant transformation that encompassed growth at its edges as well as urban renewal in its historic center, but it had not yet assumed the form envisioned by Baron Haussmann. Jongkind was open to experimenting with a variety of approaches to picture making appropriate to a city taken hold by change but not yet redefined by the wide, tree-lined boulevards, public parks, and architecture of spectacle announced in 1855 with the first in a series of universal expositions that would take place every decade or so until 1900. The banks of the Seine in particular were just then luring artists of all stripes, even inspiring a touch of poetry in such prosaic writers as Félix Lazare and Louis Lazare, for whom the river evoked "the appearance of one of those floating cities that abound on the great rivers of China."[4]

Jongkind's affinity for urban subject matter did not take root immediately upon his arrival in Paris in 1846. It was only after concluding an eleven-month visit to Holland in May 1849 that he evidently began to regard Paris with new eyes.[5] In a sketchbook already partially filled with scenes of the Dutch countryside, he also recorded scenes along the Seine.[6] On one sheet (fig. 2) Jongkind drew spontaneous sketches, or croquis, depicting the Cathedral of Notre Dame at the top and bottom, and two groups of laundresses at the center. Together, these modest sketches form the kernel of Jongkind's earliest known Paris view in oil, *The Cathedral of Notre Dame de Paris, Seen from the Pont de l'Archevêché*, which

fig. 2 Johan Barthold Jongkind. Sketchbook page: *Three Parisian Scenes*, 1849. Pencil on paper, sheet 12⅛ × 8⅝ in. (30.8 × 22 cm). Musée du Louvre, Paris, Jongkind Album 31, fol. 22 recto (RF 11636,38)

fig. 3 Johan Barthold Jongkind. *The Cathedral of Notre Dame de Paris, Seen from the Pont de l'Archevêché*, 1849. Oil on canvas, 13¾ × 23⅞ in. (35 × 60.6 cm). Signed, dated, and inscribed at lower left: *Paris 1849 Jongkind*. Santa Barbara Museum of Art, Museum purchase with funds provided by 19th-century Acquisition Fund (1999.1)

fig. 4 Johan Barthold Jongkind. *The Cathedral of Notre Dame de Paris, Seen from the Left Bank of the Seine*, 1849. Red chalk on paper, sheet 8⅝ × 12¼ in. (21.9 × 31.1 cm). Musée du Louvre, Paris (RF 10970)

fig. 5 Johan Barthold Jongkind. *The Cathedral of Notre Dame de Paris, Seen from the Left Bank of the Seine*, 1849. Pencil on paper, sheet 8⅝ × 15¾ in. (22 × 40 cm). Musée du Louvre, Paris (RF 3426 recto)

is signed and dated 1849 (fig. 3).[7] The development of this composition can be traced through other surviving drawings. Its essential features were set in place in a spirited sheet executed in red chalk (fig. 4), whose registration lines at the top and bottom correspond to the framing of the sketchbook croquis as well as to a very fine pencil drawing (fig. 5), and to the finished painting.[8] The meticulous structure and rendering of details in the pencil drawing suggests that the artist employed an optical device, perhaps a camera obscura. Although such tools had been available to artists for centuries, the prospect of Jongkind's having used one for the execution of this highly polished drawing is intriguing because it is arguably as close as he came to similar compositions by colleagues such as the pioneering photographer Henri Le Secq (1818–1882), another habitué of Isabey's studio. Le Secq was probably acquainted with Jongkind by the late 1840s, and Jongkind was undoubtedly familiar with his work.[9] The influence of photography on the development of landscape painting at this moment is widely accepted, and there is every reason to suppose that Jongkind experimented with a parallel technique in conjunction with his painting practice.[10] Similar views would soon be adopted by other artists, including the etcher Charles Meryon (1821–1868).[11]

While there was nothing new or exceptional about the process of working up a painting through preparatory sketches, *The Cathedral of Notre Dame* is notable for the means by which Jongkind confidently filled the canvas with a veritable tapestry of constructive brushstrokes that give the impression of form and volume entirely by means of color and light. Vertical strokes of paint that describe stripes of stonework on the wall of the quai of the Île de la Cité are extended up through the recently restored buttresses of the cathedral and down through their reflections in the Seine. Together, they balance the composition's otherwise emphatic horizontality. Not only is the sense of detail conveyed by the pencil study (fig. 5) maintained and even enhanced in the painting, but the sweeping sense of movement imparted by the converging diagonals in the red chalk drawing (fig. 4) is carried over as well, grafting a characteristic feature of the Dutch canalscape to a vision of Paris complete with two tricolors, one on the right tower of Notre Dame and the other in the cityscape to the left of the cathedral.

The genesis of *The Pont Neuf* (see fig. 1) is traceable to the same moment, but Jongkind worked on this picture in a very different fashion and for a longer period of time. The bridge—specifically, its southern span—is depicted from the base of the Quai de Conti on the

Left Bank of the Seine, looking across to the Île de la Cité, with the towers of Notre Dame in the distance. The viewer is situated down on the riverbank, which is dominated by masses of debris, a few sketchy figures, and, on the far right, an overturned boat. A walkway connects the bank to the tangle of *bateaux-lavoir*, or laundry barges, and other boats that crowd the river. At the right of the composition, a stairway and ramp lead up to the quai. In the lower right corner a slightly blurred inscription reads *Souvenir du Pont Neuf / Jongkind*.

Prior to the treatment of the painting in the Metropolitan's Sherman Fairchild Center for Paintings Conservation from August 2013 through February 2014, an aged varnish masked flaws in its condition. These included a network of wide drying cracks rooted in Jongkind's painting process; flattening of raised impasto, which occurred during an early lining of the canvas; and abrasion of the uppermost layers of the paint surface during an insensitive past cleaning. Once it was determined that the varnish could be safely removed, it became apparent that cleaning was likely to produce favorable results. While the condition of the picture was being assessed, its history was investigated. Layers of inaccurate references in the literature, including erroneous measurements and the confusion of the present work with other representations of the same subject, had obscured its early history.[12] Beginning with the posthumous sale of the collector Emile Vial in 1918, photographs of the painting were reproduced in auction catalogues; these provided the key to retracing the work's succession of owners, as the drying cracks visible in all of them match those in the Metropolitan's picture (figs. 6a,b).[13]

The removal of the varnish had a transformative effect on the picture's appearance, permitting a new appreciation of Jongkind's quiet yet dramatic use of light. The dynamic play of gray and white in the clouds as they move across the Paris sky allows for unexpected incidents of brightness. One ray of sunlight falls on the near bank and illuminates the laundresses poised at the edge of the river. Another catches the railings to the right, breaking up the bluish-green shadow of the ramp and the stairs. In this painting Jongkind studied the effects of light on different surfaces and used these sunlit passages to guide the eye around the scene. The highlights on the Seine draw the eye back and into the center of the composition. Reflections in the puddle on the near bank and in the river correspond to bright, clear blue patches in the sky above them.

The subtlety of Jongkind's palette and brushwork could only be surmised prior to cleaning. This primarily brown and gray urban scene, dominated by stone, wood, and dirt, is enlivened by a nuanced use of color. Jongkind contrasted the steely sky with the warm golden light that turns the quai along the far bank a pale pinkish brown and the houses above the quai a mauve-gray to create the distinctively Parisian effect of contre-jour. The bridge, intermittently in light and shadow, is simultaneously warm and cool in tone; here, in addition to the lead white, iron earth, and bone or ivory black that one would expect the artist to have used to depict the grayish-brown stone, cobalt blue, vermilion, and copper-containing green pigments—most likely verdigris or malachite—are mixed in as well.[14]

fig. 6a Detail of an early photograph of *The Pont Neuf* (fig. 1) overlaid with red lines tracing cracks in the painting's surface. From sale catalogue, Galerie Georges Petit, Paris, May 11–12, 1931, no. 21

fig. 6b Detail of *The Pont Neuf* (fig. 1) before treatment, with cracks in the painting's surface traced in red

Increased legibility following the removal of the old varnish also called attention to a passage that now appears less than successful. The point of intersection where the quai of the Île de la Cité meets the Pont Neuf is ill-defined, with uncharacteristically inarticulate brushwork denoting the top of the quai (fig. 7). The awkward rendering of this juncture prompted an examination of Jongkind's construction of perspective, which revealed that the composition is not based on a unified perspectival scheme. The angles of both quais in relation to the bridge are incongruent. The left side of the bridge and the far quai intersect at an overly obtuse angle; from the viewer's position on the riverbank, the opposite quai should be further foreshortened, as indicated by the broken red lines seen at the left in figure 8. Alternatively, if the perspective on the left side of the bridge is assumed to be correct, the angle of the wall on the right side should be further foreshortened, perhaps closer in appearance to the broken red line seen at the right. Moreover, the railings of the staircase and ramp, indicated by the solid red lines, have been painted at angles that are slightly off-kilter in either scenario. Thus, one may see that the major perspective lines on both sides of the bridge do not correlate, with the result that the foreground is overly wide in relationship to the background.

fig. 7 Detail of *The Pont Neuf* (fig. 1) showing the juncture of the Pont Neuf and the Île de la Cité

fig. 8 *The Pont Neuf* (fig. 1) with alternative perspective lines indicated by broken red lines, and with the angles of the ramp and staircase highlighted in solid red

Given the formal clarity of *The Cathedral of Notre Dame de Paris, Seen from the Pont de l'Archevêché*, the possibility that artistic license underlay the faulty perspective in *The Pont Neuf* was considered and the actual topography of the depicted site studied.[15] Jongkind's rendering of the view diverged from its actual appearance in several ways. First, the Pont Neuf has five arches, and always has, although Jongkind depicted the bridge with only four. Jongkind well knew how many arches support the bridge, as evinced by a drawing (fig. 9) that can be dated to 1849 since it appears in the same Louvre sketchbook as the sheet of studies (see fig. 2) that served as his starting point for *The Cathedral of Notre Dame*.[16] Another significant departure from the actual view is the addition of the bell towers of Notre Dame. This motif derives from another drawing in the Louvre sketchbook (fig. 10), for which the artist positioned himself farther to the east, with the Pont Neuf behind him; the bridge depicted before Notre Dame in the sketch is the Pont Saint-Michel.[17] Jongkind probably referred to both sketches while developing the composition for the Metropolitan's *Pont Neuf*.[18]

He also left certain things out of this hybrid scene, notably, at the far left, the place Dauphine, located at the intersection of the Pont Neuf and the Île de la Cité (at which point the bridge continues across the Seine's northern arm). As part of his decision to include the towers of Notre Dame, Jongkind omitted this early seventeenth-century square, an iconic landmark that he included in other renderings of the site.[19]

Topographical analysis makes clear that *The Pont Neuf* is a composite view. With the source material

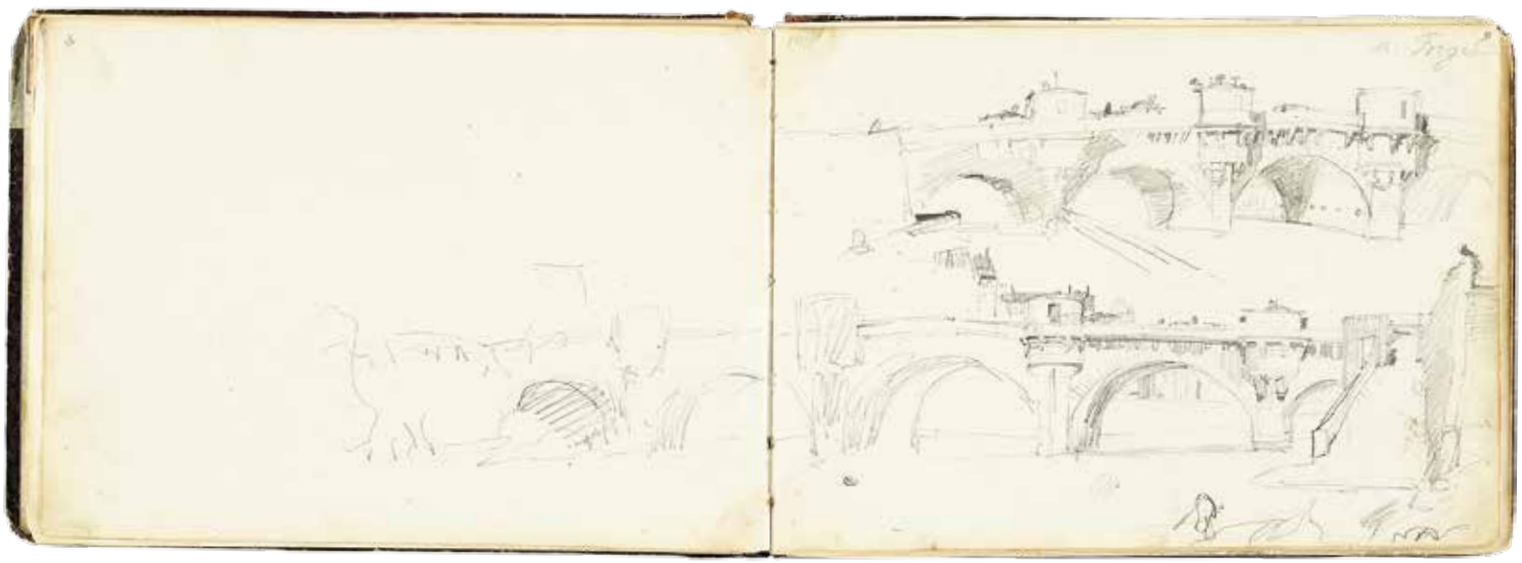

fig. 9 Johan Barthold Jongkind. *Two Views of the Pont-Neuf, Paris*, 1849. Pencil on two sketchbook pages, each sheet 8⅝ × 12⅛ in. (22 × 30.8 cm). Fol. 10 inscribed at top right: *M. Forget*. Musée du Louvre, Paris, Jongkind Album 31, fols. 9 verso and 10 recto (RF 11636,16–17)

fig. 10 Johan Barthold Jongkind. *The Pont Saint-Michel and the Cathedral of Notre Dame, Paris*, 1849. Pencil on sketchbook page, sheet 8⅝ × 12⅛ in. (22 × 30.8 cm). Musée du Louvre, Paris, Jongkind Album 31, fol. 12 recto (RF 11636,20)

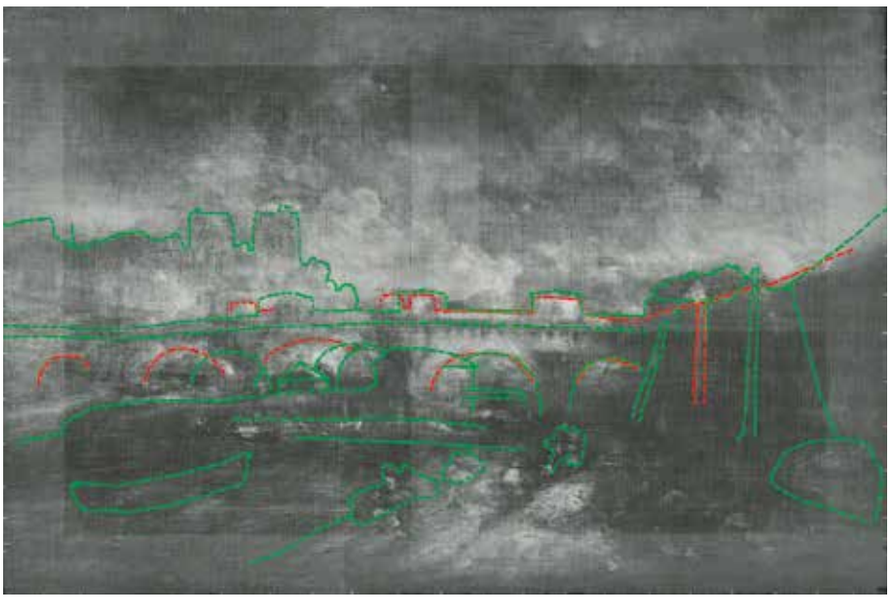

fig. 11 X-radiograph of *The Pont Neuf* (fig. 1). The lines in red trace features of the painting's original composition visible only in the X-radiograph; the green lines trace the main features of the final composition.

fig. 12 *The Pont Neuf* (fig. 1) overlaid with tracing in red of the original five arches evident in fig. 11

for the composition—the two sketchbook drawings—in mind, a further question arises: did Jongkind set out to paint a hybrid view or, given the relative lack of resolution in the painted passages on the far bank (see fig. 7), did he change course at some point during the painting process?

An X-radiograph of the painting indicates that Jongkind reworked the composition. Owing to the high concentration in Jongkind's paint mixtures of lead white (a radiopaque pigment that appears white in X-radiographs), the image is difficult to read, but the changes become visible in a diagram (fig. 11) in which the main features of the painting are traced in green onto the X-radiograph. In the same diagram, the tracing in red shows that some elements visible in the X-radiograph are not related to the final composition. These include, most notably, the bridge's five arches, which extend farther to the left and have a steeper arc—an accurate portrayal of the structure of the Pont Neuf about 1850. Legible too in the X-radiograph is a slight adjustment to the angle of the staircase railing, which was originally almost vertical. It is also revealing to see the position of the five arches from the painting's earlier state traced onto a photograph of the finished painting (fig. 12).

The X-radiograph provides evidence that Jongkind began painting the Pont Neuf with all five of its arches. At some point during the process, he painted out the leftmost arch, giving over more of the composition to the wall of the quai on the far bank. In doing so, he improvised directly on the canvas. This reworking sheds light on how Jongkind arrived at the inaccuracies of perspective described above. In order to insert the quai on the far bank, he was forced to flatten the intersection of the bridge and the quai. He then compensated for that change on the right side by shifting the position of the ramp and/or the staircase. Unfortunately, the concentration of lead white in the sky obscures any clues to possible alterations in the buildings, and so one cannot venture to say with any degree of certainty that Jongkind envisioned including the towers of Notre Dame from the outset.

Considering the clarity of the topographically straightforward picture now in Santa Barbara (see fig. 3),

fig. 13 Eugène Isabey (French, 1803–1886). *Fishing Village*, 1854. Oil on canvas, 36 × 54½ in. (91.5 × 138.3 cm). The Art Museum at the University of Kentucky, Lexington (2005.1.3)

fig. 14 Johan Barthold Jongkind. *Bateau-lavoir près du Pont Neuf, Paris*, 1850. Oil on panel, 8¼ × 16⅛ in. (21 × 41 cm). Signed and dated at lower right: *Jongkind 1850*. Private collection

it is fair to ask why Jongkind complicated the present view through the introduction of hybrid elements. One has only to compare it with a slightly later picture by Isabey (fig. 13), with whom Jongkind was closely aligned at the time, to understand the pictorial strategy with which he was experimenting. Jongkind's painting, like Isabey's, employs strong opposing diagonals, one for the foreground and another for the background, to contribute an element of Romantic drama that complements its tenebrous sky.

Whatever aspects of irresolution were introduced in the course of revising his picture, Jongkind arrived at a composition that he found satisfying enough to produce a second, smaller version, which is dated 1850 (fig. 14).[20] It presents the view as seen in the final state of the Metropolitan picture, showing that it was executed subsequently. The composition of this dated painting establishes that Jongkind had arrived at the larger painting's composition by 1850. It is not possible to know, however, when the artist last worked on the Metropolitan picture. The inscription *Souvenir du Pont Neuf* implies that he returned to it at some point, if only to add the inscription, perhaps for a dealer or collector. Its first documented owner, Emile Vial, was acquainted with Jongkind at least as early as the 1870s, although when or from whom he acquired the painting is unknown.[21] What is now clear is that while painting *The Pont Neuf*, the artist made substantial revisions of an exploratory nature, and the painting defies simple categorization: it is not a preparatory sketch, nor is it unfinished. It reached a state that pleased the artist, who felt that he had resolved the picture sufficiently to add an inscription and replicate the composition.

Jongkind's openness to seemingly disparate approaches to composition and the handling of his materials is manifest in the third and last subject by the artist to be considered here, a composition that he developed over a period of at least two years, *View from the Quai d'Orsay*, which is signed and dated 1854 (fig. 15).

The earliest known treatment of this motif is a sketchbook drawing in the Louvre (fig. 16), which is entirely in the vein of the studies he used for his paintings of Notre Dame and the Pont Neuf.[22]

fig. 15 Johan Barthold Jongkind. *View from the Quai d'Orsay*, 1854. Oil on canvas, mounted on wood, 17¼ × 26 in. (43.8 × 66 cm). Signed and dated at lower right: *Jongkind 1854*. The Metropolitan Museum of Art, New York, Bequest of Meta Cecile Schwartz, 2001 (2001.652)

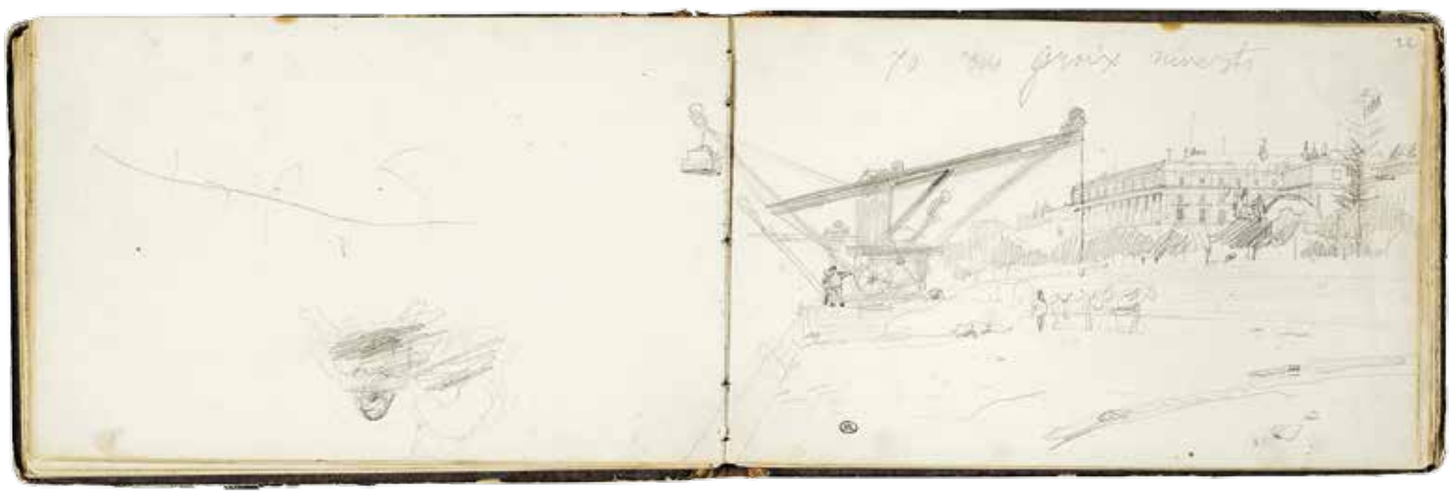

fig. 16 Johan Barthold Jongkind. *Crane Supporting a Weight on the Quai d'Orsay, Paris*, by 1852. Pencil on two sketchbook sheets, each 5¾ × 9 in. (14.7 × 22.9 cm). Musée du Louvre, Paris, Jongkind Album 26, fols. 21 verso and 22 recto (RF 10890,42–43)

But a watercolor study of the crane (fig. 17) represents a departure from the freedom of handling that he characteristically employed in the medium.[23] This superlative pencil and wash drawing, reminiscent of the pencil study of Notre Dame in its precision (see fig. 5), depicts a motif that is a far cry from the cathedral's Gothic grandeur, yet the artist's determination to record its engineering accurately reflects a keen appreciation for the modernity of his subject and, by extension, his enterprise.

A loosely painted yet assured oil study on paper in the Fondation Custodia, Paris (fig. 18), appears to have been sketched out of doors to establish the values and tones of the composition before the artist worked up his first "finished" version of the subject, now in the Musée des Beaux-Arts Salies, Bagnères-de-Bigorre (fig. 19).[24] This first version of the composition painted on canvas is dated 1852. There is also an unlocated watercolor version (fig. 20), although it has not been possible to establish whether it served a preparatory role either in its current state or in an earlier state.[25] As it is signed and dated 1852, it may well be a variant of the finished painting.

The Metropolitan's *View from the Quai d'Orsay* (fig. 15) is Jongkind's final essay of this subject. Here he opens up the view to more air, space, and light. Examination with infrared reflectography indicates that, in working toward this aim, he made slight

fig. 17 Johan Barthold Jongkind. *Study of a Crane on the Quai d'Orsay, Paris*, by 1852. Pencil with brown wash and watercolor on paper, 8⅝ × 14⅝ in. (22 × 37.2 cm). Signature stamp at lower right. Musée du Louvre, Paris (RF 10977 recto)

fig. 18 Johan Barthold Jongkind. *The Quai d'Orsay, Paris*, by 1852. Oil on paper, laid down on canvas, 8⅜ × 14¾ in. (21.3 × 37.3 cm). Signed at lower left: *Jongkind*. Fondation Custodia, Paris, Collection Frits Lugt (2012-S.15)

adjustments to the composition. The infrared photograph (fig. 21) shows that Jongkind initially positioned the wheel on the crane higher and painted more ropes entwining the beams, including a dangling line with a hook at left. He subsequently reduced the size of the wheel and painted out the ropes, effectively eliminating clutter that detracted from the strong form of the central motif. The crane was clearly a critical motif for Jongkind, as indicated by the small changes to its structure and position in each of the preparatory studies, in which he fine-tuned an already meticulously developed composition. This protracted consideration of the smallest details stands in sharp contrast to his improvisational approach in composing *The Pont Neuf*. Close examination of *The Pont Neuf* reveals an artist still experimenting with his technique and method, whereas in *View from the Quai d'Orsay*, executed some four years later, Jongkind carefully presents himself as a modern painter of Paris.

View from the Quai d'Orsay was one of three paintings, all of them Paris views, that Jongkind showed at

fig. 19 Johan Barthold Jongkind. *Crane on the Quai d'Orsay, Paris*, 1852. Oil on canvas, 10⅝ × 16⅛ in. (27 × 41 cm). Signed and dated at lower right: *Jongkind 52*. Musée des Beaux-Arts Salies, Bagnères-de-Bigorre (169)

fig. 20 Johan Barthold Jongkind. *View of the Seine at Paris*, 1852. Watercolor on paper, 8 × 11¼ in. (20.3 × 28.5 cm). Signed at lower right: *Jongkind*; inscribed and dated at lower left: *Paris 52*. Location unknown

the Universal Exposition of 1855—not in the Dutch section, but as a French painter.[26] As in the view of Notre Dame painted in 1849 (see fig. 3), one detects the tricolor. It can be seen not only atop the central pavilion of the Tuileries palace, at left, but also, perhaps, in the costume of the worker seated at the edge of the quai, in the center of the picture. Jongkind's first Paris sojourn ended soon after he completed the picture, and although he departed with a sense of having failed to gain traction in his career as a painter, he had sown the seed for the relative success he would achieve after he returned five years later, in 1860.

In memory of our friend and colleague Walter Liedtke

ACKNOWLEDGMENTS

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fig. 21 Detail of infrared photograph of fig. 15, showing original state of crane

NOTES

1 The painting a partial gift in 1980; the gift was completed in 1996.

2 The most reliable source for Jongkind's chronology is Auffret 2004.

3 Quoted in Thiébault-Sisson 1900, p. 3, as translated in Tinterow 1994, p. 66; for the juxtaposition of views of Sainte-Adresse by Jongkind and Monet, see ibid., pp. 62–63, fig. 82 (no. 80) and fig. 83 (no. 118).

4 "L'aspect d'une de ces villes flottantes qui pullulent sur les grands fleuves de la Chine." Félix Lazare and Louis Lazare, in *Le Moniteur*, August 4, 1854, quoted by Darin 1999, pp. 98, 100n59.

5 Before the end of the year, Achille Jubinal would write: "We have seen in the studio of Mr. Jongkind, a young Dutch painter who has an annual stipend from his king, several marine subjects that our best painters would not have blushed to sign. The banks of the Seine, old seaports, [and] canals have been represented by him with admirable talent." ("Nous avons vu chez M. Jongkind, jeune peintre hollandais, qui touche de son Roi une pension annuelle, plusieurs marines que nos premiers peintres n'auraient pas rougi de signé. Les bords de la Seine, de vieux ports de mer, des canaux ont été représentés par lui avec un admirable talent.") Jubinal in *Handelsblad*, November 4, 1849, quoted in French in Auffret 2004, p. 61.

6 The sketchbook (Musée du Louvre, Jongkind Album 31, RF 11636), which bears the maker's label of Dupin Papetier, located at 38 Notre-Dame-de-Lorette, Paris, is dated 1849 on a second label that was applied subsequently. Drawings of windmills, evidently made in Holland, are interspersed with marine subjects and Paris views, in no apparent order.

7 See Hefting 1975, no. 59; Stein et al. 2003, no. 66; and Simon Kelly in Kelly and Watson 2013, no. 1. The sketchbook sheet (see fig. 2) described here as a source for this picture was related by Carla Gottlieb (1967) to another, later painting (not in Hefting 1975; Stein et al. 2003, no. 124, as private collection). That work, which measures 44 × 65 cm and is dated 1854, is a variant of an earlier composition, *Notre Dame de Paris Seen from the Quai de la Tournelle*, 1852, oil on canvas, 11 × 16 in. (28 × 40.5 cm); signed and dated at lower left: *Jongkind 52*; Musée des Beaux-Arts de la Ville de Paris, Petit-Palais, inv. PP-PDUTO1193; see Stein et al. 2003, no. 91.

8 The sheet with the red chalk sketch was once loosely inserted into the Louvre's Jongkind Album 28. A faint offset remains on the otherwise blank folio 12 verso (Musée du Louvre, RF 11636,20 verso).

9 The closest composition by Le Secq is *Cathédrale Notre Dame, vaisseau sud*, 1850s, which exists in a photographic negative on waxed paper in the Musée des Arts Décoratifs, Paris. On Le Secq and Isabey, see Hefting 1969, p. 7. A sense of Jongkind's broader milieu during his first Paris sojourn may be gained from the list of contributors to the auction organized in 1860 to help reestablish him financially in Paris. It was organized by the collector Armand Doria with the help of the painter Adophe-Félix Cals and the dealer Pierre-Firmin Martin. The catalogue of the sale, *Tableaux offerts par divers artistes à un de leurs confrères* (Hôtel Drouot, Paris, April 7, 1860), lists sixty-six lots contributed by as many artists, including Anastasi, Berchère, Bonvin, Braquemond, Cals, Corot, Diaz, Harpignies, Isabey, Jacque, Lavieille, Nadar, Pils, Théodore Rousseau, and Ziem. Le Secq contributed lot 35, a painting entitled *Le Retour du Marché*. For Jongkind's return to Paris and the auction, see Auffret 2004, pp. 106–10.

10 On the connection between early photography and landscape painting, see, for example, Stuffmann 1993.

11 On Meryon's etching *The Apse of Notre Dame, Paris*, 1854 (five impressions in the MMA) and speculation that it was influenced by Jongkind's painting, see Burke 1974, p. 76. For a comparable photographic view by Jules Couppier (d. 1860), see Stuffmann 1975, p. 145, no. P 15, ill. on p. 161.

12 The early histories of the majority of these works are murky and, to complicate matters further, there are descriptions of images by Jongkind that cannot be linked to works known today. The earliest example identified is a "Vue du Pont-Neuf," which the artist abandoned in Paris when he returned to Holland in 1855; the painting was included in the studio sale organized by the dealers Boussaton (*commissaire-priseur*) and Martin (*expert*) to pay off his debts (*Tableaux, études & dessins par M. Johan-Barthold Jongkind, Éleve de M. Eugène Isabey*, Hôtel des Commissaires-Priseurs, Paris, March 11, 1856, lot 10). It was sold for 27 francs, a low price although not exceptionally so, to Thirault; see Moreau-Nélaton 1918, p. 42, and Auffret 2004, p. 97.

13 The early history of the painting is unknown. Its first owner was Louis-Charles-Emile Vial (d. 1917), a successful pharmacist; his wife was a cousin of Joséphine Fesser (1819–1891), Jongkind's friend and companion from 1860 onward. Vial was in contact with Jongkind by 1876 at the latest; see Auffret 2004, p. 223. The provenance of the work is as follows: Vial's estate sale, Hôtel Drouot, Paris, March 6–7, 1918, lot 32, as "Le Vieux Pont-Neuf à Paris," for Fr 12,900); Myran Eknayan (until 1926; his sale, Hôtel Drouot, Paris, June 12, 1926, lot 37, as "Le Vieux Pont-Neuf à Paris vers 1850"); vicomte de Beuret (until 1931; his sale, Galerie Georges Petit, Paris, May 11–12, 1931, lot 21, for Fr 19,000); Gula Investments Ltd., London (until 1965; sale, Christie's, London, July 9, 1965, lot 111, for £3,150 to Mendelsohn); Mr. and Mrs. Walter Mendelsohn, New York (1965–80). In the literature, Hefting 1975, p. 84, no. 88 (under 1851) gives dimensions erroneously as 27 × 41 cm; the date and dimensions are repeated in Hefting 1992, p. 45; Stein et al. 2003, p. 84, no. 69. Adolphe Stein was the first to present the painting with accurate, if partial, documentation. The first known exhibition to include the painting was "Cathédrales, 1789–1914, un mythe moderne," held at the Musée des Beaux-Arts, Rouen, and the Wallraf-Richartz-Museum, Cologne, in 2014–15; see Amic and Le Men 2014.

14 Pigments were identified from a cross section using Raman spectroscopy and SEM-EDS by Silvia Centeno and Mark Wypyski, both of the Department of Scientific Research, MMA. The strategy of using color in place of blacks and browns would later be used to exaggerated effect by the Impressionists, who largely eliminated black from their palettes. See Bomford et al. 1990, pp. 71–72, 90.

15 The Pont Neuf crosses the Seine in two parts: the northern section is a seven-arch span linking the Right Bank to the western end of the Île de la Cité at the place Dauphine, and the southern section is a five-arch span linking the island to the Left Bank. It was originally constructed between 1578 and 1607 according to designs by Jean-Baptiste Androuet du Cerceau, Pierre des Iles, and Guillaume Marchant; for a comprehensive history of the bridge, see Boucher 1925. During Jongkind's first Parisian

sojourn the bridge and the adjacent quais on the Left Bank of the Seine underwent considerable renovation: the bridge's arches were lowered and roofs that had been added to the projecting bays in the eighteenth century were removed. Several sources must be consulted for an overall impression of the transformation, whose chronology remains vague. See especially Lazare and Lazare 1855, pp. 179, 294, 651; Duplomb 1911, pp. 198–99; Boucher 1925, vol. 1, pp. 120–21; and Lambert 1999, pp. 98, 209–10. For an etched view of the bridge showing its appearance close to the date of Jongkind's painting, see Charles Meryon's *Pont-Neuf, Paris,* 1853–54 (three impressions in MMA). Early photographic views include an anonymous daguerreotype of ca. 1845–50, *The Pont-Neuf and the Louvre* (Danmarks Fotomuseum, Herning, inv. 148-00-696; see Marrinan 2009, p. 377, fig. 162), and a photograph of the bridge by Le Secq from 1852 (reproduced in Stuffmann 1975, pp. 145, 159, no. P 13).

16 The inscription *M. Forget* at the top of fol. 10 (see fig. 9) refers to someone hitherto unidentified but who was in all likelihood the artist and critic Charles-Gabriel Forget (b. 1807), a pupil of Eugène Isabey and Théodore Rousseau (see Bellier de la Chavignerie and Auvray 1882–87, vol. 1, pp. 565–66). Forget's estate sale, which included no works by Jongkind, was held at Hôtel Drouot, Paris, March 17–19, 1873; the author of the prefatory biographical notes in the accompanying catalogue was Alfred Sensier.

17 Bird's-eye views by two contemporary photographers help to make sense of the space between the Pont Neuf and Notre Dame: Louis-Adolphe Humbert de Molard (1800–1874), *View of Paris, with Notre Dame and the Pont Saint-Michel*, 1850 (Musée d'Orsay, Paris); and the slightly later photograph depicting nearly the same view: Auguste-Hippolyte Collard (1812–188?), *Pont Saint-Michel [à Paris]: Vues photographiques des phases principales des travaux de reconstruction de ce pont exécutés en 1857*, Paris, 1857 (example in the Bibliothèque Nationale de France, Paris, FOL-VE-1035).

18 The two pages were reproduced together, one above the other, by Etienne Moreau-Nélaton, an early owner of the sketchbook in which they are found, in his 1918 monograph, which also includes a photograph of the picture now in the Metropolitan. Moreau-Nélaton may well have first seen the painting in the Vial sale and recognized a connection between it and the drawings at that time, but if he did, he left it unremarked. See Moreau-Nélaton 1918, p. 14, figs. 15 (the painting, dated about 1850) and 16, 17 (the drawings).

19 For example, *Le Pont-Neuf à Paris avec la Statue de Henri IV*, oil on unknown support, 14¾ × 18 in. (37.5 × 45.7 cm); signed and dated (lower left): *Jongkind 1851*. Private collection; Hefting 1975, p. 228, no. 556; Stein et al. 2003, p. 245, no. 619 (as ca. 1870). There is a related composition in watercolor and gouache on paper, measuring 10⅝ × 17⅜ in. (27 × 44 cm); whereabouts unknown. It is similarly inscribed *Paris 1851* and bears the artist's atelier stamp (Hefting 1975, no. 96; see Galerie Schmit 1988, no. 38). Hefting (1975, p. 228, no. 556) noted that the painting's frame bore an inscription in Jongkind's hand: *Le Pont neuve a Paris 3 juin 1851 rive gauche avec la Statue de Henri IV, au fond de la cité de Paris – quai des orfèvres* (The Pont Neuf, Paris, June 3, 1851, left bank with the statue of Henri IV, at the end of [the Île de] la Cité in Paris – Quai des Orfèvres). Nevertheless, she concluded that the year 1851, which appears on the painting and its frame, refers to the date of the watercolor, and that the painting itself was executed in 1871. Stein et al. affirm Hefting's view.

20 Not in Hefting 1975; Stein et al. 2003, no. 70; sold Sotheby's, New York, November 4, 2011, lot 85. The authors did not see this painting firsthand nor was an X-radiograph available for comparison.

21 In Vial's collection the Metropolitan picture was complemented by another treatment of the subject, *The Seine at the Pont-Neuf*, oil on canvas, 13 × 16⅞ in. (33 × 43 cm); signed and dated (lower left): *Jongkind 1851* (it was lot 39 in the Vial sale; see note 13 above). Not in Hefting 1975; Stein et al. 2003, no. 80. Sold at Sotheby's, London, on June 28, 1989 (lot 109), the painting is now in a private collection. As with Hefting 1975, no. 556 / Stein et al. 2003, no. 619 (see note 19 above), the artist himself inscribed this work with the year 1851. Moreau-Nélaton (1918, p. 111), however, thought that the painting was datable on stylistic grounds to the early 1870s, despite the presence of incidental details that would have been anachronistic by then. (Stein et al. accepted the date of 1851.) Moreau-Nélaton even suggested that it might be the picture mentioned by Emile Zola in a description of the artist's rue Chevreuse studio in *La Cloche*, January 24, 1872: "A study of the Pont-Neuf; in the background, the [Île de] la Cité; horses bathing in a pool at the foot of the staircase on the quai; one imagines Paris buzzing above this tranquil river scene." ("Une étude du Pont-Neuf; au fond, la Cité; des chevaux se baignant dans l'abreuvoir, au pied de l'escalier du quai; on devine Paris bourdonnant au-dessus de cette rivière tranquille.") Alternatively, François Auffret proposed (in Poitout 1999, p. 130n395) that Hefting 1975, no. 556 / Stein et al. 2003, no. 619 (see note 19 above) was the work seen by Zola.

22 On this and other studies relating to the Metropolitan's *View from the Quai d'Orsay*, see Gottlieb 1967.

23 See ibid., pl. 46; and see Sérullaz 1991, p. 198, no. 252.

24 For the oil study at the Fondation Custodia, see Hefting 1975, no. 117 (as ca. 1853); Stein et al. 2003, no. 74 (as 1850). For the painting in Bagnères-de-Bigorre, see Gottlieb 1967, fig. 2; Hefting 1975, no. 106 (with incorrect dimensions); Stein et al. 2003, no. 92.

25 A photograph of the watercolor was published in an advertisement for M. Newman Ltd., London, in *The Connoisseur* 119 (June 1947), p. 11. See Gottlieb 1967, fig. 3.

26 The other two exhibited works were: *View of Notre Dame from the Pont de la Tournelle*, 1849, and *Moonrise near Paris* (both unidentified; see Auffret 2004, pp. 86–87n49). In this regard it is appropriate to recall Jongkind's oft-quoted reference to himself as "the painter of Paris" ("le peintre de Paris") in a letter he wrote to Martin from Holland on March 21, 1860, at the time he was planning his return to Paris, which would remain his center of operation for the rest of his career. See Hefting 1969, p. 115, letter no. 153.

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