



- We begin in 1870, the year that Prussia invaded France. As a result many French artists left the country and we have a body of work they produced in London and so we can see how their work reflects the British weather, culture, traditions, and social life. I focus on the Impressionists—Claude Monet, Camille Pissarro, Alfred Sisley, James Tissot, and the Fauvist André Derain.

NOTES

Claude Monet, Camille Pissarro, Alfred Sisley, James Tissot, and André Derain sought refuge in London due to the traumatic events in France including the Franco-Prussian war and the Paris Commune.

REFERENCES

Inspired by the exhibition 'Impressionism in London', Tate Britain, 2 November 2017 – 7 May 2018, the associated booklet and the exhibition catalogue *Impressionism in London: French Artists in Exile 1870-1904* edited by Caroline Corbeau-Parsons.

<https://www.tate.org.uk/tate-etc/issue-41-autumn-2017/claude-monet-i-find-london-lovelier-paint-each-day>

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Academy and the Art Story.

- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
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'The War: Defence of Paris—
Students Going to Man the
Fortifications',
from the *Illustrated London News*,
1 October 1870



Frederick (Fred) Barnard (1846-1896), 'The War: Defence of Paris—Students Going to Man the Fortifications', from the *Illustrated London News*, 1 October 1870 (not in the exhibition)

After the surrender of Napoleon III, the French Republic refused the German settlement terms, and the war was forced to continue. Paris was besieged, and people of all walks of life entered into its defence.

- This is an illustration from a London magazine of the British view of the response in Paris to the Prussian invasion. At this point it looks like a joyous celebration but the reality was different.
- So, why did Prussia invade France? Both countries wanted to be the dominant power in Europe and tension were high but **the trigger** was a the publication of a telegram by Prussian chancellor, Otto von Bismarck. It was an example of **fake news**, as Bismarck had edited a report so that it sounded as if the Prussian king and the French ambassador had insulted one another.
- **France** was concerned about the growing power of Prussia and they thought their army was well prepared so they **declared war** on 16 July 1870. They were wrong, Napoleon III was defeated on 2 September, captured and later released when he went into exile in London and died a few years later. In less than seven weeks **100,000 men were killed** on each side.
- **After the defeat Paris refused to surrender** and that is what you see in this illustration. The Prussians held Paris under siege through an bitterly cold winter and the population was reduced to eating pets, rats and the animals in the zoo.

- In January 1871 negotiations led to the humiliating **Treaty of Frankfurt** where France lost Alsace and Lorraine and had to pay a colossal war indemnity. Parisians saw the Treaty as an insult which led to an insurrection and the **Paris Commune in March 1871**. The Commune survived until May that year and in those few months introduced many social reforms, such as the separation of church and state, the abolition of child labor, and the closure of church schools. It ended in May with the 'Bloody Week' when 10-15,000 members of the Commune (Communards) were killed.

NOTES

- **Frederick (Fred) Barnard** (1846–1896) was a Victorian English illustrator, caricaturist and genre painter. He is noted for his work on the novels of Charles Dickens. He was the son of a silversmith, studied art in Paris and exhibited at the Royal Academy. He became good friends of John Singer Sargent and Barnard's daughters Dorothy and Polly served as the models for Sargent's painting *Carnation, Lily, Lily, Rose*.

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- https://en.wikipedia.org/wiki/Paris_Commune



Gustave Doré (1832-1883), *Sister of Charity Saving a Child*, 1870-71, 97 x 130 cm, Musée d'art moderne André Malraux

Gustave Doré (1832-1883), *Sister of Charity Saving a Child*, *Episode in the Siege of Paris*, 1870-71, 97 x 130 cm, Musée d'art moderne André Malraux, Le Havre

Gustave Doré (1832-1883), *Christianisme*, engraving of sculptor, exhibited 1881

- This scene of a nun rescuing a child was painted by Gustav Doré during the **winter of 1870-71** when people were reduced to eating rats and the animals in the zoo. It shows a road in Paris called **rue Gay-Lussac** near the Church of the Val-de-Grâce where a convent had been built. The wall is the convent where she plans to **take refuge**.
- In the distance **Paris burns** as the Prussians pounded the Left Bank and southern suburbs with their artillery on a daily basis. This is indicated by the **shrapnel** and the **blood spattered snow**. Doré highlights the **horror by the use of a strong, dark shadow** projected onto the wall like a ghostly presence.
- A civic guard lies in the snow in the background while a nun who normally leads a secluded and contemplative life takes over his role rescuing the wounded. Doré later composed as sculpture, *Christianisme* (Christianity) which was exhibited in the Salon of 1881.
- Artists dealt with the war in different ways. **Paul Cezanne** continued to work in **Provence**, **Camille Pissarro**, who held a **Danish passport**, withdrew to **London**. **Gustave Moreau** became a recluse in his studio and ignored the shooting around him, **Fantín-Latour** retreated into a cellar with his father for the entire period. Others served in the war. **Frédéric Bazille** was 29 and **died in the war**. Pierre-Auguste **Renoir** was drafted into the **cavalry** and sent to the

south of France. The only two well known painters of modern life who **remained in Paris** were **Edgar Degas** and **Édouard Manet**. Manet sent his family to safety and volunteered for the National Guard and stayed until the end of the Siege of Paris.

BIO:DORE

- **Gustave Doré** (1832-1883, aged 51) was a French artist, printmaker, illustrator, comics artist, caricaturist and sculptor who worked primarily with wood engraving. He was **born in Strasbourg** and as a child was a **prodigal joker and trouble maker**. He started work at the age of **fifteen as a caricaturist** and worked on several comics. He went on to illustrate books by Cervantes, Rabelais, Balzac, Milton, Dante and Byron. He also worked on an illustrated bible and a book that promoted anti-Semitic views. His illustrations in Cervantes's **Don Quixote** have become the way everyone now sees Don Quixote and Sancho Panza.
- **London**. In 1867 he had a major exhibition in London which led to the opening of the **Doré Gallery in Bond Street**. In 1869, the English journalist **Blanchard Jerrold** (1826-1884) suggested they work together on an illustrated portrait of London which involved him staying in London for **three months a year for five years**, for which he received the unheard of sum of **£10,000**. At the time he was best known for his paintings but today he is remembered for his unique engravings. The portrait of London was published as **London: A Pilgrimage in 1872** and it included **180 engravings**. Although it was successful many **critics did not like** the way that Doré had concentrated on the **poor of London**.
- Doré's later work included illustrations for new editions of Samuel Taylor Coleridge's *Rime of the Ancient Mariner*, John Milton's *Paradise Lost*, Alfred Tennyson's *Idylls of the King*, The Works of Thomas Hood, and Dante Alighieri's (c.1265-1321) *The Divine Comedy*. Doré's work also appeared in the weekly newspaper *The Illustrated London News*.
- **Doré never married** but had youthful affairs with actresses including, it seems, **Sarah Bernhardt**. Following the death of his father in 1849, he continued to live with his mother, illustrating books. After the death of his mother, who had been his roommate and life time companion, he lost the will to live and died at the age of fifty one.

NOTES

- **'The horror and terror are still everywhere.... Paris is empty and will become even emptier.... Anyone would think there never were any painters and artists in Paris.'** So wrote the critic Théodore Duret to the artist Camille Pissarro in May 1871, towards the end of the 'Terrible Year' which left France drained and scarred after the defeat of the Franco-Prussian War and the Commune, the ensuing civil war in Paris.
- **Thousands of French nationals sought refuge** in Britain during the conflict, and **3,300 Communards** and their families joined their ranks in 1871, taking advantage of Britain's welcome to refugees. These artists faced no entrance restrictions: anyone, regardless of nationality, could come and stay indefinitely, including political exiles.
- The painters and sculptors included in this exhibition came to London during or in the wake of these traumatic events to **avoid conscription**, to escape the Prussian invasion, as political exiles, or as '**economic migrants**', almost invariably referring to their stay as 'exile'. All engaged with British landscape and culture. This exhibition retraces their human stories and the networks they formed or relied upon while in Britain, and explores how these outsiders transformed representations of London.

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Jean-Louis-Ernest Meissonier (1815–1891), *The Siege of Paris* (1870-1871), c.1884, 53.5x70.5 cm, Musée d'Orsay

Jean-Louis-Ernest Meissonier (1815–1891), *The Siege of Paris* (1870-1871), c.1884, 53.5 x 70.5 cm, Musée d'Orsay

- Meissonier (pronounced 'miss-on-yea') stayed in Paris and later painted this partly realistic, partly allegorical scene.
- The allegorical figure of Marianne in the centre is wearing a lion skin, symbol of courage, and she represents Paris. She is facing an **emaciated woman** flying through the sky **with an eagle** representing the **predatory Prussians**. The ground is strewn with the **palm fronds of martyrdom** while battle continues on the hill behind. Some of the figures are based on real people.
- This is the second siege which lasted a week in May 1871 during which 15,000 people died and parts of Paris were burned. It's known as the 'Bloody Week'. Many of those resisting, known as Communards were imprisoned or fled to England. They joined those that had fled at the start of the war and those that had left before the war because of their opposition to the Second Empire (1852-1870).
- The journey was difficult and they complained about the London fog but, to their surprise, **they found Londoners friendly**. The Communards were socialists, communists and anarchists and one complained that he was even welcomed in London by the ultraconservative newspaper, *The Times*. **There were no entrance restrictions to Britain at the time, everyone was welcome from any nation and could stay indefinitely.**

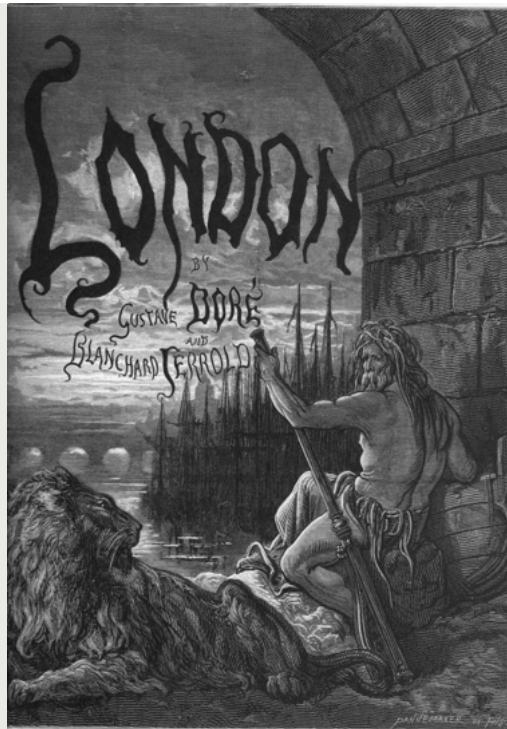
NOTES

- Meissonier was 55 when the war started and was immensely popular with collectors. He was a fervent patriot who painted pleasant and picturesque scenes of the *ancient regime*. When the war started he stayed in Paris and served as Lieutenant Colonel in the National Guard.
- He was a fervent patriot who normally painted pleasant and picturesque scenes. He blamed France's defeat on the Prussians, the incompetence of the French officers and Napoleon III's pride.
- The painting is based on his experience and is partly realistic and partly allegorical. The figure kneeling next to the allegory of Paris is the artist **Henri Regnault ('ray-new')** who died aged 27. Meissonier evokes the suffering of civilians through a few scenes observed with compassion: an old man looks for his son amongst the bodies, a woman shows her husband their dead child, another woman cries over the body of her husband.
- Jean-Louis-Ernest Meissonier (1815–1891, aged 75) was born in Lyon, the son of a successful businessman. From an early age he showed an ability to draw and with his parents agreement he entered Léon Cogniet's (1794-1880) studio. He travelled to Rome and Switzerland and in 1831, aged 16, exhibited in the Salon. His first painting is now in the Wallace Collection in Hertford House. He described himself as a history painter but as these did not sell well established himself as a painter of 17th and 18th century genre paintings of people reading, smoking and playing chess, all painted in microscopic detail. In 1861 he became a member of the Académie des Beaux-Arts. Meissonier was one of the highest paid painters of the century, *Cuirassiers*, was bought from the artist for £10,000, sold at Brussels for £11,000, and finally resold for £16,000. He won many medals and in 1846 he was appointed knight of the Légion d'Honneur and was later promoted to the higher grades and in 1889 he received the Grand Cross. He had hoped to become a professor at the École des Beaux-Arts, but was never appointed. A street in Paris is named after him and his son also became a well known painter.

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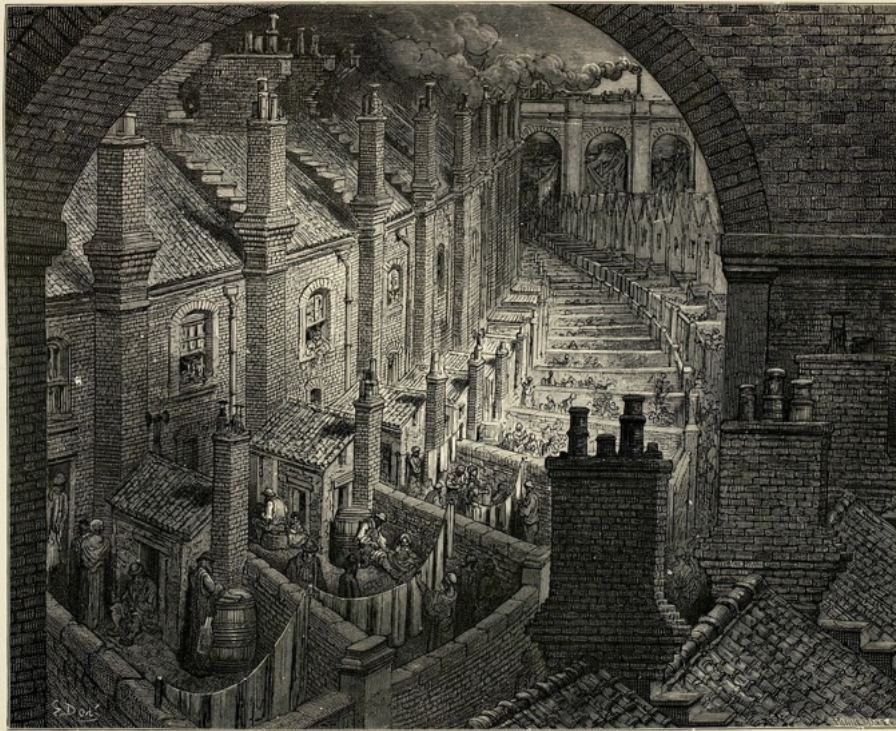


Gustave Doré, *The title page of "London: A Pilgrimage"*.

- We saw Gustave Doré (1832-1883) painting of the nun. He stayed in Paris but he had already travelled to London in 1869.
- He was an important French artist and the English journalist Blanchard Jerrold (1826-1884) suggested they work together on an illustrated portrait of London which involved him staying in London for three months a year for five years, for which he received the unheard of sum of £10,000.
- So Doré returned to London to continue the project and the end result was *London: A Pilgrimage*. It was published in 1872 and contains 180 engravings by Doré.

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Gustave Doré (1832-1883), *Over London — By Rail*

- This is one of the **best known** images from the book, *Over London—By Rail*.
- At the time he was best known for his paintings but today he is remembered for his unique engravings. Although it was successful many critics did not like the way that Doré had concentrated on the poor of London but today it provides us with an important insight into how the majority lived in London.
- Doré was self-taught and began his career when he was fifteen. By the time he was 17 he was the highest paid illustrator in France. By 25 he had illustrated the works of many famous writers and his illustrations for the English Bible was so successful that he had a major exhibition in London and opened his own gallery.
- His later work included illustrations for new editions of Coleridge's *Rime of the Ancient Mariner*, Milton's *Paradise Lost*, Tennyson's *Idylls of the King*, The Works of Thomas Hood, and *The Divine Comedy*. His work also appeared in the weekly newspaper *The Illustrated London News*.
- He never married but he did have affairs with actresses including, Sarah Bernhardt. Following the death of his father he lived with his mother and when she died he seems to have lost the will to live and died soon after aged 51.

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Alphonse Legros (1837-1911), *Ex-Voto*, 1860, 174 x 197 cm, Musée des Beaux-Arts de Dijon

Alphonse Legros (1837-1911), *Ex-Voto*, 1860, 174 x 197 cm, Musée des Beaux-Arts de Dijon

- In 1863 **Whistler and Fantin Latour** invited **Alphonse Legros** to join them to form a '**Society de Trois**' in London. Whistler said, "**he is the darling of high society here, all the young British girls are mad about him**". There was an active art market in London and the French art dealer **Durand-Ruel** established **a gallery** in 1870 where he held ten annual exhibitions of avant garde French art.
- The following year he married an English woman, Frances Rosetta Hodgson, and he decided to 'become British' and abandon Parisian modernism in favour of religious subjects represented realistically.
- This is perhaps Alphonse **Legros** (1837-1911) **most famous painting**. An **ex-voto, by the way, is a decorated shrine to a saint**, and it can take the form of a model of a miracle such as a healed body part. The figures form a triangular arrangement and the smoke of the candle takes the eye into the background. Eight of the nine women are wearing black but they are not weeping suggesting time has passed since their loved one died.

NOTES

- The painted ex-voto shows saints and the crucifixion on a gold background and it is angled towards the viewer to enable us to see it better. The foreground contains plants in botanical detail. At the time he was painting this he was

studying the work of **Leonardo da Vinci** with Whistler and the influence is evident in the rocks, the plants and the blue distant hills.

BIO:LEGROS

- Alphonse Legros (1837-1911, aged 74) was **born in Dijon** and when he was young he visited the farms of his friends and family. He went to **art school in Dijon** and started working for a **house decorator**. In 1851 he **went to Paris** and studied with a **scene painter** and attended a drawing school and the **École des Beaux Arts in the evening**. He had a **portrait** of his father **accepted by the Paris Salon**. In 1859 he exhibited *L'Angelus* at the Salon and two years later *Ex-Voto*. He was **praised by Baudelaire** and was seen as a **second-generation realist** and a **potential heir to Courbet**. He taught himself etching by watching commercial engravings and he taught himself to make medals.
- **In 1863 he moved to England** and the following year he **married Frances Rosetta Hodgson**. He was well connected with British artists and there was a general belief that **French artists could succeed in England** particularly with the **avaricious collectors of the industrial north**. Whistler wrote, '**he is the darling of high society here, all the young British girls are mad about him.**'
- During the **Franco-Prussian war** he was particularly **helpful to the French artists that fled to London**. He became a **teacher at the South Kensington School of Art** and in 1876 **Slade Professor at University College**. At the Slade he **taught a large group of women** who came to be known as the **Slade Girls**. In 1881 he became a **British citizen** and he remained as Slade Professor for 17 years. He believed that students benefited from visiting Italy and would help students to travel there from his own salary. After 1892 he resigned as professor and returned to his earlier subjects of landscapes, castles in Spain and farms in Burgundy.

NOTES

- **Alphonse Legros settled in London in 1863**, encouraged by James Abbott McNeill Whistler. Whistler, Dante Gabriel Rossetti, Edward Burne-Jones and George Frederic Watts secured commissions for him and Legros succeeded Edward Poynter as Slade Professor of Fine Art in 1876. Perceived in France as a model of success, **he became the main port of call for his refugee compatriots**. Monet and Pissarro lunched with him, Durand-Ruel enlisted his help, and Tissot contacted him shortly after his

arrival.

- Legros was especially supportive of the **sculptor Jules Dalou**, a convicted Communard who developed a thriving career in Britain, with public, aristocratic and royal commissions. Both had studied at the Petite Ecole in Paris, as had the **sculptor Edouard Lantéri**, who, when he could no longer live off his art in Paris, came to England in 1872, where Dalou secured him a position as assistant to fellow-sculptor **Joseph Boehm**. Lantéri and Dalou, like Legros, **gained influential positions as teachers** and revolutionized the way in which modelling was taught in British art schools. They were also instrumental in **introducing Rodin**—another former student at the Petite Ecole—to British supporters at a time when recognition in France was slow in coming.”

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Alphonse Legros (1837-1911),
A Tinker (Un Chaudronnier),
1874, 115 × 132.5 cm, Victoria
and Albert Museum



Alphonse Legros (1837-1911), *A Tinker (Un Chaudronnier)*, 1874, 115 × 132.5 cm, Victoria and Albert Museum

- Another example. Today, Legros is a forgotten artist. It is difficult to overstate his fame in London at the time. Every major artist and collector owned one of more of his works and the leading critic Walter Pater wrote about, "**the importance in the aesthetic fortune of our day of three such artists as Mr Whistler, Mr Legros and Mr Burne-Jones**". Today, everyone has heard of Whistler and Burne-Jones but few have heard of Legros.
- Legros had nine children and in 1881 became a British citizen yet, strangely, he was notoriously unable or unwilling to speak English.
- He became a **teacher at the South Kensington School of Art** and in 1876 **Slade Professor at University College**. At the Slade he **taught a large group of women** who came to be known as the **Slade Girls**. He would teach his students by drawing rather than speaking. He believed that students benefited from visiting Italy and would help students to travel there from his own salary. After 1892 he resigned as professor and returned to his earlier subjects of landscapes, castles in Spain and farms in Burgundy.

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Camille Pissarro (1830 – 1903), *Fox Hill, Upper Norwood*, 1870, 35.3 x 45.7 cm, National Gallery

Camille Pissarro (1830 – 1903), *Fox Hill, Upper Norwood*, 1870, 35.3 x 45.7 cm, National Gallery

Acquisition: Presented by Viscount and Viscountess Radcliffe, 1964

- An artist that needs no introduction is Camille Pissarro.
- You can almost feel the cold wind in this painting of Fox Hill, Upper Norwood. Now lined with houses both side of the road which had been straightened.
- **Camille Pissarro fled to London in September 1870 with Claude Monet and Charles-François Daubigny.**
- There was also a commercial reason for coming. French Impressionists found it **hard to sell their paintings in France** and hoped they might sell to wealthy English industrialists who were building large art collections.
- The dealer **Paul Durand-Ruel** believed in the Impressionists and held **10 exhibitions** in his gallery in New Bond Street **between 1870 and 1874** entitled 'Society of French Artists'. This was before the first Impressionist exhibition in Paris. He found it difficult to sell their work and difficult to deal with them, Claude Monet was an atheist republican, Camille Pissarro a Jewish anarchist, Edgar Degas a bad tempered anti-Semite and Pierre-Auguste Renoir a reactionary misogynist.
- Durand-Ruel had a hard time, his wife died and he never remarried so he brought up his five children on his own. He came close to bankruptcy while supporting the Impressionists through thick and thin. He believed there was a

market but it was **slow to materialise** and **the artists returned to France after the war**. He continued to show French art in his gallery in London and it was a favourite meeting place for young British artists such as George Clausen.

- In the end he and the Impressionists **were saved** not by English buyers but by **American buyers**, Durand-Ruel said, '**Without America,' he said, 'I would have been lost, ruined'**.

BIO:PISSARRO

- **Camille Pissarro** (1830-1903) was a **Danish-French artist** who was born in St. Thomas in the US Virgin Islands (previously the Dutch West Indies). When he was 12 he was sent to boarding school in France and developed an appreciation of French art. On his return to St. Thomas his father gave him a job as a clerk in the family business. For the next five years he spent all his spare time drawing. When he was 21 a Danish artist taught him to paint and convinced him to become a full-time professional artist. He left the family business and went to Venezuela where he spent the next two years working as an artist.
- **In 1855, he moved to Paris** and work for an artist and photographer. He enrolled for various art classes but was impressed by the work of Courbet, Charles-François Daubigny, Jean-François Millet, and Corot. He received training from Corot and in 1859 he had a work accepted by the Paris Salon, the only marketplace for young artists at the time. He was **inspired by Corot to paint en plein air** and to appreciate the beauties of nature as seen directly rather than as taught in the art schools. Although Corot would finish his paintings in the studio Pissarro would finish his work **outdoors at a single sitting** which gave them a greater immediacy but was heavily criticised as too 'vulgar'. Also in **1859** he attended **Académie Suisse** and became friends with **Claude Monet** (1840-1926), Armand Guillaumin and **Paul Cézanne** (1839-1906). Cézanne remembered years later how Pissarro had comforted him when he was criticized by other artists.
- In **1863** almost all the groups work was rejected by the Salon and Napoleon III decided to exhibit the rejected work in an exhibition called the **Salon des Refusés**. However, only works of **Pissarro and Cézanne** were included and their work brought a hostile response from the Salon and the public. A few critics such as Émile Zola did appreciate his work and at the age of 38 he began to establish a reputation. Also in 1863 his son

Lucien Pissarro (1863-1944) was born, the oldest of seven children. Lucien first visited Britain in 1870-1 with his father. He returned in 1883-4, and in 1890 settled permanently in London.

- In **1870-71** having only Danish nationality Camille moved his family to Norwood and in 1871, in Croydon, he **married** his mother's maid, Julie Vellay. Later they lived outside Paris in Pontoise and later in **Louveciennes** and had seven children. At this time, both in England and France, as he wrote to a friend, '**my painting doesn't catch on, not at all**'. He met the art dealer **Paul Durand-Ruel** who introduced him to Claude Monet and they were both reinforced in their belief that art must be painted outdoors by the work of **John Constable** and **J.M.W. Turner**. He painted some **12 oil paintings of Upper Norwood** and on his return in **1890** another ten scenes of central London. He came back in **1892** and painted Kew Gardens and Kew Green and in **1897** several oils around the Stamford Brook area.
- When he returned to France after the Franco-Prussian war he found that **of the 1,500 paintings he had completed over the past 20 years only 40 remained** and the rest had been destroyed by soldiers who used them as door mats. It is possible that those early paintings would have shown Pissarro as the inventor of the Impressionist style but it is now Monet who is seen as the group's guiding force. Pissarro proposed to his **friends Cézanne, Monet, Manet, Renoir and Degas** that they set up their **own exhibition** rather than rely on the Salon. In 1873 fifteen artists formed the **Société Anonyme des Artistes, Peintres, Sculpteurs et Graveurs**. The group was held together by the **prematurely greying father figure** of Pissarro as he also brought a youthful exuberance and creativity and spiritual guidance to the group. In **1874 their first exhibition horrified the critics and their work was mocked as merely 'impressions'**. Critics disliked the 'vulgar' subject matter, the sketchy, incomplete brushwork and their novel use of colour, for example, painting shadows with the reflected colour of their surroundings. In **1876** the group adopted the name **Impressionists** and their work continued to divide the critics. Cézanne described Pissarro as the first Impressionist and Mary Cassatt described how **the 'gentle' Pissarro, 'could have taught the stones to draw correctly'**.
- In the 1880s Pissarro started to **paint peasants** at work in an attempt to educate the public. In 1885 he met **Georges Seurat and Paul Signac** who

had a more **'scientific' approach** to colour theory and for the next three years **Pissarro adopted pointillism**. In the eighth and final Impressionist exhibition of 1886 his work was exhibited in a separate section and the critics were impressed by his ability to reinvent himself and take on new challenges.

- **In 1884, for a short while Pissarro taught Vincent van Gogh**, an artist who was 23 years younger and who had impressed Pissarro. After four years he **rejected pointillism** as not suited to his natural style and he returned to his earlier style but with a firmer hand and more subtle colours. In old age he suffered from a **recurring eye infection** and would sit at hotel windows painting. Pissarro was the 'most real and most naïve member' of the Impressionists and his **quiet dignity and utmost sincerity** pulled together the group which was always threatening to break apart. He sold few works in his lifetime but they now sell for many millions. In 2014 one of his works sold for £19.9 million.

NOTES

- London, with its thriving art market, was an attractive destination for refugee artists. Charles-Francois Daubigny had already come twice to explore its potential in the 1860s and sought refuge here in autumn 1870. He met with the art dealer **Paul Durand-Ruel, who had moved his family and stock to safety in London a month earlier**, settled in Knightsbridge and opened a gallery on New Bond Street.
- While painting by the Thames, **Daubigny also encountered the impoverished** twenty-nine-year-old **Claude Monet**, who had crossed the Channel to avoid conscription. He urged Durand-Ruel to buy Monet's work and a long and fruitful partnership between the dealer, Monet and his fellow refugee Camille Pissarro began. The forty-year-old Pissarro, whose house in Louveciennes had been used as stables by the Prussians, joined his mother and other relations in south London in December.
- **Alfred Sisley's home** in Bougival was **also destroyed by the Prussians**, and his **family ruined** by the conflict. **He came to London in 1874 to salvage his financial situation**, sponsored by a patron, opera singer Jean-Baptiste Faure, Durand-Ruel's friend, client and neighbour."



Camille Pissarro (1830 – 1903), *The Avenue, Sydenham*, 1871, 48 x 73 cm, National Gallery

Camille Pissarro (1830 – 1903), *The Avenue, Sydenham*, 1871, 48 x 73 cm,
National Gallery

Bought, 1984

- This painting is among **the largest** that Pissarro is known to have **painted in London during the Franco-Prussian War** (1870-1). These works mainly represent scenes in the area of Norwood (including 'Fox Hill, Upper Norwood'). This work depicts a scene that is little changed today except that there are now houses down both sides of the road.
- The painting conveys the atmosphere of an early spring day, with oak trees coming into leaf against a soft blue sky. Technical analysis shows that the main outlines of the landscape were painted first and the figures added later over the dried paint with great economy of means.
- This was the first painting **bought by Paul Durand-Ruel** after their meeting and he kept it in his collection until his death.

NOTES

- When Pissarro saw the picture again in 1899 he wrote to his niece, 'it is admirably well preserved and far superior to what I thought of this painting back then there is a **striving for unity in it that filled me with joy** it is almost what I'm searching for today - the light and brilliance'.
- The Avenue is now called Lawrie Park Avenue. The estate was enclosed by the 17th century and was acquired sometime before 1800 by John Lawrie. From

the 1850s to the 1870s Lawrie Park became the exclusive end of Sydenham and was built up with some very handsome villas, many by George Wythes, the developer of Bickley. The church is St Bartholomew in Sydenham built by Lewis Vulliamy in the 1830s and remodelled by Edwin Nash. In 1871 Camille Pissarro painted the view shown above, looking along **Lawrie Park Avenue** towards St Bartholomew's church.



Camille Pissarro (1830-1903), *Lordship Lane Station, Dulwich*, 1871, 44.5 x 72.5 cm, Courtauld Gallery

Camille Pissarro (1830-1903), *Lordship Lane Station, Dulwich*, 1871, 44.5 x 72.5 cm, Courtauld Gallery

- This is one of Pissarro's best known pictures. He positioned himself on a bridge overlooking the track and the high viewpoint looking down was a novelty for him. It reminds us of **Turner's *Rain, Steam and Speed***, which Pissarro had recently seen at the National Gallery. Pissarro's painting is significant as it is the first of many occurrences of trains in Impressionist painting.
- The **train became a symbol of modern life**, one of the defining features of impressionist painting. It was one of the last paintings Pissarro painted before returning to France and it was purchased by a Frenchman living in London called Jules Berthel.
- Note that it is devoid of people. He originally included a man mowing the grassy slope to the right, but painted him out.
- He returned to France in **June 1871**.

NOTES

- **Lordship Lane station** was in Dulwich but was **closed** in 1954. The children's author, **Enid Blyton was born** on 11 August 1897 above a shop in **Lordship Lane**. Lordship Lane also has a Grade II listed nineteenth-century concrete house of 1873, the only one remaining in England.

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Camille Pissarro (1830-1903), *Charing Cross Bridge, London*, 1890, 60 x 90 cm, National Gallery of Art, Washington

Camille Pissarro (1830-1903), *Charing Cross Bridge, London*, 1890, 60 x 90, National Gallery of Art, Washington

- But he **returned in 1890** and this is one of the paintings he made of central London. He came back again in **1892**, painting in Kew Gardens and Kew Green, and also in **1897**.
- Before his return, in 1884, for a short while Pissarro taught Vincent van Gogh, an artist who was 23 years younger and who had impressed Pissarro. Then, in **1885** he met **Georges Seurat and Paul Signac** who had a more '**scientific**' **approach** to colour theory and for the next three or four years **Pissarro adopted pointillism**. In the eighth and final Impressionist exhibition of 1886 his work was exhibited in a separate section and the critics were impressed by his ability to reinvent himself and take on new challenges. He became the '**only artist who went from Impressionism to Post-Impressionism**'.
- After four years he **rejected pointillism** as not suited to his natural style and he returned to his earlier style but with a firmer hand and more subtle colours. So this work, *Charing Cross Bridge, London* is one of his last pointillist paintings.

NOTES

- In old age he suffered from an eye infection and could only paint outside in warm weather so he started to paint from his hotel room including hotels in London, Rouen, Paris, Le Havre and Dieppe.



Claude Monet, *Meditation (Madame Monet Sitting on a Sofa)*, c. 1871, 48.2 x 74.5 cm, Musée d'Orsay

Claude Monet, *Meditation (Madame Monet Sitting on a Sofa)*, c. 1871, 48.2 x 74.5 cm, Musée d'Orsay

- We come to Monet. **This is his wife Camille sitting on a sofa holding a book** with her finger marking the page she has just been reading. There is a fashionable Japanese fan and a blue and white vase on the mantelpiece behind her. She is wearing mourning which indicates it was painted after 17 January 1871 when his father died, a few months after their wedding.
- He first met **Camille in 1859 and they lived together** and in 1867 she had a child, Jean. They lived in poverty and his father would not help. He **married Camille on 28 June 1870** and left for London. There he studied the work of John **Constable** and Joseph Mallord William **Turner**. His work was rejected by the Royal Academy but he was taken on by **Durand-Ruel his first art dealer**. They lived in poverty and could not even pay for their lodgings on the outskirts of London.
- On **17 January 1871 his father died leaving them an inheritance** which meant they could afford to live well and they had even taken on two servants and a gardener by 1872.
- By the way if you confuse Monet and Manet you are in good company. Edouard Manet at first hated Monet because people often confused their names.

NOTES

- Monet was born in Paris and raised Le Havre. He sold caricatures art school and later met **Eugène Boudin** on the beach. His family was Catholic but he became an atheist. His mother died and his father wanted him in the family business. His father refused to pay to conscript him out of army but his aunt paid after he had caught typhoid fever. At Charles Gleyre studio he met **Renoir, Bazille and Sisley**.

BIO:MONET

- **Oscar-Claude Monet** (1840-1926) was born in Paris and was known by his **parents as Oscar**. Although raised as a Catholic he later **became an atheist**. In 1845 his family **moved to Le Havre** in Normandy where his father set up a ship chandling and grocery business. He wanted to become an artist and was supported by his mother although his father wanted him to enter the family business. In 1851 he entered the local school of art where he became known for **his caricatures** which he would sell. He was taught by a former student of Jacques-Louis David and in **1856** he met **Eugène Boudin on the beach at Le Havre** who taught him oils and painting **en plein air**. In **1857**, when he was sixteen, his **mother died** and he went to live with his aunt. He went to **Paris** and while others copied paintings in the Louvre he painted everyday life outside. He enrolled at Academy Suisse and met Camille Pissarro who became a close friend. He also **met Édouard Manet** and other artists who became friends although initially Manet hated him as people would confuse their names.
- Monet was **drafted into the army** and was sent to Algeria for **seven years**. His **father refused to buy out his conscription** unless he **gave up painting** which he refused to do. The art he did in Algiers is **now lost**. He contracted **typhoid fever** and when he recovered **his aunt paid** for him to leave the army on the condition he went to art school and completed the course. He was dissatisfied with the training and in 1862 he became a student of **Charles Gleyre** in Paris, where he met Pierre-Auguste **Renoir**, Frédéric **Bazille** and Alfred **Sisley**. Together they shared new approaches to art, painting the effects of light *en plein air* with broken colour and rapid brushstrokes, in what later came to be known as Impressionism. He was also influenced at this time by the landscape painter Johann Barthold Jongkind.
- In 1865 he had two works accepted by the Salon including one of **Camille Doncieux** (called *Camille* or *Woman in Green*). In 1867, she **gave birth** to

their first child, Jean and they experienced **great hardship** at this time and his **father was unwilling to help**. Monet **attempted suicide** in 1868 by throwing himself into the Seine. **In 1870 Monet and Camille were married** and they left Paris for London just after the Franco-Prussian war started. His **father died on 17 January 1871** a few months after the wedding. In London he studied the work of John **Constable** and Joseph Mallord William **Turner**. His work was rejected by the Royal Academy but he was taken on by his first art dealer **Paul Durand-Ruel** although his work still did not sell. After Monet and his family left London they lived in Zaandam and Amsterdam for a while. On their return to France in December **1871 they moved to Argenteuil**. During this period he and his wife were **living in poverty** and creditors seized his paintings. From the late 1860s onwards the French Academy rejected the style of painting he and his friends exemplified. He often got frustrated with his work and it is estimated he could have destroyed as many as 500 paintings, he would burn, cut or kick the offending pieces.

- In **1874** Monet, Pierre-Auguste Renoir, Camille Pissarro, and Alfred Sisley held an exhibition of the **Anonymous Society of Painters, Sculptors, and Engravers** which about 3,500 people attended. He **exhibited *Impression, Sunrise*** showing port scene at **Le Havre**. The art critic **Louis Leroy** coined the disparaging term '**Impressionism**' to describe the style and it was appropriated by the artists themselves. In **1876 his wife became ill** with tuberculosis and their second son, Michel, was born in 1878. They moved to Vétheuil where they shared a house with the family of Ernest **Hoschedé**, a wealthy department store owner and patron of the arts. Camille was diagnosed with uterine cancer and she **died in 1879 aged 32**. After some difficult months he began to create some of his **best paintings** and during the **early 1880s** he began to document the **same scene again and again** in different lighting conditions. He spent his life studying the effects of light, atmospheric effects and the local colour of objects. He freed himself from theory and said, '**I like to paint as a bird sings.**'
- **Ernest Hoschedé became bankrupt** but Monet continued to live in the house in Vétheuil and **Alice Hoschedé raised Monet's two sons**. She took them to Paris to bring up with her own six children. In 1880 she and all the children returned to Vétheuil and they all moved to Poissy which Monet hated. In April **1883**, Monet was looking out of a **train window** and **fell in love with Giverny in Normandy**. **Monet, Alice and all the children**

moved nearby and then to Giverny where he rented a house.

- His dealer **Paul Durand-Ruel** was **increasingly successful** at selling his paintings and **by 1890 he was prosperous enough to buy the house and the surrounding land**. He planted a large garden and painted there for the rest of his life. In the early 1890s, he rented a room across from the **Rouen Cathedral**, in north-western France, and painted a series of works focused on the colour and form of the building. He also painted a series of haystacks in different lighting conditions and poplar trees. In **1892** following the death of her estranged husband **Alice married Monet**. His **wealth grew** and by **1893** he employed **seven gardeners** and purchased additional land with a water meadow. He started a **vast landscaping project which** included a Japanese bridge and imported water lilies which he started to paint in 1899 and continued for the rest of his life. During this period, Monet began a final series of 12 waterlily paintings commissioned by the Orangerie des Tuileries, a museum in Paris. This commission consumed most of his final years. He said, 'These landscapes of water and reflection have become an obsession for me. It is beyond my strength as an old man, and yet I want to render what I feel.' His second wife **Alice died in 1911** and his **oldest son Jean**, who had **married Alice's daughter Blanche**, Monet's particular favourite, **died in 1914**. After Alice died, **Blanche looked after and cared for Monet** and it was during this time that Monet began to develop the first **signs of cataracts** which he had **removed in 1923**. He died of **lung cancer** at the age of 86 in 1926.



Claude Monet(1840–1926), *Hyde Park*, 1871, 40.5 x 74 cm, Tate

Claude Monet(1840–1926), *Hyde Park*, 1871, 40.5 x 74 cm, Tate

Édouard Manet (1832–1883), *View of the Universal Exhibition of Paris*, 1867, 196 x 108 cm, National Gallery of Norway

- This is Monet's **Hyde Park painting** of January 1871.
- The painting is small size suggesting it could have been painted on the spot. It is painted in subdued colours and has an informal feel. **Parks in London were larger than those in Paris** and most **parks in Paris did not allow walking on the grass**. The informal atmosphere suggests the **casualness and freedom of London compared with war-torn France**.
- Experts have tried to find the exact location. It is agreed the view looks **towards Lancaster Gate**, however the hill in the foreground is higher than any in Hyde Park. There is a similar location so it is thought he modified the painting in his studio.

NOTES

- The eye is led into the picture by the paths and the placement of the figures. We know from X-ray analysis that Monet changed the position of some figures later and eradicated others. There is no influence of Turner that is obvious and Monet did not respond to Turner until his views of the Thames painted between 1899 and 1904 and his views of Venice in 1908. The influence of Constable is also not clear apart from them both responding directly to nature. Monet is more influenced by Boudin, Jongkind and Daubigny. It is also likely

he knew and may have been influenced by Manet's *View of the Universal Exhibition of Paris (1867)*. Notice that in this later painting the visitors are walking on the grass.

- In London Monet studied Constable and Turner. In **1871 his father died**. He met **Paul Durand-Ruel** but his work still did not sell. He moved to Zaandam then Amsterdam before returning to France and **Argenteuil. He and Camille lived in extreme poverty**. The first Impressionist exhibition in 1874 resulted in the style being called Impressionism. In **1876 Camille became ill** and they moved to Vétheuil ('ve-tur-ee') and lived with the then wealthy **Hoschedé** family. Camille died in 1879 aged 32. Monet wrote 'I like to paint as the bird sings'. He would paint the same scene in different lighting conditions. Hoschedé became bankrupt and his wife Alice looked after Monet's children with her own. They moved to Poissy ('puwsee') which he hated and in 1883 he saw **Giverny** from a train window and decided it was where he wanted to live.

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<https://www.1londonblog.uk/2014/03/14/monets-1871-hyde-park-painting-location/>

Claude Monet (1840-1926),
*Houses of Parliament, Effect
of Sunlight in the Fog*, 1904,
81.5 x 92.5 cm, Musée
d'Orsay



Claude Monet (1840-1926), *Houses of Parliament, Effect of Sunlight in the Fog*, 1904, 81.5 x 92.5 cm, Musée d'Orsay

- Monet said, “**Without fog, London would not be beautiful**”.
- This painting is much later, 1904. By the late 1880s Durand-Ruel was starting to sell Monet's work and by the 1890s he was wealthy enough to buy a house in Giverny with two acres of land. **Camille had died in 1879** and he was on his own. In her final years they had been living with the Hoschedé family and when Camille died Alice Hoschedé looked after Monet's children along with her own. Then, in **1892** her husband Ernest Hoschedé died and Monet married **Alice**.
- Around his sixtieth birthday, Monet expressed a wish to **explore earlier motifs 'to sum up...impressions and sensations of the past'**. He would focus on the river, particularly at Westminster. For **three consecutive winters, in 1899, 1900 and 1901**. Monet stayed at the **Savoy Hotel** and dedicated himself to his **Thames series**, which in the end involved working simultaneously on almost a **hundred canvases**. There were four series: the Houses of Parliament, London, Charing Cross Bridge, Waterloo Bridge, and Views of Westminster Bridge. He struggled with the Thames's atmospheric effects and in 1901 he fell ill and decided to return to France to finish the series in his studio. When they were exhibited in 1904 it proved to be **Monet's most successful exhibition** to date.

NOTES

- In 2004, this painting *Houses of Parliament, Effect of Sun in the Fog* (1904),

sold for US\$20.1 million. In 2006, the journal Proceedings of the Royal Society published a paper providing evidence that these were **painted in situ from the terrace of St Thomas' Hospital** over the river Thames.

- Monet began with Charing Cross and Waterloo Bridge and only started on his last group of the **Houses of Parliament in 1900**. His struggle with the Thames's atmospheric effects ended in 1901, when he fell ill and decided to return to France finish the series.
- Famous by then, he could afford to keep the canvases in his studio to work on them as a group. In 1904, the year of the Entente Cordiale, he finally delivered them to **Durand-Ruel**, who **exhibited thirty-seven Views of the Thames at his gallery in Paris** in what proved to be **Monet's most successful exhibition** to date. He hoped to show his series in London 'for his own personal satisfaction', but other projects got in the way."
- Alice **died in 1911** and his oldest son **Jean died in 1914**. Jean's wife **Blanche** (Alice's daughter) looked after him. He developed **cataracts** at this time and they were not **removed until 1923**. He died of **lung cancer** in 1926 when he was 86.

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James Tissot (1836-1902), *The Wounded Soldier*, c. 1870, watercolour on paper, 35.5 × 25.2 cm, Tate

James Tissot (1836-1902), *The Wounded Soldier*, c. 1870, watercolour on paper, 35.5 × 25.2 cm, Tate

- This is ***The Wounded Soldier*** by the French artist **James Tissot**. It shows a soldier wearing the **uniform of a militia** that played an important part in the defence of Paris.
- **Tissot fought in the National Guard and was wounded in the war** and this is one of a number of on-the-spot drawings and watercolours he executed during the war.
- He moved to London in 1871. We are not sure why, possibly because he was a member of the Commune and feared for his life as many Communards were arrested and executed.
- In London over the next few years he became known for his painting of **elegant society ladies** and he opened a successful studio in St John's Wood. His style of painting appealed to wealthy industrialists and **he earned a large income**.

NOTES

- **James Jacques Joseph Tissot** (1836–1902) was a **French painter** and illustrator. He was a successful painter of Paris society before moving to London in **1871** (aged 35).
- Tissot **fought** in the **Franco-Prussian War** as part of the improvised defence of Paris, joining two companies of the Garde Nationale and later as part Paris Commune. Either because of the political associations caused by the latter

(which he was believed to have joined to protect his own belongings), or simply because of better opportunities, he **left Paris for London** in 1871. Having **already** worked as a caricaturist for Thomas Gibson Bowles, the owner of the magazine *Vanity Fair*, as well as **exhibited** at the **Royal Academy**, Tissot arrived with **established social and artistic connections** in London. Bowles gave Tissot both a place to stay as well as a cartooning job for *Vanity Fair*.

BIO:TISSOT

- **Childhood in Nantes.** Jacques Joseph ('**James**') **Tissot** (1836-1902) was **born in the port town of Nantes**. His **father** was a successful **drapery merchant** and his mother was a devout Catholic who designed hats for the family business. His later frequent portrayal of ports and shipping and his accurate depiction of **women's fashion** has been linked to the influences during his childhood. By the age of seventeen **he wanted to be a painter** in which he was supported by his mother although his father preferred him to enter the family business. His increasing **interest in everything English** led him to **adopt the name 'James'** about this time.
- **Training in Paris.** He went to Paris to study at the **Ecole des Beaux-Arts**, in an atelier and by copying in the Louvre. At this time he **met James McNeill Whistler, Edgar Degas and Édouard Manet**. In **1859, he exhibited at the Salon** for the first time and one of his paintings was bought by the French government. In **1862 he exhibited at the international exhibition in London** and for the next three years at Ernest Gambart's gallery. In about **1863 he switched** from painting scenes from the Middle Ages **to modern life and he quickly became successful** as an artist.
- **London & fashionable society.** He chose to fight in the Franco-Prussian war but in **1871 he left for London**. At this time Seymour Haden, brother-in-law of Whistler taught him etching. In the next few years he became known for his painting of **elegant society ladies** and he opened a **successful studio** in St John's Wood. His style of painting appealed to wealthy industrialists and he earned a **large income**. In **1874 Degas** asked him to join him in exhibiting at what became the **first Impressionist exhibition in Paris**. **He refused** but was a good friend of all the Impressionist artists.
- **Kathleen Newton.** In **1875-76** he met Kathleen Newton who became his **companion and model** and she gave birth to a son the following year. She

moved into his house in St John's Wood and lived there until her death from consumption in 1882. He often referred to the years he spent with her as the happiest of his life.

- **Japanese influence.** When she died he returned to Paris where he had a major exhibition in 1885. He showed women from many social classes and situations and his work showed the widespread influence of Japanese prints.
- **Bible scenes.** In 1885 he returned to the Catholic faith and spent the rest of his life painting Bible scenes. To assist with his research he travelled to the Middle East three times and he worked more in watercolours. His scenes from the life of Christ were enthusiastically reviewed when exhibited in Paris, London and New York and he accumulated a vast fortune.

NOTES

- On 19 July 1870, France declared war on Prussia, confident in the superiority of its army and new weaponry. In just six weeks, each side lost 100,000 men, and Napoleon III was deposed. After the fall of the Second Empire, the fight went on, culminating in the three-month Siege of Paris, during which food was in such short supply that people resorted to eating pets, rats and zoo animals to survive. Unwilling to accept defeat and the humiliating terms of the Treaty of Frankfurt, a radical popular uprising, the Paris Commune, ensued. Some eight weeks later in May 1871, during Bloody Week ('la semaine sanglante'), it was crushed by the French government. Around 20,000 people, including women and children, died, mostly through reprisals. Many monuments were destroyed, either in warfare or when Communards set fire to seats of power.
- This opening section shows the devastation from which the French artists fled. A selection of very personal works highlights the impact of the war and Paris Commune on artists who experienced them. James Tissot stayed in Paris throughout the events as a stretcher-bearer in the National Guard, and witnessed executions as the Commune fell."

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James Tissot (1836-1902), *On the Thames*, c. 1876, 74.8 x 110 cm, The Hepworth Wakefield

James Tissot (1836-1902), *On the Thames*, c. 1876, 74.8 x 110 cm, The Hepworth Wakefield

James Tissot (1836-1902), *Portsmouth Dockyard*, Tissot, 1877, Tate Britain

- He quickly developed his **reputation** as a painter of **elegantly dressed women** shown in scenes of **fashionable life**. By 1872, Tissot was able to purchase his own home in **St John's Wood**, an area of London very **popular with artists** at the time. According to The Oxford Dictionary of Art and Artists, 'in 1874 the French writer and critic Edmond de Goncourt wrote sarcastically that he had '**a studio with a waiting room where, at all times, there is iced champagne at the disposal of visitors**'.
- When he exhibited this painting at the Royal Academy in **1876 it shocked many critics**. The **morals** of the characters were **questionable** which was made **worse** by the lavish supply of **alcohol** and the **questionable location** with its **filthy chimneys** and **polluted waters**. The ladies were described as 'vulgar' and 'low-bred' and the lounging bodies suggest too great a degree of familiarity and suggest too clearly what might follow. It shows what a fine line artists were walking between the provocative but acceptable and the scandalous.

NOTES

- The Thames and its atmospheric effects were key themes that were to occupy the artists included in this exhibition. Daubigny and Monet had already risen to

the challenge of painting fog on the river during their exile and Monet criticised Victorian painters for painting London 'brick by brick... bricks they didn't see, bricks they could not see. It's the fog that gives London its marvellous breadth'. But it was left to another foreign painter, Whistler, to pursue this endeavour, and to be credited by Oscar Wilde with 'the invention of fogs'.

- This room considers the novelty with which outsiders tackled the Thames and the challenge of its fog, and how, in their work, the Palace of Westminster gradually emerged as a trope through which they competed with each other. It concludes with Pissarro's first painting of central London and the river with Westminster in the centre, executed at a time when he knew that Monet was planning to paint a series on the Thames, the subject of the next room. Some of Pissarro's children had settled in London and he considered a permanent move here himself."



James Tissot (1836-1902), *Portsmouth Dockyard*, Tissot, 1877, Tate Britain

- The following year Tissot exhibited this **revised and perfectly acceptable** painting of a traditional story of a man trying to choose between two women. It looks as if the man has just made his **choice** as he turns to speak to the woman with a **look of victory** on her face. The other woman has a **sullen look** and her parasol isolates her. It is a **respectable** location, Portsmouth Docks and some **healthy sailors** are just rowing into view.
- I think this shows the **sensitivity** with which **social nuances** were treated in the Victorian period. There was a very clear feeling for what was right and wrong and many felt the country had a duty to maintain the line as part of our responsibility for running the biggest empire that world had seen. This started to be eroded in the last decades of the nineteenth century when fears and uncertainties arose from previous strongly held beliefs being eroded by the latest scientific findings and a general foreboding that the good times could not last forever.



James Tissot, *Hush!*, 1875, Manchester Art Gallery

James Tissot, *Hush! (The Concert)*, 1875, Manchester Art Gallery

- This is one of his **paintings of high society**. Tissot shows a **salon in Kensington in the home of Lord and Lady Coope**. The violinist is believed to be Wilma Neruda, a Moravian musician. The two men at the piano are professional and the two Indian princes lean forward in anticipation. However, **the rest of the audience seems less than interested**, some are relegated to the staircase, some are chatting and others are simply looking bored.
- Tissot was an unknown artist when he arrived and was introduced into high society by **his friend Thomas Gibson Bowles**, the **editor of *Vanity Fair*** for which he had produced caricatures since 1869. Bowles was a war correspondent during the Siege of Paris, which strengthened their bond. Tissot rapidly became famous although some critics implied he was **mocking British society** such as the boredom of the audience in this painting. However, his paintings are deliberately ambiguous and open-ended and characterised by a distanced point of view, like an outsider looking in.

NOTES

- Tissot had already achieved critical acclaim with *Too Early* (Royal Academy 1873) but critics found the colours in *The Ball on Shipboard* too garish and the picture lacked a coherent narrative and some found the vulgar show of the *nouveaux riches* 'almost repellent'. He took notice and in this picture he modified his colour scheme and provided a clear narrative. Tissot attended the

event but was not allowed to draw or make portraits so he uses generic types. Tissot added his painter friends, Italian-born Giuseppe de Nittis (1846 – 1884) and German-born Ferdinand Heilbuth (1826 – 1889), to the group standing in the doorway. (De Nittis is next to the jamb on the left, and Heilbuth is next to him.) However, this time critics thought he was sneering at English society because of its lack of interest in the arts. Despite the criticism wealthy industrialists loved the clear, naturalistic style and his representation of high society and this painting sold for 1,200 guineas directly from the wall of the Royal Academy.

- When the Franco-Prussian War broke out, James Tissot was enjoying considerable success in France. He owned a large house reflecting this status in what is now Avenue Foch in Paris, but France no longer offered him the same prospects and at the end of the 'Terrible Year' in 1871 he crossed the Channel.
- In **1874 Degas** asked him to join him in exhibiting at what became the **first Impressionist exhibition in Paris. He refused** but was a good friend of all the Impressionist artists.
- Tissot, like his friend Giuseppe de Nittis, became a member of the select and cosmopolitan Arts Club in Hanover Square. He bought a large house in St John's Wood which he would share with his Irish lover Kathleen Newton, until her death from consumption in 1882. Tissot then abruptly returned to France."



Anon., *Kathleen Newton*,
c. 1880-81, photograph

James Tissot (1836-1902), *Reading in the Park*,
1881, 92 x 73 cm,
Musée des Beaux-Arts de Dijon



James Tissot (1836-1902), *Reading in the Park*, 1881, 92 x 73 cm, Musée des Beaux-Arts de Dijon

Anon., *Kathleen Newton*, c. 1880-81, photograph

- In **1875-76** he met Kathleen Newton who became his **companion and model** and she gave birth to a son the following year.
- (CLICK) She moved into his house in St John's Wood and lived there until **her death** from consumption in **1882**. He often referred to the years he spent with her as the **happiest of his life**. When she died he **returned to Paris** where he had a major exhibition in 1885. He showed women from many social classes and situations and his work showed the widespread **influence of Japanese prints**.
- In **1885 he returned to the Catholic faith** and spent the rest of his life painting Bible scenes. To assist with his research he travelled to the **Middle East three times** and he worked more in watercolours. His **scenes from the life of Christ** were enthusiastically reviewed when exhibited in Paris, London and New York and he **accumulated a vast fortune**.

Jean-Baptist Carpeaux (1827-1875), *Flora*, 1873, marble, 97 x 65 x 60 cm, Museum Calouste Gulbenkian-Founders Collection, Lisbon



Jean-Baptist Carpeaux (1827-1875), *Flora*, 1873, marble, 97 x 65 x 60 cm, Museum Calouste Gulbenkian-Founders Collection, Lisbon

- One example of sculpture from this period.
- There was a **revival of sculpture** in England which owed a lot to the inspiration of **Jean-Baptist Carpeaux** (and **Jules Dalou** and the training of **Edouard Lantéri**).
- Carpeaux was a **celebrated sculptor in France** and arrived in London in March 1871, where Napoleon III joined him at Camden Place, Chislehurst, Bromley.
- This work is based on a bas-relief Carpeaux produced for the Pavillon de Flore in the Louvre. The face and smile are those of **Anne Foucart**, the daughter of Carpeaux's friend. This human-scale version was executed in 1873, when Carpeaux was living in London, where he had taken refuge after the fall of the Second Empire. It was commissioned by a patron called Henry James Turner and Carpeaux also did portrait busts of Mr. and Mrs. Turner.

BIO:CARPEAUX

- Jean-Baptist Carpeaux (1827-1875) was a **French sculptor and painter**. He was born to a **family of stonemasons** in Valenciennes and entered the École des Beaux-Arts in 1844 and won the **Prix de Rome in 1854** where he studied the works of **Michelangelo, Donatello and Verrocchio**. He stayed in **Rome for seven years** and worked in the Baroque tradition but found real-life subjects in the streets rather than follow the classical tradition. He **first exhibited in the**

Salon in 1853 but did not attract much attention. He was an admirer of Napoléon III and in 1863 exhibited the *Neapolitan Fisherboy* at the Salon and it was bought by Napoleon's empress Eugénie. The statue became very popular and he made a number of copies and variations in marble and bronze. In **1866 he set up his own atelier** and was **awarded the Legion of Honour**. He created a successful business with his brother as sales manager and produced works that appealed to a wide audience. With the fall of the Second Empire he found little demand for monumental works and so he started producing **small figures for collectors** in order to pay his bills.

NOTES

- **The celebrated sculptor of the Second Empire Carpeaux, arrived in London in March 1871, Napoleon III joined his wife and son at Camden Place, Chislehurst.** The war damage to his studio in fall of the Emperor, and the impending civil motives for Carpeaux's departure. He probably had hopes that the exiled Imperial family would still patronize him abroad, but the prospect of making forays into the art market in England was also attractive.
- When in London, Carpeaux socialized with other refugees the painter Francois Bonvin and his friend, painter and sculptor Jean-Léon Gérôme, as well as composer Charles Gounod, a permanent resident at Tavistock House, the home of the exuberant Georgina Weldon. Carpeaux found success with British collectors such as Lord Ashburton and especially with Henry James Turner, a young patron of Gérôme and Tissot.
- Carpeaux stayed in London between March and December 1871, but the Prince Imperial, son of Napoleon III, commissioned him to make a bust of the deposed Emperor and he returned in 1872. The illness of the Emperor delayed the sittings, and Carpeaux visited again just after Napoleon III's death in January 1873, when he remained for three months."



Alfred Sisley (1839-1899), *The Regatta at Molesey*, 1874, 66 x 91.5 cm, Musée d'Orsay

Alfred Sisley (1839-1899), *The Regatta at Molesey*, 1874, 66 x 91.5 cm, Musée d'Orsay

- This and the next two paintings are a short distance from where I live. **Regattas on the Thames date back to the eighteenth century** and the **opening of Hampton Court station in 1848** enabled the Thames at Molesey to be used for regattas, which started in 1873 just before Sisley arrived.
- Sisley has captured the light and the energy of the event at the finishing line. Officials in white uniforms and blue caps stand by the black and white flag of **Molesey Boat Club**. Across the finishing line are a Union flag, the flag of the English crown and the Royal Navy. Molesey Boat Club was founded in 1866 and is still there. It is one of the oldest and best rowing clubs in the UK. Its members won seven Olympic medals in the 2012 Games alone.

NOTES

- In 1874 Sisley made an important visit to London accompanied by the patron and opera singer Jean-Baptiste Faure. Sisley stayed at the **Castle Inn, East Molesey** and made a sequence of paintings of the Thames at Molesey and Hampton Court. These works are often considered the highpoint of Impressionism. The regatta took place while he was staying there and this work is less structured than his others but is animated by the flurry of flags and the excitement of the boat race.
- Molesey Regatta takes place on the reach above Molesey Lock with the finish

line between Hurst Park which hosts all of its stalls and marquees and the wharf for a passenger ferry. The regatta attracts crews from clubs based at rivers and canals around the UK. Racing takes place on the 850-metre downstream course that stretches from Platts Eyot. Molesey Regatta was established in **1867** and the main supporting club has been Molesey Boat Club.

- The Impressionists in London often made notes about local customs and practices. It was as if they were explorers studying a strange, foreign tribe for the first time.

BIO:SISLEY

- Alfred Sisley (1839-1899) was **born in Paris to affluent British parents and he retained British citizenship throughout his life although he spent most of his life in France**. He spoke perfect English without an accent but was French in manners, tastes and ideas and always felt he was in a foreign country in England. He was one of the most dedicated of the Impressionists in terms of following the style and painted *en plein air* and rarely painted figures. **In 1857, at the age of 18, he was sent to London to study for a business career** but he abandoned it after four years and returned to Paris. In Paris he studied at the École des Beaux-Arts and in the atelier of Gleyre where he met Frédéric Bazille, Claude Monet and Pierre-Auguste Renoir. It was here that he started to paint outdoors in order to capture the transient effects of sunlight. This resulted in brighter paintings that were not accepted by exhibitions juries or the public. However, Sisley was in a better financial position than his friends as he received an allowance from his father. In 1866, Sisley began a relationship with Eugénie Lesouezec (1834–1898; also known as Marie Lescouezec), a Breton living in Paris. The couple had two children: son Pierre (born 1867) and daughter Jeanne (1869).
- His paintings were **accepted by the Salon in 1868 but this did not bring any financial success**. In **1870**, when the Franco-Prussian war began his **father's silk business failed** and his income depended on selling his paintings. As a result **he spent the rest of his life in poverty**. Occasionally he would sell a few paintings and this first occurred in 1874, after the first independent Impressionist exhibition. As a result he spent a few months spent near London and produced a series of **nearly twenty paintings of the Upper Thames near Molesey**, which was later described by art

historian **Kenneth Clark** as "**a perfect moment of Impressionism.**" His early work was executed in dark browns and greens and it has been suggested that his study of John Constable and Turner in London changed his style. However, he was **inspired by Camille Pissarro and Edouard Manet**. His work has been overshadowed by that of Monet whose style his work resembles but Sisley's style is more subdued and he has been described as a '**textbook idea of a perfect Impressionist**'. He produced some **900 oil paintings** and a large number of fake Sisleys have been discovered.

- Until 1880, Sisley lived and worked in the country west of Paris; then he and his family moved to a small village near the forest of Fontainebleau, where the painters of the Barbizon school had worked earlier in the century. He made a **second brief trip to England in 1881 and again in 1897** where they were finally married in Cardiff. He produced a number of paintings at Penarth and on the Gower Peninsula before returning to France. The next year he applied for French citizenship but it was refused and a second application was suspended by illness and he died in 1899 aged 59 a few months after the death of his wife.

NOTES

- This and the following rooms demonstrate the originality that the impressionists and their friends brought to representations of London. They perceived their new environment with a distance that drove them to subjects which Victorian artists deemed too prosaic or treated differently. This room focuses on unexpected themes which fired their imagination. Beyond an engagement with the English landscape and cityscape, these reveal keen observation and a fascination for British customs and culture.
- Regattas and rowing events, which formed an essential part of the English social calendar, were a more conspicuous display of class, costumes and codes than they were in France. French enthusiasm for British sports reflected a rising interest in their role in promoting fitness, a competitive spirit, and collective principles. Their worth to nation and empire was especially acknowledged after the humiliating Franco-Prussian War.
- These artists were struck by the teeming crowds of the largest metropolis in the world. London parks were a major attraction as vast spaces of social interaction and freedom compared to the smaller and tamer Parisian squares in which walking on the grass was usually forbidden."

Alfred Sisley (1839-1899),
Molesey Weir, Hampton Court, Morning, 1874,
51.1 x 68.8 cm, Scottish
National Gallery



Alfred Sisley (1839-1899), *Molesey Weir, Hampton Court, Morning*, 1874, 51.1 x 68.8 cm, Scottish National Gallery

- In the second half of the nineteenth century, with the opening of **Hampton Court Palace** in 1838 and the **railway station** in 1848 Molesey became an **ideal location for city commuters**. Sisley stayed in the hotel near the station and walked to this modernised weir to paint.
- Jerome K. Jerome, author of "Three Men in a Boat", described this part of the river as where the Thames left '**the river-banks to woods and fields and water-works**'. Sisley has captured to **sparkle of the rushing water** under a solemn grey sky enlivened by the bright green of the trees. The calm water upstream of the weir is an invitation to swimming and we see **two boys** preparing to enter the water accompanied by a **man wearing a straw hat** and engaged in removing his socks prior to cooling his feet in the water.
- The painting was given to Jean-Baptiste Faure as one of six selected by him for having paid Sisley's travel costs.
- The art historian, Kenneth Clark, described these paintings produced by Sisley around Hampton Court as '**a perfect moment of Impressionism**'.

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Alfred Sisley (1839-1899), *The Bridge at Hampton Court, Mitre Inn*, 1874, 46 x 61 cm, Wallraf-Richartz-Museum, Cologne

Alfred Sisley (1839-1899), *The Bridge at Hampton Court, Mitre Inn*, 1874, 46 x 61 cm, Wallraf-Richartz-Museum & Foundation Corboud, Cologne

- Sisley shows a sunny day on the river with two racing sculls coming under the bridge. It is believed Sisley lodged in the Castle Inn which was directly behind us in the painting. It was demolished when the new bridge was built in the twentieth century.
- There was a ferry crossing at this point since at least the Tudor period and the **first bridge** opened in **1753** and had seven wooden arches and was built in the **Chinoiserie** design seen on Willow pattern plates.
- The **second bridge** opened in **1778** and was a more sturdy eleven-arch wooden bridge but by 1840 it was dilapidated.
- The bridge shown here is the **third bridge** which opened in **1865** and was wrought iron lattice girders on four pairs of cast iron columns. The approaching road had battlements which can still be seen. The bridge was hated, one critic called it "**one of the ugliest bridges in England**, and a flagrant eyesore and disfigurement both to the river and to Hampton Court." But it made the owner over £3,000 a year in tolls until he was bought out for £48,048 in 1876.

NOTES

- The **fourth and final bridge** was designed by **Edwin Lutyens** and was opened by the Prince of Wales (later Edward VIII) in **1933**. The River Mole was diverted into the River Ember and the river bed filled in to become Hampton Court Way

which leads directly onto the bridge. The new bridge was built alongside the old which was demolished after the new bridge opened.

- The Mitre Hotel on the left of the painting dates back in parts to 1665 and originally served as lodging for courtiers who could not be accommodated at Hampton Court Palace opposite.
- The Toy Inn was sited directly opposite but was demolished in 1840. It may have been built in the time of Henry VIII or for Oliver Cromwell's troops and was mentioned in a survey of 1653. It was where Alexander Pope wrote the *Rape of the Lock* and where the Duke of Clarence, afterwards William IV formed & presided over his Toy Club.

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Théodore Roussel
(1847–1926), *The Reading Girl*, 1886-7,
152.7 × 162.0, Tate



Théodore Roussel (1847–1926), *The Reading Girl*, 1886-7, 152.7 × 162.0, Tate

SHOWN IN ENGLISH IMPRESSIONISM

- Unlike Whistler's painting, this nude by Theodore Roussel was exhibited at the **first exhibition of the New English Art Club and it caused a sensation**. The public argument helped identity a group of artists known as the English Impressionists or, if we include the influential Glasgow School, the British Impressionists. As you can see the style is unlike any of the French Impressionists.
- It was controversial, *The Spectator* magazine, wrote: "**...it is Realism of the worst kind: The eye of the artist sees only the vulgar appearance of his model, making it blunt and crude...**". In career terms, however, it made Roussel a well-known avant garde artist and later William Orpen described it as **the best nude of the period**.
- Roussel was a French artist and a close friend of Whistler and they both shared a love of all things Japanese, shown here by the kimono hung over the back of the chair.
- The model is Hetty Pettigrew (1867-1953) who posed few both of them as well as Millais and Holman Hunt. She met Roussel two years before he painted this and they became lovers and she had their daughter. Roussel was married to Frances Amelia Smithson Bull (1844–1909) but when she died he married Ethel Melville the widow of the Scottish artist Arthur Melville, rather than Hetty

Pettigrew.

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André Derain, *Westminster*, 1906 49.5 x 65.5 cm, Musée de L'Annonciade, Saint-Tropez

- André Derain, *Westminster*, 1906 49.5 x 65.5 cm, Musée de L'Annonciade, Saint-Tropez
- **My final artist is André Derain (1880-1954).**
- In March 1906, the **art dealer Ambroise Vollard sent Derain to London** to produce a series of paintings with the city as subject. The idea was to capitalise on the success of Monet's views of London. In **30 paintings** (29 of which are still extant), Derain presented a portrait of London that was **radically different** from anything done by previous painters of the city such as Whistler or Monet.
- Art critic T.G Rosenthal, "**Not since Monet has anyone made London seem so fresh and yet remain quintessentially English. Some of his views of the Thames use the Pointillist technique of multiple dots, although by this time, because the dots have become much larger, it is rather more simply the separation of colours called Divisionism and it is peculiarly effective in conveying the fragmentation of colour in moving water in sunlight.**" These London paintings remain among his most popular work.

NOTES

- Two sketch books have recently been discovered and it is believed that Derain drew each scene from nature but painted them back in his studio in Paris. It was one thing to use violent, hot, pulsating colours when painting southern France but another to use them to paint dingy, dirty London. These paintings were therefore a breakthrough as Derain had decisively separated colour from

nature and was using it to express his feelings and intentions.

BIO:DERAIN

- **André Derain** (1880-1954) was born just outside Paris and became the founder of Fauvism with Henri Matisse. While studying to be an engineer he attended painting classes and there met **Henri Matisse**. In 1900 he met and shared a studio with **Maurice de Vlaminck** and together they began to paint scenes in the neighbourhood, but this was interrupted by military service from September 1901 to 1904. Matisse persuaded his parents to allow him to abandon engineering for painting and he attended the atelier **Académie Julian**.



André Derain, *Landscape near Barbizon*, c. 1922, 70.8 x 72.7 cm, Tate



André Derain, *Charing Cross Bridge, London*, 1906-07, National Gallery of Art, Washington

André Derain, *Charing Cross Bridge, London*, 1906-07, National Gallery of Art, Washington

André Derain, *Landscape near Barbizon*, c. 1922, 70.8 x 72.7 cm, Tate

- André Derain and Henri Matisse became the founders of Fauvism. The movement was named by the art critic Louis Vauxcelles as an insult. He wrote "**Donatello chez les fauves**" ("Donatello among the wild beasts") as he felt their bright colours clashed with a classical sculpture in the centre of the room.
- The colours are not intended to unify the composition but to **disrupt and energise it**. The effect is one of **joy and exhilaration** and the feeling that Derain knew he had broken away from the constraints of the past.
- (CLICK) **After the First World War he became admired as an upholder of tradition, producing work such as this landscape near Barbizon in 1922.** Between the wars he became internationally successful but during World War II he made an official visit to Germany and after the war was **branded a collaborator and ostracised**. He developed an eye infection from which he never recovered and was killed in a motor accident in 1954, aged 74.

BIO:DERAIN

- **André Derain** (1880-1954) was born just outside Paris and became the founder of Fauvism with Henri Matisse. While studying to be an engineer he attended painting classes and there met **Henri Matisse**. In 1900 he met and shared a studio with **Maurice de Vlaminck** and together they began to paint scenes in

the neighbourhood, but this was interrupted by military service from September 1901 to 1904. Matisse persuaded his parents to allow him to abandon engineering for painting and he attended the atelier **Académie Julian**.

- **1905, Fauvism.** He worked with Matisse in the Mediterranean village of **Collioure** in the **summer of 1905** and they displayed their highly innovative work at the Salon d'Automne. The vivid, unnatural colours led the critic Louis Vauxcelles to derisively describe them as "**Donatello chez les fauves**" ("Donatello among the wild beasts") as he felt their bright colours clashed with the 'classical' sculpture of a child's torso by Albert Marque (1872-1939) in the centre of the room.
- **1906, London.** In March 1906, the noted art dealer Ambroise Vollard sent Derain to London to produce a series of paintings with the city as subject. In 30 paintings (29 of which are still extant), Derain presented a portrait of London that was radically different from anything done by previous painters of the city such as Whistler or Monet. With bold colours and compositions, Derain painted multiple pictures of the Thames and Tower Bridge. These London paintings remain among his most popular work. Art critic T.G Rosenthal, "**Not since Monet has anyone made London seem so fresh and yet remain quintessentially English. Some of his views of the Thames use the Pointillist technique of multiple dots, although by this time, because the dots have become much larger, it is rather more simply the separation of colours called Divisionism and it is peculiarly effective in conveying the fragmentation of colour in moving water in sunlight.**"
- **1907, independence.** In 1907 art dealer **Daniel-Henry Kahnweiler** purchased Derain's entire studio, granting Derain financial stability. He experimented with stone sculpture and moved to Montmartre to be near his friend Pablo Picasso and other noted artists. Fernande Olivier, Picasso's mistress at the time, described Derain as, '**Slim, elegant, with a lively colour and enamelled black hair. With an English chic, somewhat striking. Fancy waistcoats, ties in crude colours, red and green. Always a pipe in his mouth, phlegmatic, mocking, cold, an arguer**'. At Montmartre, Derain began to shift from the brilliant Fauvist palette to more muted tones, showing the influence of Cubism and Paul Cézanne. He allegedly discovered African sculpture before the Cubists and produced woodcuts in a primitive style.

- **1907, international success.** He displayed work in Munich in 1910 and in 1912 at the secessionist **Der Blaue Reiter** ('Blue Rider') and in **1913 at the Armory Show in New York**. 1911-1914 is known as his gothic period when he was influenced by the Old Masters and his colours became **more muted** and his forms more austere.
- **1914-18.** He was called up during the war and produced little painting during this period.
- **1919, traditional.** After the war, Derain became a leader of the new fashion for **classicism**. With the **wildness of his Fauve years far behind**, he was admired as an **upholder of tradition**. In 1919 he designed a **ballet for Diaghilev**, leader of the Ballets Russes. A major success, it would lead to his creating many ballet designs.
- **The 1920s** marked the height of his success, as he was awarded the **Carnegie Prize in 1928** and began to exhibit extensively abroad—in London, Berlin, Frankfurt, Düsseldorf, New York City and Cincinnati, Ohio.
- **WWII collaborator.** During the German occupation of France in World War II, as an important French artist Derain made an official visit to Germany in 1941. This was used as Nazi propaganda and after the Liberation he was **branded a collaborator and ostracized** by many former supporters.
- **1953-54 eye infection.** A year before his death, he contracted an eye infection from which he never fully recovered. He died in Garches, Hauts-de-Seine, Île-de-France, France in 1954 when he was struck by a moving vehicle.

NOTES

- André Derain was only twenty-three when he visited Paul Durand-Ruel's gallery to see Monet's Views of the Thames. He wrote to the French painter Maurice de Vlaminck about the older artist, who by now was part of the establishment:
 - **'In spite of everything, I adore him. Wasn't he right to render with his fugitive and durable colour, the natural impression which is no more than an impression, without lasting power, and did he not increase the character of this painting? As for myself, I'm looking for something different, something in nature which, on the contrary, is fixed, eternal, complex'.**
- The rising art dealer Ambroise Vollard, who also saw Monet's one-man-

show, tried to emulate its success: he sent Derain to London in 1906 to paint the British capital. Thirty canvases resulted from this trip.

- This coda to the exhibition highlights how Derain paid homage to Monet by choosing the same motifs, such as Charing Cross Bridge, but also challenged him on the same ground, using his own radical expression. From 1871 onwards, Westminster and the Thames were adopted by French artists as a challenging subject to be reinvented through new modes of expression, forever transforming the image of London.”



• I end with the exhibition in London in 1910 called **Manet and Post-Impressionism**. This was a turning point for British artists as for the first time they could see a wide range of French Impressionist and Post-Impressionist paintings. It introduced Impressionism to many British artists for the first time. Here are some examples of the range of artists exhibited.

- Henri Matisse, *La fille aux yeux verts (The Girl with Green Eyes)*, 1908, 66 x 50.5 cm, Museum of Modern Art, San Francisco
 - Pablo Picasso, *Portrait of Clovis Sagot*, 1909, 82 x 66 cm, Kusthalle, Hamburg
 - Vincent van Gogh, *The Road Menders*, 1889, 73.5 x 92.5 cm, The Phillips Collection, Washington
 - Paul Gauguin, *Parau na te Varua ino (Words of the Devil)*, 1892, 91.7 x 68.5 cm, National Gallery, Washington
 - Paul Cézanne, *Old Woman with Rosary*, 1895-96, 80.6 x 65.5 cm, National Gallery, London
 - Edouard Manet, *At the Café*, 1878, 77 x 83 cm, Museum Oskar Reinhart, Winterthur
- So, by 1910 Impressionism and Post-Impressionism were firmly established in London although the works were attacked by art critics and the press.

NOTES

- Important exhibitions include:

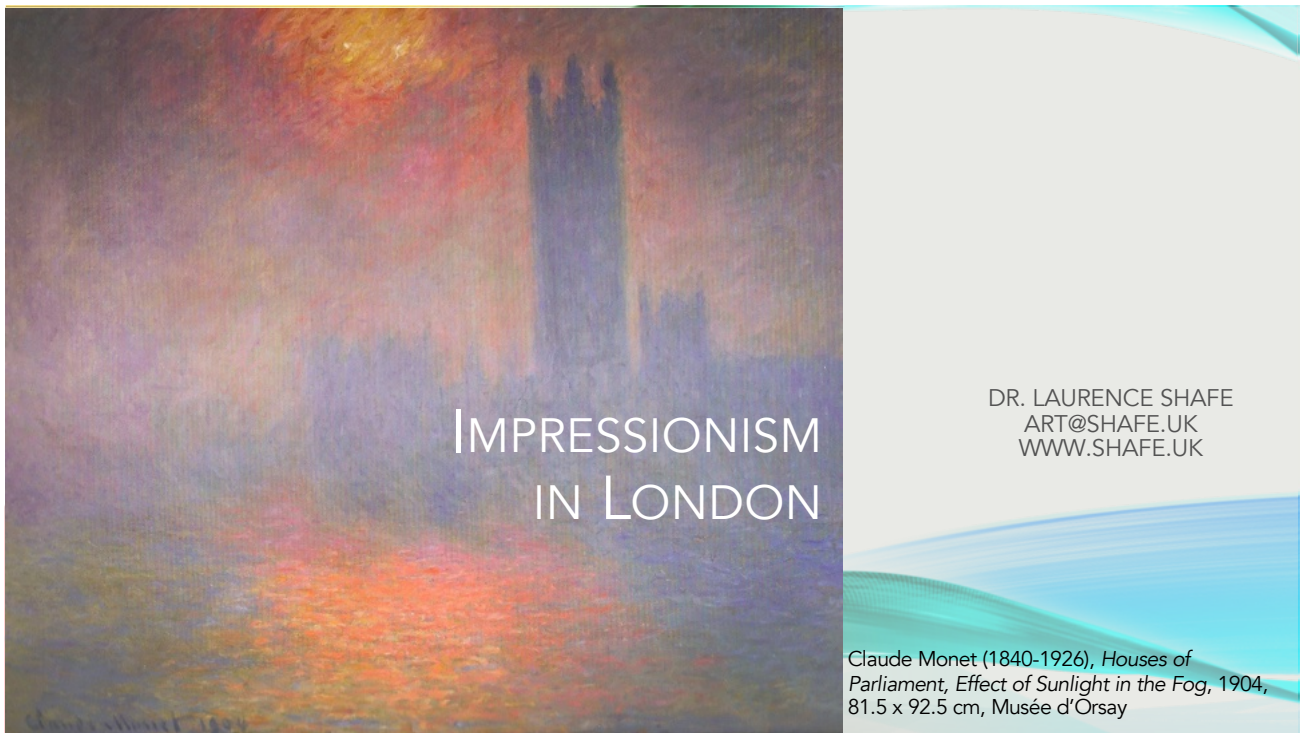
- *Manet and Post-Impressionism*, 1910
- *International Surrealist Exhibition*, 1936 at which Salvador Dalí attempted to deliver a lecture whilst wearing a deep-sea diver's suit and holding two hounds on a leash, but he had to be rescued after nearly suffocating.
- *This is Tomorrow*, 1956
- *Sensation*, Saatchi Collection, Royal Academy, 1997
- Britain was made aware of Impressionism by the Durand-Ruel Gallery but their work was not widely known until the exhibitions by Roger Fry (1866-1934). **Paul Durand-Ruel** (1831-1922) was a French art dealer who **supported and championed the Impressionists**. During the Franco-Prussian War, of 1870–71, Durand-Ruel left Paris and escaped to London, where he met up with a number of French artists including Charles-François Daubigny, Claude Monet and Camille Pissarro. In **December 1870 he opened the first** of ten Annual Exhibitions of the Society of French Artists at his new London gallery at 168 New Bond Street. Durand-Ruel organised an exhibition of Impressionist painters at the **Grafton Gallery** in 1905 but it also featured Old Masters and caused little controversy.
- Before 1910, the British response to the Impressionists was limited. The commercial success of the Impressionists was brought about by America. Durand-Ruel once said, "**The American public does not laugh. It buys!**" "**Without America,**" he said, "**I would have been lost, ruined,** after having bought so many Monets and Renoirs. **The two exhibitions there in 1886 saved me.** The American public bought moderately . . . but thanks to that public, Monet and Renoir were enabled to live and after that **the French public followed suit.**"
- In November 1910, Fry organised the exhibition *Manet and the Post-Impressionists* (a term which he coined) at the Grafton Galleries, London. This exhibition was the first to prominently feature Gauguin, Manet, Matisse, and Van Gogh in England and brought their art to the public. Virginia Woolf later said, "On or about December 1910 human character changed," referring to the effect this exhibit had on the world. Fry followed it up with the Second Post-Impressionist Exhibition in 1912.
- **The exhibition established Cézanne, Gauguin, Van Gogh, Matisse, Picasso and to some extent Seurat as the pre-eminent figures of Modernism. Manet was already an established figure** which is why his

name was included in the title of the exhibition. There were nine works by Edouard Manet, 21 by Paul Cézanne, 42 by Paul Gauguin, 25 by Vincent van Gogh, 11 by Pablo Picasso (including seven drawings), 14 drawings, eight sculptures and six paintings by Henri Matisse, two by Georges Seurat, three by Paul Signac and a number of other artists.

- Roger Fry was an English painter and critic, and a member of the Bloomsbury Group. Establishing his reputation as a scholar of the Old Masters, he became an advocate of more recent developments in French painting, to which he gave the name Post-Impressionism. **He was the first figure to raise public awareness of modern art in Britain, and emphasised the formal properties of paintings over the "associated ideas" conjured in the viewer by their representational content.**
- He was described by the art historian Kenneth Clark as "**incomparably the greatest influence on taste since Ruskin ... In so far as taste can be changed by one man, it was changed by Roger Fry**".

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- As I have shown there was a lot of interchange of ideas and travel between London and Paris but only be a few leading artists and dealers. The majority of artists were not aware of the new developments in art until the exhibition of 1910. The influence this had on British art is a story for another day.
- Thank you for your time and attention and I look forward to giving the next talk.