

THE EY EXHIBITION
**IMPRESSIONISTS
IN LONDON**
FRENCH ARTISTS IN EXILE
1870–1904

2 Nov 2017 – 7 May 2018

LARGE PRINT GUIDE



**INTRODUCTION,
ROOMS 1–8 AND
FIND OUT MORE**

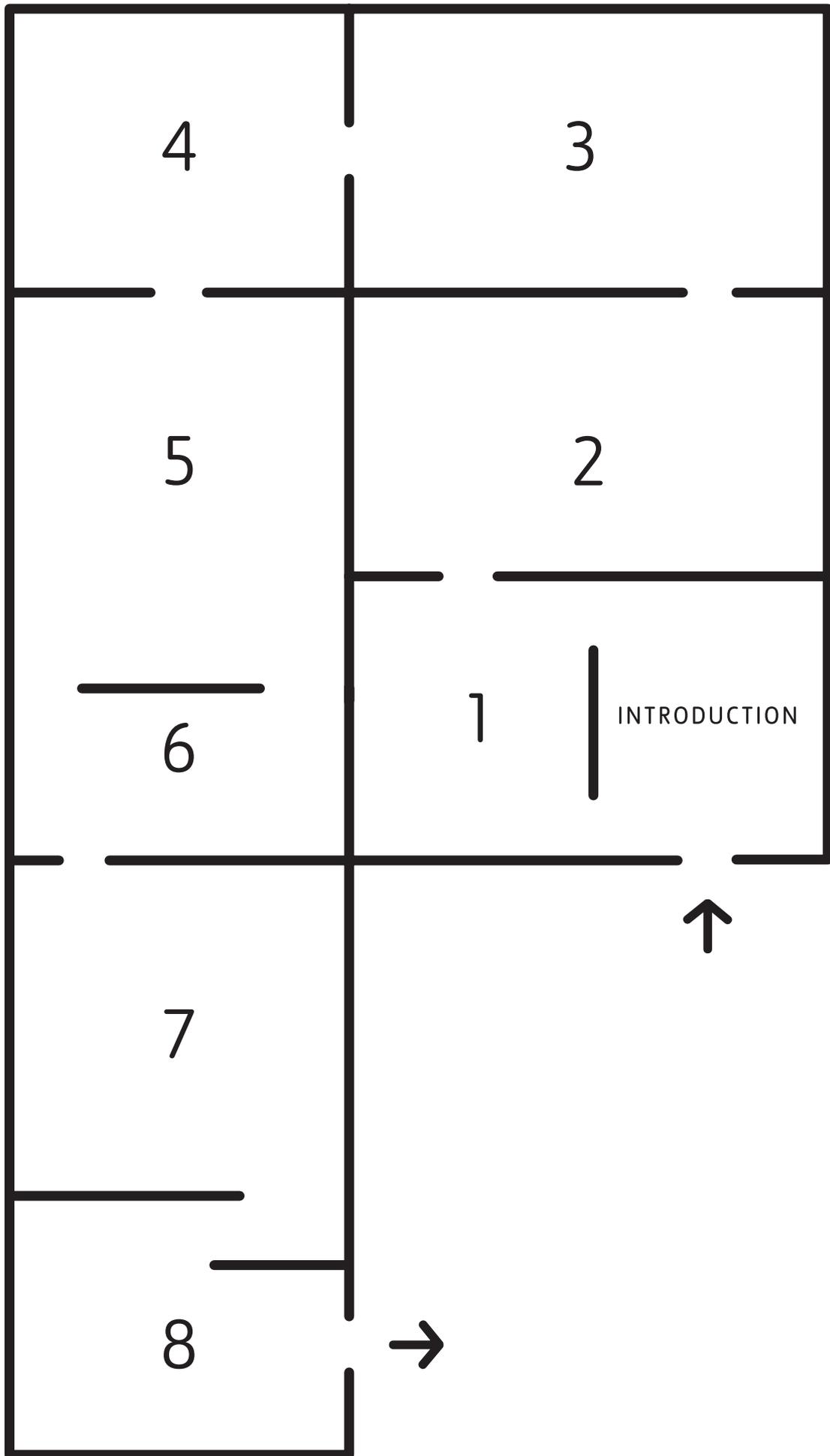
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INTRODUCTION



‘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 ‘exil’. 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.

'The terrible year': The Franco-Prussian War and Paris Commune

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 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.

Gustave Doré 1832 – 1883
**Sister of Charity Saving a Child,
Episode in the Siege of Paris**

1870 – 1
Oil paint on canvas

Doré enlisted in the National Guard during the Franco-Prussian War. He witnessed this scene, which took place on the Left Bank, rue Gay-Lussac, by the convent of Sisters of the Adoration, in an area that was heavily pounded by the Germans. A frail nun carries a vulnerable child to safety in the night, casting a dramatic shadow on the blood-spattered and shrapnel-dotted snow.

Le Havre, Musée d'art moderne André Malraux
X63991

Jean-Baptiste Corot 1796 – 1875

The Dream: Paris Burning

1870

Oil paint on canvas

This unusual picture is the result of a vivid dream Corot had in September 1870, when Prussian troops were on their way to Paris. The artist transposed it to canvas the next morning, at great speed, representing Paris 'submerged by an ocean of flames'. In this apocalyptic vision, the personification of France, in the centre, is still standing as the exterminating angel leaves the scene. Corot kept this picture almost secretly in his studio until he died, and came to see it as a premonition after Communards set fire to many monuments during Bloody Week, in May 1871.

Musée Carnavalet – Histoire de Paris
X59343



James Tissot 1836 – 1902

The Green Room of the Théâtre Français

1877

Etching on paper

Tissot returned to the drawings he had made during the Siege of Paris later in the 1870s to make a print series, 'Souvenir of the Siege of Paris'. **The Green Room of the Théâtre Français** is the only interior scene in the series. It shows the sumptuously-decorated Parisian theatre, the Comédie-Française, then in use as a military hospital. There were reports that Tissot, himself a member of the National Guard, was injured during the conflict – perhaps it is telling that he signed the print across the cover of an empty bed in the foreground.

Musée Carnavalet – Histoire de Paris

X62217

James Tissot 1836 – 1902

The Wounded Soldier

c. 1870

Watercolour on paper

The panelled interior and gilded mirror seen in this watercolour suggest the setting may be the Comédie-Française, a Parisian theatre used as a military hospital during the Siege of Paris. The injured soldier confronts the viewer, his gaze sullen and direct. Tissot was fascinated with details of costume and military dress, here depicting the uniform of the National Guard. This watercolour remained in Tissot's possession until his death, perhaps kept as a private memento of the siege.

Tate. Purchased 2016

T14636



James Tissot 1836–1902

Grand'garde

1878

Etching and drypoint on paper

Tissot made this print in 1878 as part of his 'Souvenir of the Siege of Paris' series, in which he reworked drawings made during the siege itself. The soldier standing guard is shown wrapped in a blanket, and with good reason – the danger of the conflict was exacerbated by a very cold winter, during which some French soldiers froze to death. Tissot's drawing of the blanket-wrapped soldier had earlier been reproduced in Thomas Gibson Bowles's book, **The Defence of Paris; Narrated as it was Seen 1871.**

Victoria and Albert Museum, London.

X63455

Jean-Baptiste Carpeaux 1827–1875
**Sketchbook on the Siege of Paris during the
Franco-Prussian War**

1870 – 1

Chalk, pastel, pen, ink, sanguine on paper

The sculptor and painter Jean-Baptiste Carpeaux did not seek refuge in London until May 1871. He produced a number of on-the-spot drawings during the Siege of Paris, showing soldiers on horseback, and troop movements. These were accomplished at speed, and their subjects are not always readily identifiable. It is not quite clear, in this instance, exactly where the scene took place.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

X64999

James Tissot 1836 – 1902

A Cantinière of the National Guard

1870 – 1

Graphite on paper

Tissot's drawing shows a National Guard **cantinière**, a role something like a 'nurse and sutler' (supplier of provisions) accompanying the troops. **Cantinières** also took up arms on many occasions, playing an increasingly important role in the siege. They were among those who fought and were killed during the bloody defeat of the Paris Commune. Tissot's drawing was published in his friend Thomas Gibson Bowles's book, **The Defence of Paris; Narrated as it Was Seen** of 1871.

Malingue S.A., Paris

X65001

James Tissot 1836 – 1902

**The Execution of Communards by French Government
Forces at Fortifications in the Bois de Boulogne**

29 May 1871

Watercolour on paper

Thousands of Communards were killed during Bloody Week, the last days of the Paris Commune in 1871. Tissot put down on paper his eyewitness account of an execution, both visually in the form of this watercolour, and in writing in an accompanying letter (see the nearby case). As shown here, Tissot saw the bodies of the executed Communards thrown over a wall: he wrote that the falling corpses looked like 'rag dolls'. Not long after witnessing this horrific scene, Tissot left Paris for London.

Private collection

X64940

Frans Moormans 1832 – 1893

The Hôtel de Ville after the Fire of 1871

1871

Oil paint on canvas

The Paris Hôtel de Ville is represented still smouldering after Communards set fire to it on 24 May 1871, during Bloody Week. It has the burnt golden and ochre hues on which so many contemporaries commented, and which photography, the favoured medium to represent the ruins, could not capture. Moormans's picture is also rare in that it is among the very few contemporary paintings to include dead bodies, a common sight during and after Bloody Week, when reprisals were rife. Two lifeless national guards can be seen in the foreground, while in the background another body is carried away.

Musée Carnavalet – Histoire de Paris

X59344

Edouard Manet 1832 – 1883

Civil War

1871 – 73

Lithograph on paper

According to the art critic Théodore Duret, **Civil War** is based on an on-the-spot drawing of a lifeless National Guardsman at the corner of the rue de l'Arcade and Boulevard Malesherbes, but it is also reminiscent of an earlier work by Monet, **Dead Toreador** (c. 1864). The man lies at a foot of a barricade made out of cobbles, and Manet put his signature on one of them, in the left corner. The cobble, or 'pavé', had been a symbol of insurgency in Paris since the revolution of 1830

The British Museum, London

X64625

Edouard Manet 1832 – 1883

The Barricade

c. 1871

Lithograph on paper

Manet was conscripted to be a member of the National Guard during the war and was in Paris throughout the Prussian siege. He was not present in the capital during the Commune but returned shortly after Bloody Week, witnessing scenes such as this of summary execution. He is said to have suffered a nervous breakdown. Manet did not represent what he saw, and chose instead to rework a preparatory drawing for **The Execution of Maximilian**, in which he had invested much time and energy to convey powerful and 'totally sincere' feelings.

The British Museum, London

X64628

Siebe Johannes ten Cate 1858 – 1908

The Place du Carrousel and Ruins of the Tuileries

1883

Oil paint on canvas

The Dutch impressionist ten Cate painted this panorama of the Tuileries Palace shortly before it was razed to the ground, or early in that process, in 1883. The palace had been the royal and imperial residence of most French rulers since Henri IV (1553 – 1610), and was burnt down by the Commune on 23 May 1871. Parisians of all walks of life are shown going about their daily lives against the backdrop of these monumental ruins, which dominated the cityscape for the next 12 years.

Musée Carnavalet – Histoire de Paris

X64939

Attributed to Charles Anthony Tune 1814 – 1887

Plate 179 [Vendôme Column]

c. 1871

Photograph, albumen print on paper

The Vendôme Column was the first monument to be destroyed by the Paris Commune at the hands of the Federation of Artists, of which Gustave Courbet was a leader. After the Commune's overthrow, he was accused of being behind this demolition, was jailed, and asked to pay for the re-erection of the column. The remains of the Vendôme Column were among the most photographed, and one of the key destinations for 'ruins tourism'. Thomas Cook was one of the first to organise such tours of Paris after the end of the Commune.

Wilson Centre for Photography.

X64946

Charles Soulier 1840 – 1875

Paris in Ruins, May 1871 [Château d'Eau Fountain]

1871

Photograph, albumen print on paper

This photograph represents a less conventional view of destruction in Paris. Its subject, the Château d'Eau fountain, in the Place de la République, was an unusual choice compared to the Tuileries Palace or Vendôme Column. Instead of playing on the imagery of classical ruins, Soulier anchors his composition in Parisian modernity with the positioning of the street lamp in the centre. The lions convey an idea of resilience and defiance in the face of destruction.

Wilson Centre for Photography

X64944

Charles Soulier 1840 – 1875

**Paris in Ruins, May 1871 [The Ministry of Finance,
Rue du Luxembourg]**

1871

Photograph, albumen print on paper

Soulier's photograph captures the remains of the Ministry of Finance, which was one of many monuments to be destroyed during the Paris Commune. It was described in a contemporary **Guide through the Ruins: Paris and its environs** as 'never more than a mediocre monument', but a 'superb ruin. Fire is a worker of genius. From this uniform, geometric, insolent regular mass, it has made a dynamic, decorative, interesting edifice.' The contrast between the familiar Parisian street sign and torn-down poster and the classical imagery arising from the ruins makes for an even more striking composition.

Wilson Centre for Photography.

X65338

Attributed to Charles Anthony Tune 1814 – 1887

Plate 176 [Marsan Pavilion, Louvre]

c. 1871

Photograph, albumen print on paper

This photograph, taken from the rue de Rivoli, shows the Marsan Pavilion, which joined the Louvre to the Tuileries Palace. It was eventually restored, as was the Flore Pavilion, but not the Tuileries. 'Ghosts' can be seen in the photograph, because of the length of exposure, but like the majority of contemporary photographs of the ruins, Paris is represented deserted. This was partly to do with the aestheticisation of ruins, but also because the state kept control over images that were circulated: all commercial prints had to be submitted to the 'Dépôt Légal'.

Wilson Centre for Photography

X64945

Alphonse Liébert 1826 – 1914

Châtillon, Redoubt on the Plateau, No.70

c. 1871

Photograph, albumen print on paper

As a plateau, Châtillon was a strategic place during the events of 1870 – 71. It was the setting of two battles during the Franco-Prussian War, and was later the scene of combats between Communards and 'Versaillais' (government troops). With the single figure of a soldier at the centre of a devastated landscape, Liébert's photograph veers away from documentation to present a meditation on war and its aftermath.

Wilson Centre for Photography

X64942

Unknown artist

Untitled [Suresnes Bridge]

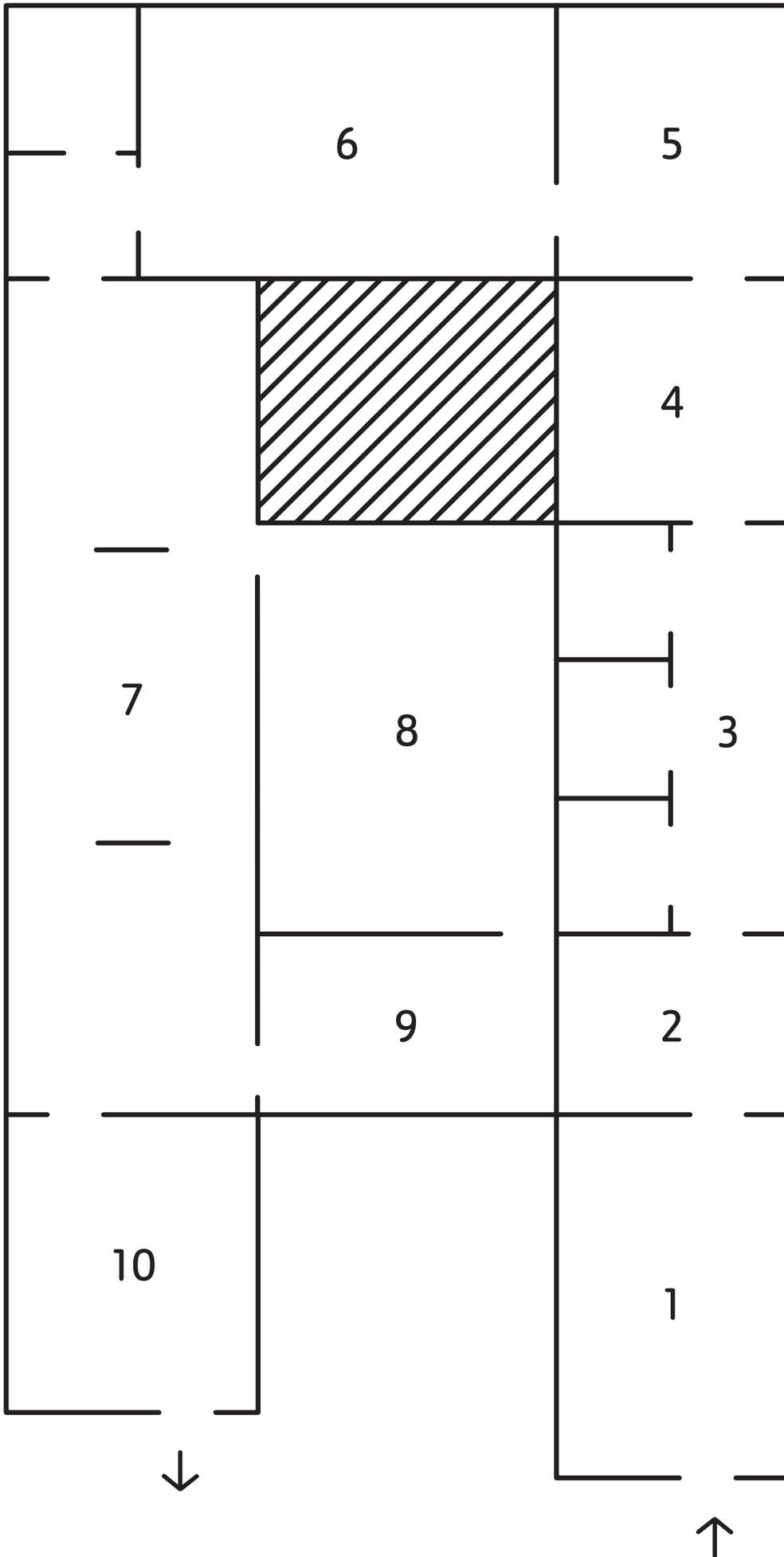
c. 1870

Photograph, albumen print on paper

Parisians were struck by the beauty of the ruins in the aftermath of the Franco-Prussian War and Paris Commune. Here, the play on light and reflections of the industrial landscape in the Seine create a poetry which at first diverts attention from the damage that was done by the Prussians to the suspended bridge of Suresnes, to the west of Paris.

Wilson Centre for Photography

X64943



ROOM 1

The Future Impressionists' London Circle

London, with its thriving art market, was an attractive destination for refugee artists. Charles-François 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.

Charles-François Daubigny 1817 – 1878

The Mouth of the Thames

1866

Oil paint on panel

Daubigny first came to Britain in 1865. He returned the following year at the invitation of a group of artists led by Frederic Leighton, and exhibited a picture at the Royal Academy with some success. So London was a natural refuge during the Franco-Prussian War, despite his disdain for modern British painting and abhorrence of the climate. He and the Barbizon school found a market in Britain, which profited art dealer Paul Durand-Ruel. This is one of the most vibrantly-coloured pictures Daubigny painted in Britain.

Musée des Beaux-Arts de Lyon.

Bequeathed by Wuillermoz, 1875

X64998

Claude Monet 1840 – 1926

Meditation (Madame Monet on the Sofa)

c. 1871

Oil paint on canvas

During his 7 to 8-month stay in London, Monet only painted 5 landscapes, and this portrait of his wife Camille, who followed him there with their 3-year-old son. She is represented in their High Street Kensington flat, looking melancholy. The interior is sparse, but includes elements of early aesthetic decoration, such as the Japanese fan and blue china on the mantelpiece. These and the distinctly British floral chintz-upholstered chaise longue suggest Monet's attempt to suit English taste. Thanks to dealer Durand-Ruel, the painting was exhibited in the French section of the 1871 International exhibition, but failed to find a buyer.

Musée d'Orsay, Paris. Bequeathed by M. et Mme.
Raymond Koechlin, 1931.
X61110



Alfred Sisley 1839 – 1899

Molesey Weir, Hampton Court, Morning

1874

Oil paint on canvas

Sisley favoured painting along the Thames to the west of London, near Hampton Court, where he stayed, having initially resided in Brompton Crescent with his friend Jean-Baptiste Faure. He found lodgings in one of the hotels near the station. Sisley did not choose Hampton Court palace as a subject, but Molesey Weir instead, which was upstream nearby. Modern life most attracted him, and he represented two bathers to the left, and a third man removing his socks to dabble in the river.

Scottish National Gallery, Edinburgh

X60817

Alfred Sisley 1839 – 1899

View of the Thames: Charing Cross Bridge

1874

Oil paint on canvas

Of the 14 paintings Sisley produced in London between July and October 1874, this is the only one that he painted of the city centre. It responds to Daubigny's **St Paul's from the Surrey Side**, displayed nearby, but Sisley has taken greater liberties with the topography of London, representing the cathedral on a hillside bristling with roofs. It was one of the paintings selected by Jean-Baptiste Faure in exchange for paying off Sisley's expenses.

On loan from the Andrew Brownsword Arts Foundation
X59353

Camille Pissarro 1830 – 1903
Lordship Lane Station, Dulwich

1871

Oil paint on canvas

During his stay in London in 1870 – 71, Pissarro became interested in the encroachment of the suburbs on rural spaces. He placed his easel on a footbridge overlooking the now defunct Lordship Lane station, but instead of painting a train at full speed, like Turner's **Rain Steam and Speed** which he had seen in the National Gallery, he painted a picture of daily life in his new surroundings. Pissarro was increasingly homesick and the motif of a departing train, at a time when he was planning his return to France, may not be fortuitous.

The Samuel Courtauld Trust, The Courtauld Gallery, London.
X47145

Camille Pissarro 1830 – 1903

Upper Norwood, Crystal Palace, London

c.1871

Oil paint on canvas

Crystal Palace, originally built in Hyde Park to house the Great Exhibition of 1851, was transferred to Upper Norwood in 1854. As a result of its popularity, the surrounding suburb became fashionable and expanded rapidly. Here, Pissarro has placed as much emphasis on the suburban pavilions and inhabitants as he did on what was popularly known as the 'people's palace', relegating it to the background. He has shifted the focus from an international symbol of modernity to modern life itself.

Private collection

X47144

Camille Pissarro 1830 – 1903

The Avenue, Sydenham

1871

Oil paint on canvas

This is a view of the present Lawrie Avenue in Sydenham, south London, with St Bartholomew's Church in the background. This was the first painting Durand-Ruel bought from Pissarro. It was still in the dealer's personal collection when he died. Here Pissarro uses a more vibrant palette than he did for works executed in Louveciennes before his departure for London. He later told his son Lucien: 'I recall perfectly those multi-coloured houses, and the desire I had at the time to interrupt my journey and make some interesting studies.'

The National Gallery, London. Bought, 1984
X59352



Camille Pissarro 1830 – 1903

Fox Hill, Upper Norwood

1870

Oil paint on canvas

This is among the first paintings that the 40-year-old Pissarro did on arrival in England in early December 1870. He, his partner Julie Vellay and their two children settled in Norwood, where his mother and half brother-in-law lived. He did not paint central London during this first stay, focusing instead on his neighbourhood. This snowy scene, which highlights the rural aspect of this suburb, is not dissimilar to pictures Pissarro executed in Louveciennes before his flight to Britain. **Crystal Palace, Upper Norwood**, displayed nearby, was painted from the top of Fox Hill.

The National Gallery, London. Presented by Viscount and Viscountess Radcliffe, 1964.

X01297

Claude Monet 1840 – 1926

The Thames below Westminster

1871

Oil paint on canvas

Monet's subject here was resolutely modern: Westminster Bridge had been inaugurated in 1862, and the new Palace of Westminster was not fully completed until 1870, the same year as the Victoria Embankment. Workers can be seen dismantling the scaffolding that was assembled for its construction. For this open-air painting, Monet, like Daubigny, used a scumbling technique of soft colours to convey the depth and luminosity of the foggy sky with its pastel undertones, reserving contrasting broken brushstrokes for the treatment of reflections in the water.

The National Gallery, London.

Bequeathed by Lord Astor of Hever, 1971.

X05313

Charles-François Daubigny 1817 – 1878

St Paul's from the Surrey Side

1871 – 73

Oil paint on canvas

Daubigny painted exclusively Thames subjects in London, of which only three represent the centre of the capital. His naturalistic approach to landscape and fog is very similar to the **Thames below Westminster** by Monet, whom he encountered while painting by the river. Monet had admired Daubigny's work since 1859, and the writer Théophile Gautier had reproached the latter for his 'impressionism' as early as 1867, before the term was applied to Monet, Pissarro, Sisley and their friends in 1874. Daubigny was a mentor to the younger artist, and a fascination with the river is common to both.

The National Gallery, London. Presented by friends of Mr J.C.J. Drucker, 1912.

X59348

ROOM 2

Tissot and High Society

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.

Tissot first found shelter with 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.

Thanks to him, Tissot was introduced into high society, and rapidly rose to success though English critics often implied that he was mocking British customs. His paintings are deliberately ambiguous and open-ended, characterised by a distanced point of view.

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.

James Tissot 1836 – 1902

Portrait of Mrs B.

1876

Etching on paper

The 'Mrs B' of the title is Jessica Bowles, who married Tissot's friend Thomas Gibson Bowles in 1875. Jessie was 24 when Tissot captured this likeness; she died young in 1887, having borne four children. Tissot had known Thomas Gibson Bowles for some time before Bowles's marriage, finding a home with him when he came to London in 1871. Bowles also provided continuing work for Tissot in the form of caricatures in his publication, **Vanity Fair**, and introduced his friend to society patrons.

Victoria and Albert Museum, London

X59357

Thomas Gibson Bowles 1841–1922

The Defence of Paris; Narrated as it was Seen London 1871

During the Siege of Paris Bowles, a friend of Tissot's, was present in the French capital as war correspondent for the **Morning Post**. His role as an eyewitness to the war is immortalised in the present illustration, where he is shown as 'a special correspondent'. Other illustrations in the book reproduce drawings that Tissot made during the Siege, including his drawing of a National Guard **cantinière** (displayed in the previous room).

Tate Library and Archive.

Z07023

James Tissot 1836 – 1902

**Napoléon III, Emperor of France ('Sovereigns, No. 1.
"Le régime parlementaire."')**

4 September 1869

Chromolithograph on paper

Tissot began contributing caricatures to the English Society publication **Vanity Fair** in 1869 under the pseudonym of 'Coïdé', before the Franco-Prussian War and his move to London. The magazine's editor, Thomas Gibson Bowles, proved an important friend to Tissot when he arrived in London in 1871. This rather cruel depiction of the emperor Napoleon III might appear to reflect an anti-imperial outlook, but a few years later Tissot approached a group portrait of the Empress Eugénie and the Prince Imperial (displayed nearby) with no apparent qualms.

National Portrait Gallery, London.

X63284

James Tissot 1836 – 1902
Captain Frederick Burnaby

1870

Oil paint on panel

This panel was Tissot's first painting of an English subject. Burnaby was a soldier, traveller and journalist, one of the entourage of the Prince of Wales. He was renowned for his physical prowess and passion for ballooning. Burnaby's friend Thomas Gibson Bowles commissioned this portrait. Burnaby had entered the Royal Horse Guards in 1859 and Tissot presents him as a captain in full dress uniform; he seems to have relished details such as the plumed helmet on the sofa and the polished breastplate on the floor. Burnaby was killed during the Battle of Abu Klea in Egypt in 1885.

National Portrait Gallery, London. Purchased 1933
X63673

James Tissot 1836 – 1902

**Empress Eugénie and the Prince Imperial in the grounds
of Camden Place, Chislehurst**

1874 – 5

Oil paint on canvas

Tissot painted this portrait of the exiled former Empress of France and her only son for the 1875 Royal Academy exhibition, but it and two others were rejected for display. Although a further two, including **Hush!** (displayed nearby), were accepted, the rejection was a blow to Tissot, whose success in England had begun to seem unstoppable. Tissot's canvas is far from a standard royal portrait. It was, however, made with the empress's consent: she visited Tissot's studio in December 1874 to view the painting in progress.

Musée national du Palais de Compiègne.

X59365

John Everett Millais 1829 – 1896

A Huguenot, on St Bartholomew's Day, refusing to shield himself from danger by wearing the Roman Catholic badge

1851 – 2

Oil paint on canvas

This was one of the pictures by Millais that helped him move from an outsider to being embraced by the British art establishment. Its reference to the slaughter of 3000 Huguenots in Paris in 1572, and the enforced exile of others, would have resonated with Tissot in the aftermath of the Paris Commune. Tissot's acquaintance with Millais deepened soon after his arrival in London: he presented a drawing made during the Siege of Paris to Millais's wife, Effie, in June 1871 as an 'affectionate souvenir'.

The Makins Collection

X61780

James Tissot 1836 – 1902
Les Adieux (The Farewells)

1871

Oil paint on canvas

This is one of the first paintings Tissot produced following his move to London in June 1871, and it reveals an attempt to adapt to a British clientele. Tissot's composition is an 18th-century costume piece which, with its focus on troubled young lovers, is in a similar vein to Millais's **Huguenot, on St Bartholemew's Day**, displayed nearby. Tissot positioned his couple similarly and showed them in period costume. He also introduced ivy, symbol of fidelity, echoing Millais's painting of thwarted love. In 1872, Tissot exhibited two works at the Royal Academy, one of them **Les Adieux**.

Bristol Museums & Art Gallery
X61781

James Tissot 1836 – 1902

My Garden at St John's Wood

1878

Etching and drypoint on paper

Tissot designed the garden of his north London home himself. The cast-iron colonnade seen in this etching, which enclosed an ornamental fishpond, was based on a stone one in the Parc Monceau in Paris. The garden and colonnade feature in several of Tissot's paintings. In **Holyday** (displayed in Room 5), for example, the figures are shown in front of the pond while the columns of the colonnade frame the background.

Arwas Archives

X59361

James Tissot 1836 – 1902

View of the Garden at 17 Grove End Road

c. 1874 – 82

Oil paint on canvas

In 1873, after just a couple of years in London, Tissot was able to purchase the house that would be his home until 1882. He chose a detached villa in the fashionable north London suburb of St John's Wood, an area said to be home to the nouveau riche. The house on Grove End Road became important to Tissot's art, with both the sumptuous interior and carefully-designed garden sources of inspiration for his canvases. This view of the house and garden is a rare example of Tissot treating a landscape subject without the addition of figures.

The Geffrye Museum of the Home, London.

X60802

James Tissot 1836 – 1902

Hush!

1874

Oil paint on canvas

This painting is said to record a particular musical soirée, but Tissot was not allowed to make portraits at the performance itself for reasons of privacy. Perhaps this was why he has included portraits of his own artistic circle within the complex canvas – they would have been ready models who could be added to the scene after the event. Two fellow émigré artists, Ferdinand Heilbuth and Giuseppe de Nittis, stand in the doorway, and Tissot's friend Thomas Gibson Bowles, the editor of **Vanity Fair**, can be seen directly above the elderly man in the foreground.

Manchester Art Gallery
X61764



James Tissot 1836 – 1902

Too Early

1873

Oil paint on canvas

This elaborate composition is a commentary on Victorian social etiquette: one or more of the guests have committed the faux-pas of arriving at a ball prematurely. **Too Early** is the first of Tissot's scenes of fashionable modern life to feature such a complex group of protagonists. Critics compared Tissot to 'Jane Austen, the great painter of the humour of "polite society"', but, of course, Tissot also brought a French outsider's perspective to his assessment of the quirks of English society.

Guildhall Art Gallery, City of London

X62059

James Tissot 1836 – 1902

Woman in Outdoor Costume, Sleeping on a Couch

c. 1873

Black chalk with watercolour and bodycolour on paper

Following his move to suburban St John's Wood, Tissot increasingly turned to modern and intimate domestic subjects. At the same time on the other side of the English Channel, his French friends and artistic contemporaries Edgar Degas, Edouard Manet and Berthe Morisot pursued related subjects. Although this drawing shows a different model and is probably a little earlier, Tissot became particularly drawn to images like this of rest and convalescence following his lover Kathleen Newton's move into his home in 1877; she suffered from tuberculosis, which eventually killed her in 1882.

The Ashmolean Museum, Oxford. Purchased 1951

X63283

Unknown photographer

Kathleen Newton

c.1881

Albumen print

Tate Archive.

X07060

Unknown photographer

Kathleen Newton (Rêverie)

1879–1882

Photograph (modern print)

Tate Archive.

Z07061

James Tissot 1836 – 1902

In Full Sunlight

1881

Etching and drypoint on paper

Kathleen Newton, Tissot's model and lover, is the key foreground figure. Her children Cecil and Violet also appear in the composition, and the other figures may be her sister and niece. It would be difficult to overstate Newton's importance to Tissot's life and art during his London years. He left England shortly after her death in 1882, the year after this etching was made. The setting appears to be the garden of Tissot's house at Grove End Road.

Arwas Archives

X63282

James Tissot 1836 – 1902

Emigrants

1878

Etching and drypoint on paper

The future of the woman and child at the centre of **Emigrants** appears threatened and uncertain. While emigrating offers them the chance of a new life, they also face considerable dangers – disease was a real risk, as conditions on board the ships could be cramped and filthy. Tissot made extensive use of drypoint in the depiction of masts and rigging seen in the background; drypoint is a print technique in which a pointed tool is scratched directly into a metal plate, resulting in rich, velvety, black lines when the plate is inked and printed.

Arwas Archives

X59356

James Tissot 1836 – 1902

Trafalgar Tavern in Greenwich

1878

Etching and drypoint on paper

In this etching Tissot portrays the contrast between the upper classes, shown on the balcony and dining at the Trafalgar Tavern, and the poor young scavengers on the Thames foreshore below. Scenes with such social resonance are rare in Tissot's work, and even here his standpoint remains ambiguous, as the etching takes the vantage point of a diner about to order or be served. Is Tissot really concerned with the morality of the Greenwich social order, or is he simply a paying guest and onlooker depicting the view from the Trafalgar Tavern?

Arwas Archives

X59362

James Tissot 1836 – 1902

The Three Crows Inn

1877

Etching on paper

The setting of this scene is Gravesend, where a group of travellers waits to board ship at a nearby inn. The subject matter is unusually serious for Tissot. It is likely that the issue of emigration had a particular resonance for him: he was an émigré artist, after all. This impression of the print bears the signature of the printer Frederick Goulding, who worked with many of the leading etchers of the day and printed editions of Tissot's etchings in London.

Arwas Archives

X59360

Giuseppe de Nittis 1846 – 1884
The National Gallery in London

1877

Oil paint on canvas

Like most French artists who remained in Paris in the aftermath of the Franco-Prussian War, de Nittis experienced financial difficulties, and in 1874 began making annual trips to London. Tissot helped him join the Arts Club, and the dealer Algernon Moses Marsden introduced him to Kaye Knowles, who commissioned him to paint 12 views of London, including this picture. Like his friend Tissot, de Nittis adopted a postcard view of London. He revelled in depicting London types such as sandwich board men.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris
X59359

James Tissot 1836 – 1902

London Visitors (originally Country Cousins)

1873

Oil paint on canvas

A country couple is depicted visiting London, standing on the steps of the National Gallery. The man consults his guidebook while the woman points in the direction of Trafalgar Square. The figure in front of them and another behind are identifiable from their uniform as 'blue coat' boys, pupils of Christ's Hospital charity school who acted as volunteer guides at the National Gallery. Tissot, an outsider like the couple in the painting, adopted a touristic view of London and was suspected by contemporary critics of caricaturing the British.

Layton Art Collection Inc. at Milwaukee Art Museum.

Gift of Frederick Layton.

X10208



James Tissot 1836 – 1902

Portsmouth Dockyard

c. 1877

Oil paint on canvas

Here a sergeant of the 42nd Royal Highlanders (or Black Watch) is faced with the dilemma of choosing between the two women on either side of him. Perhaps he has made his choice, as he diverts his attention to one of them. The son of a fabric merchant and himself a dandy, Tissot's fascination for fashion and uniforms is here centred on the soldier's exotic and colourful dress.

Tate. Bequeathed by Sir Hugh Walpole 1941

N05302

James Tissot 1836 – 1902

Summer (A Portrait)

1876

Oil paint on canvas

In 1877 Tissot stopped exhibiting at the Royal Academy, instead sending ten works, including this one, to London's newly-opened Grosvenor Gallery. This gallery was particularly associated with 'aesthetic' artists, including Rossetti and Whistler, who advocated beauty over narrative and morality in painting. This picture, with its carefully-designed colour palette, similarly invites aesthetic appreciation. Like Whistler and Rossetti, Tissot included in his paintings Japanese objects, sometimes purchased in Paris. Here, for example, the curtains are decorated with a Japanese pattern. But, typically for Tissot, the reason why the woman is framed in a masculine interior is left to the viewer's imagination.

Tate. Purchased 1927.

N04271

James Tissot 1836 – 1902

The Gallery of HMS Calcutta (Portsmouth)

c. 1876

Oil paint on canvas

This ambiguous scene of possible flirtation between a sailor and a young woman shielding her face with a fan demonstrates Tissot's interest in Victorian social life and propriety. The setting is the deck of HMS Calcutta, docked in a sooty Portsmouth. Tissot appears to have delighted in depicting the details of the white and yellow costume of the foreground figure, which also features in **Summer**, nearby. The writer Henry James, however, found the painting's realism 'vulgar and banal' and commented that a longer acquaintance with the woman's 'stylish back and yellow ribbons' would be 'intolerably wearisome'.

Tate. Presented by Samuel Courtauld 1936

N04847

ROOM 3

Legros: An Artist At The Heart Of The French Refugee Community

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 revolutionised 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.

Alphonse Legros 1837 – 1911

Edward Burne-Jones

1868 – 9

Oil paint on panel

Legros was supported by several artists following his move to London in 1863. Through Dante Gabriel Rossetti, Legros became close to Edward Burne-Jones. He in turn introduced Legros to George Howard, who became Legros's student and patron. Howard commissioned Legros to make this portrait, which in its style and colour palette seems to reflect Legros's love of Italian art. A trip to Italy in 1872, funded by Howard, allowed Legros's interest to flourish.

Aberdeen Art Gallery & Museums Collections.

Presented in 1922 by Sir James Murray.

X60736



Alphonse Legros 1837 – 1911

Portrait of G. F. Watts R.A.

c. 1879?

Etching and drypoint on paper

The British Museum, London.

X63641

George Frederic Watts 1817 – 1904

Alphonse Legros

c. 1879

Etching on paper

Like Whistler and Rossetti, the eminent British painter George Frederic Watts supported Legros when the Frenchman settled in Britain. He urged his own patron Charles Rickards to commission a painting from Legros and was a friend to him, as these reciprocal portraits testify. While Legros was a prolific and experienced etcher, Watts is only known to have etched one plate, on which he included this portrait of his friend, who may well have guided his efforts.

National Portrait Gallery, London.

X60894

Alphonse Legros 1837 – 1911

Ex-voto

1860

Oil paint on canvas

Legros exhibited this painting at the Royal Academy in 1864, a year after his arrival in London. Although the subject is devotional, Legros chose to depict modern rather than historical figures. His choice of **Ex-voto**, which he had painted in France for exhibition in London paid off: the painting helped make his name on this side of the Channel. William Michael Rossetti, critic and brother of Dante Gabriel, identified the picture as 'the major work of the exhibition'.

Musée des Beaux-Arts de Dijon

X62702

Alphonse Legros 1837 – 1911

The Tinker

1874

Oil paint on canvas

Oscar Wilde said of this work: 'a good bit of painting is of some metal pots in a picture called Le Chaudronnier.' It entered the collection of Constantine Ionides, one of Legros's key patrons and contacts in England, to whom he was introduced either by Dante Gabriel Rossetti or Whistler. Legros acted as Ionides's art advisor and encouraged his interest in French art. The collector bought works by Dalou and Régamey, both refugees, but also by Degas, with whom Legros was on friendly terms, Delacroix, Millet and Rousseau. Ionides left his collection to the Victoria and Albert Museum.

Victoria and Albert Museum, London. Bequeathed by Constantine Alexander Ionides.

X62590

Alphonse Legros 1837 – 1911

Hilly Landscape

1876 – 1877

Oil paint on canvas

This landscape was painted as a demonstration piece for Legros's students at the Slade. Legros departed from the established curriculum to take students to paint from nature outside, or 'en plein air'. The setting, Hampstead Heath, was also a favourite of the British painter John Constable, whose landscapes, made earlier in the century, were admired by several of the French artists in London.

Victoria and Albert Museum. London. Given by the artist
X61783

Alphonse Legros 1837 – 1911

By the Riverside, Morning Effect

1877 – 84

Etching, mezzotint and drypoint on paper

There was a revival of interest in etching techniques in the late-19th century, and Legros was part of the etching scene in both Paris and London. He sat on the first committee of the Society of Painter-Etchers and may have exhibited an impression of this print, in which different techniques are employed to capture an intense effect of light, at the group's first annual exhibition.

The British Museum, London

X63672

Alphonse Legros 1837 – 1911

A Storm

1887?

Drypoint on paper

The effect of driving rain seen in this print was achieved through the use of drypoint, in which a needle is used to scratch directly into a metal plate. It was a technique earlier employed by Rembrandt, whose prints were an important source of inspiration to the artists associated with a revival of interest in etching and drypoint in both France and Britain during the late 19th century. Legros in particular often took inspiration from the Old Masters.

The British Museum, London

X60896

Alphonse Legros 1837 – 1911

The Gust of Wind

Exhibited 1875

Etching on paper

The Gust of Wind is one of Legros's largest and best-known etchings. It was exhibited at the Second Impressionists Exhibition, held at Durand-Ruel's gallery in Paris in 1876. All of Legros's contributions to this exhibition were prints, reflecting the importance for him of printmaking. Legros sent work to the Impressionists Exhibition at the insistence of Edgar Degas, and possibly also of Durand-Ruel, who had received assistance from Legros when he settled in London in 1870.

The British Museum, London

X63623

Alphonse Legros 1837 – 1911
Portrait de Frédéric Régamey

1870s, before 1877
Drypoint on paper

Like Legros, Régamey and his two brothers were left-leaning artists who studied at the Petite Ecole in Paris. Frédéric's brother Félix was involved with the Paris Commune and spent several years in London as a political exile, and Guillaume, who was in the same year as Legros at the Petite Ecole, also took refuge in London, where Legros gave him access to his studio and patrons. Both Legros and Régamey promoted etching and drypoint as artistic media, Régamey co-founding a Parisian weekly publication of etchings while Legros continued etching in London. Régamey also produced an etched portrait of Legros.

The British Museum, London.
X64006

Alphonse Legros 1837 – 1911

The Drawing Room of Mr Edwin Edwards at Sunbury

1861

Drypoint on paper

Legros first visited London in 1861 – 2, when he stayed with Whistler's brother-in-law, Francis Seymour Haden. Whistler, Legros and Fantin-Latour founded the 'société de trois', an artistic friendship that soon fell apart. Legros visited Edwin and Ruth Edwards, who collected French art. Legros marked the occasion with this drypoint showing Ruth at the piano, Edwin with a flute, the artist Matthew White Ridley relaxing on the chaise longue, and Legros himself before them. Edwards had become a full-time painter and also took up etching after being taught by Legros.

Private collection

X63699

Henri Fantin-Latour 1836 – 1904

Mr and Mrs Edwin Edwards

1875

Oil paint on canvas

The Francophile collectors Edwin and Ruth Edwards were ardent promoters of Fantin-Latour's work in Britain, although their friendship with the French painter was waning by the time Fantin-Latour made this portrait of them, their relationship becoming increasingly business-like. Although Edwin is here shown studying a portfolio of prints, in the role of collector and connoisseur, he was a printmaker himself – he had been a pupil of Alphonse Legros.

Tate. Presented by Mrs E. Edwards 1904

N01952

Jules Dalou 1838 – 1902

George Howard

1877

Terracotta

The aristocratic George Howard studied art with Burne-Jones, Legros and Nino Costa. He became an important patron during the 1870s. Dalou, who met Howard through Legros, was one of the artists whose works he collected. This bust of Howard was exhibited at the Royal Academy in 1877 and depicts the aristocrat as a bohemian, beret-clad artist. The pale English red clay used by Dalou while in London is characteristic of his period in Britain.

The Castle Howard Collection

X62588

Jules Dalou 1838 – 1902

Rosalind Howard

1873

Bronze

George Howard commissioned a portrait of his wife from Dalou in 1872. This bronze, preserved at the family's ancestral home, Castle Howard, was cast from the resulting terracotta sculpture. Rosalind Howard was more politically engaged than her husband, and the ideals she shared with the Dalous included a belief in the moral value of work, welcoming and protecting those in need, and equality between men and women. Here she is shown with a book in her lap, appropriately deep in thought.

The Castle Howard Collection

X63892

Alphonse Legros 1837 – 1911

Le Repas des Pauvres

The Soup Kitchen

1877

Oil paint on canvas

Legros exhibited this picture in both London and Liverpool in 1878. The following year it was purchased by his pupil and patron George Howard. The composition is reminiscent of Caravaggio's **Supper at Emmaus** (1601), which Legros was able to study at London's National Gallery. Legros's picture, while owing something to Caravaggio's example, is also closely aligned with Victorian social realism, his subjects despondent as they take their meagre meal.

Tate. Presented by Rosalind, Countess of Carlisle 1912

N02898

Jules Dalou 1838 – 1902

Bust of a Young Man

1877

Plaster

This is a demonstration bust, originally modelled in clay by Dalou in front of his students. Usually the clay, still fresh, would have been put back in its tub when the performance-like demonstration finished, but in this case one of Dalou's students, Alfred Drury, took a mould on the spot, thus preserving the sculpture. Such virtuoso demonstrations contributed to the success of French artists teaching in Britain: Legros too liked to show his prowess in drawing, painting and etching. Drury became Dalou's studio assistant in Paris and later himself a leading British sculptor of the early 20th century.

Private collection

X60899

Alphonse Legros 1837–1911

Alfred Lord Tennyson

c. 1881

Bronze one-sided portrait medal

Legros came to sculpture quite late in his career, in his mid-forties, but was quick to master the discipline, taking over the modelling class at the Slade from 1883, or possibly even earlier. He designed this medal of the poet Alfred Tennyson in 1881 and had it cast in bronze in France, which was his usual custom. This example was owned by one of Legros's major patrons in England, Constantine Ionides. Along with his friend Lantéri, Legros was credited with the renaissance of the medal in Britain in the 1880s.

Victoria and Albert Museum, London.

X65472

Edouard Lantéri 1848–1917

Proserpinae Cultor

c.1890

Struck bronze one-sided portrait medal

Each stage in the creation of the medal **Proserpinae Cultor** ('land cultivator') was photographed and reproduced in Lantéri's 'method' (a copy of the book is also displayed here), from producing a wax model to making a plaster cast, from which the bronze could then be cast. The model for the medal is the same as that of Lantéri's bust of a peasant, displayed nearby.

The British Museum, London.

X63625

Edouard Lantéri 1848–1917

Joseph Edgar Boehm

1891

Cast bronze one-sided portrait medal

Lantéri began making medals in 1888, a few years later than his friend Legros, and possibly encouraged by him. Lantéri often made both medals and in-the-round sculptures of the same subjects. In addition to the bronze medal shown here, he made a statuette bust of his employer Joseph Edgar Boehm, an émigré sculptor who enjoyed royal patronage and who proved very generous to both Dalou and Lantéri.

The British Museum, London, presented

by Dr F. Parkes Weber

X63624

Edouard Lantéri 1848–1917

Modelling: a Guide for Teachers and Students

London: Chapman and Hall, 1902

Like Legros, the sculptor Edouard Lantéri, who also chose to remain in Britain, dedicated his life to teaching at the expense of his own artistic career. His 'method', **Modelling: a Guide for Teachers and Students**, is still used today. He had an important impact on the next generation of British sculptors, mentoring artists including Alfred Gilbert.

Private collection.

Z07280

Edouard Lantéri 1848 – 1917

Head of a Peasant

c. 1901

Bronze

Lantéri arrived in Britain in October 1872, to escape poverty and resume his artistic career. He was encouraged by Jules Dalou, who emulated the assistance that Legros had offered him upon arrival in London the previous year. Dalou recommended Lantéri to the émigré sculptor Joseph Edgar Boehm, who took him on as a studio assistant. Lantéri also succeeded Dalou as Master of Modelling at the National Art Training School in 1880, spending much of his time teaching. This piece was cast after a demonstration bust, executed from life in front of his students in about four hours.

Tate. Presented by the artist's pupils 1902.

N01905

Auguste Rodin 1840 – 1917

Bust of Jules Dalou

1883

Bronze

Rodin made this bust of Jules Dalou at the height of the latter's career. Although Rodin and Dalou were not close, they felt a bond when Dalou returned from exile in London, before professional rivalry drew them apart. Rodin's portrayal of Dalou, from the striking face to his protruding bones and apparently obstinate attitude, was much commented upon by critics.

Musée Rodin, Paris

X60806

Alphonse Legros 1837 – 1911

Portrait of Auguste Rodin

1882

Oil paint on canvas

Musée Rodin, Paris.

X60805

Auguste Rodin 1840 – 1917

Head of Alphonse Legros

1881– 2

Bronze

Rodin, like Legros, Dalou and Lantéri, studied at the Petite Ecole. In the summer of 1881 he visited London, where he was still unknown as an artist. With Legros's assistance, he found artistic networks here and, from 1882, was able to exhibit his sculpture at the capital's major venues, at a time when he was just starting to build a reputation in France. He began his head of Legros in the summer of 1881, when Legros also captured Rodin in drypoint. Legros wrote of Rodin's finished sculpture: 'I saw the bust you did of me. It's wonderful! It makes a big impact'.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

X60804

William Orpen 1878 – 1931

Group associated with the New English Art Club

c. 1904

Pencil, black chalk (or charcoal), pen, ink and watercolour
on paper

The New English Art Club (NEAC) was founded in 1886 as an alternative to the Royal Academy. Orpen depicts some of its protagonists led by Legros and Rodin, followed by younger artists, teachers and critics representing the French influence on British art through both the NEAC and the Slade School of Art. While French art had divided the British public and critics in the 19th century, the Entente Cordiale between Britain and France in 1904 resulted in French styles gaining greater popularity and appreciation.

National Portrait Gallery, London. Purchased, 1995.

X61787

Jules Dalou 1838–1902
Woman Reading (Mrs Dalou)

c.1877

Pen and ink on paper

Private collection, Becker estate.

X66679

Jules Dalou 1838–1902
**Woman Arranging a Girl's Hair
(Mrs Dalou and Georgette?)**

c.1877

Pen and ink on paper

Private collection, Becker estate.

X66678

Jules Dalou 1838–1902

Woman Reading

c.1877

Black crayon and black ink on paper

Private collection, Becker estate.

X66677

Jules Dalou 1838–1902

Mrs Dalou Reading

Private collection, Becker estate

X66676

Jules Dalou 1838 – 1902

Bust of Laura Theresa Epps, Lady Alma-Tadema

1875

Terracotta

Paris, Musée d'Orsay. Gift of Anna and Laurence Alma-Tadema, daughters of the painter, 1934.

X61790

Lawrence Alma-Tadema 1836 – 1912

Jules Dalou, his Wife and Daughter

1876

Oil paint on canvas

During his exile in London, Dalou was close to the London-based Dutch-born painter Lawrence Alma-Tadema, who wrote that the two families were 'great friends'.

Alma-Tadema's portrait of the Dalou family and Dalou's bust of Laura, Alma-Tadema's second wife, a painter who studied with Ford Madox Brown, were the result of a friendly exchange. Dalou's bust of the painter himself, the pendant to this bust of Laura, was 'smashed, alas!' in 1905. The Dalou family treasured Alma-Tadema's portrait of them and at the time of the sculptor's death it hung in his wife's bedroom.

Paris, Musée d'Orsay.

X60655

Jules Dalou 1838 – 1902

Alphonse Legros

c. 1876

Painted plaster

Victoria and Albert Museum, London. Gift of Mrs Knowles

X61785

Alphonse Legros 1837 – 1911
Portrait of M. J. Dalou, sculptor

1876

Etching and drypoint on paper

In July 1871 the French sculptor Jules Dalou arrived in London, where he and his family found shelter with Legros, Dalou's old friend from his art school days at the Petite Ecole in Paris. Legros is said to have sent Dalou his own passport when the sculptor had to flee Paris in haste. He found Dalou work and introduced him to his network of patrons. It is a mark of the close friendship between the two men that they made these portraits of one another, Dalou's sculpted and Legros's etched.

Victoria and Albert Museum. London. Bequeathed by
Constantine Alexander Ionides.

X61786

Jules Dalou 1838 – 1902

French peasant woman nursing a baby

1873

Terracotta

Dalou exhibited this life-size sculpture, his first terracotta on such a grand scale, at London's Royal Academy in 1873. It belonged to Sir Lionel Coutts Lindsay, the founder of the Grosvenor Gallery. Dalou's use of red clay is still somewhat experimental in this piece – close inspection reveals some cracks occurred during the drying stage, while a comparable work of 1877 displays perfect technical mastery. In Britain, which boasted a pre-eminent terracotta industry, Dalou found the assistance and kilns necessary to perfect his ambitious work in the medium.

Victoria and Albert Museum, London

X62219

Jules Dalou 1838 – 1902

Palm Sunday in Boulogne, or Woman from Boulogne

1872

Terracotta

The young woman holds a missal, a book containing the texts used during Catholic mass, and a sprig of boxwood. In France the latter is taken to church on Palm Sunday to be blessed in commemoration of the entry of Christ into Jerusalem. This subject was the first in a series of works by Dalou depicting peasant women praying or holding children that met with considerable success in Britain. George Howard, who had been brought to Dalou's studio by Legros, purchased the sculpture from Dalou in 1872. It was exhibited at the Royal Academy that same year.

The Castle Howard Collection

X63890

Jules Dalou 1838 – 1902

Hush-a-Bye, Baby, or The Rocking Chair

1875

Marble

Those brought up in Britain may be familiar with the nursery rhyme engraved on the plinth of this sentimental subject, 'Hush-a-Bye, Baby'. The woman depicted has the features of Irma Dalou, the sculptor's wife, while the baby's head is based on a life study that Dalou frequently reused. Subjects of this kind were welcomed by Dalou's audience in Britain. He said, rather bitterly, in 1879: 'As long as I dealt with very sweet subjects here of gentle mothers and well-behaved infants, my hand was shaken affectionately.'

Private collection

X62595



ROOM 4

Carpeaux in London

The celebrated sculptor of the Second Empire, Jean-Baptiste Carpeaux, arrived in London in March 1871, shortly before Napoleon III joined his wife and son at Camden Place, Chislehurst. The war damage to his studio in Auteuil, the fall of the Emperor, and the impending civil war were all motives for Carpeaux's departure. He probably had hopes that the exiled Imperial family would still patronise him abroad, but the prospect of making forays into the art market in England was also attractive.

When in London, Carpeaux socialised with other refugees, the painter François 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.

Jean-Baptiste Carpeaux 1827 – 1875

Self-Portrait

1874

Oil paint on canvas

Carpeaux made three sojourns in London before he died of prostate cancer in 1875. Plagued by ill-health and marital problems, he did not have the success he had hoped for in London, despite securing commissions for life-size marbles from Lord Ashburton and Henry James Turner. Carpeaux could not acclimatise to the English weather, but he was a keen visitor to London museums, where he found inspiration in the old masters.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

X64008

Jean-Baptiste Carpeaux 1827 – 1875

Mrs Henry James Turner

1873

Marble

Henry James Turner commissioned the bust of his wife Louisa Westall between March and May 1871, soon after Carpeaux's arrival in Britain. The sculptor made two separate busts: an intimate one without shoulders, focusing on the sitter's compelling features, and this **portrait d'apparat** (formal portrait), emphasising her elegant poise and social status through the sumptuousness of her ball gown.

Although her dress is modern, the drapery of her shawl is animated by a neo-baroque sense of movement.

Victoria and Albert Museum, London. Given by Miss Jessica

Turner to the Tate Gallery and transferred to the V&A.

X62591

Jean-Baptiste Carpeaux 1827 – 1875

Henry James Turner

1873

Marble

Henry James Turner, then in his thirties, inherited his wealth from his father's successful painting and varnish business. He lived in London's St John's Wood, like James Tissot, whom he patronised, and also owned works by Jean-Léon Gérôme, the likely link to Carpeaux. The commission for Turner's bust probably took place at the same time as that of his wife Louisa, but Carpeaux only completed the marble during his 1873 sojourn. Turner's bust, with his amenable expression and negligently buttoned jacket, exudes spontaneity and demonstrates the suitability of sculpture to depict modern dress.

Victoria and Albert Museum, London. Given by Miss Jessica Turner to the Tate Gallery and transferred to the V&A.

X63982

Jean-Baptiste Carpeaux 1827 – 1875

Bust of Charles Gounod

1873

Plaster

Gounod, one of the most celebrated composers of the Second Empire, fled to London in September 1870, staying on until 1874. From 1871 he moved into Tavistock House, a hub for French refugees and Francophiles alike, and the home of singer Georgina Weldon, his lover. There, he met Carpeaux, and they developed a close friendship. Gounod enjoyed his 12 to 14 sessions with Carpeaux in February and March 1873: 'one felt the heat and swiftness of his design'. This bust belonged to the sculptor Joseph Edgard Boehm, and was acquired by fellow-sculptor Alfred Gilbert at his posthumous studio sale.

Kindly loaned by The Royal Society of Musicians

of Great Britain

X61789

Jean-Baptiste Carpeaux 1827 – 1875

Jean-Léon Gérôme

1871

Plaster

The celebrated French Academic artist Gérôme took refuge in London in September 1870, before the start of the Siege of Paris. He benefited from a solid reputation in England, where he had been made an honorary member of the Royal Academy in 1869. Carpeaux, as one of his admirers, offered to make this bust, modelled in a few sessions between the sculptor's arrival in March and the opening of the 1871 International exhibition, where the plaster model was exhibited. At the 1872 Paris Salon, it was nicknamed 'the beheaded talker', but Gérôme judged that it was 'life itself'.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Gift of the sculptor Hector Lemaire, 1907.

X60807

Georgina Weldon and Guests
1871-1913

Visitors' Book, Tavistock House

Mixed media on paper

Tavistock House once belonged to Charles Dickens and became the home of William Henry Weldon and his wife Georgina, a talented singer who was Gounod's lover.

The Visitors' Book at Tavistock House highlights the range of guests, many of whom were French, including a number of Communards such as Félix Régamey, Jules Vallès and Camille Barrère. Francophiles such as Thomas Gibson Bowles also visited this bohemian home, which was a key meeting place for refugee artists.

Victoria and Albert Museum, London.

X65662

Jean-Baptiste Carpeaux 1827–1875

Notes and sketches in Blackwood's Small Pocket Book and Diary

1871

This is a charcoal sketch of Rembrandt's **A Woman Bathing in a Stream** (1654) that Carpeaux made at the National Gallery. Refugee artists enjoyed visiting museums, which were a meeting place as well as a source of inspiration. The sculptor also paid particular attention to Correggio's **Madonna of the Basket and Venus, with Mercury and Cupid**, of which he made a copies in oil. Carpeaux's pocket diary is filled with drawings of animals in London Zoo, and of a small toy terrier he adopted while in London.

Petit Palais Musée des Beaux-Arts de la Ville de Paris.

X63671

Jean-Baptiste Carpeaux 1827 – 1875

The Emperor Napoleon III in his Coffin on 13 January 1873

1873

Black chalk heightened with white on paper

This is one of the studies that Carpeaux did between 9 and 15 January 1873, before Napoleon III's funeral service in St Mary's Church in Chislehurst where he was first buried. Camden Place Hall was transformed into a chapel of rest, where several thousand came to pay homage to the former emperor. His coffin was propped up at an angle, highlighting the rigidity of his body. At the base of the coffin is the escutcheon bearing the imperial 'N'. Napoleon's remains were transferred to St Michael's Abbey, Farnborough, in 1881.

Musée d'Orsay, Paris, deposited at the Musée national du Château de Versailles.

X64010



Jean-Baptiste Carpeaux 1827 – 1875

Napoleon III

1874

Marble

Carpeaux is strongly associated with the Second Empire, but paradoxically, he never made a portrait of Napoleon III when ruler. The Prince Imperial commissioned this bust at the end of Carpeaux's 1871 sojourn in London. Sittings were made difficult by Napoleon's ill-health, and when he died on 9 January 1873, his widow summoned Carpeaux in haste to his bedside. The sculptor relied on sketches he made of the dead emperor and of his personal memories of Napoleon III, as well as the empress's and prince's request that he make this bust, rather than using the official death mask.

Victoria and Albert Museum, London

X62594

Jean-Baptiste Carpeaux 1827 – 1875

Flora

1873

Marble

This marble was commissioned by Henry James Turner and exhibited at the Royal Academy in 1873. Carpeaux had already treated the subject of Flora, goddess of flowers and gardens, with his relief the **Triumph of Flora** (1863, Louvre Flore Pavilion), which also drew on the ancient **Crouching Aphrodite**. With Flora, the sculptor revitalised both models through this in-the-round representation of a slender young girl smiling the enigmatic Carpeaux smile. She bears the features of his friend's daughter, Anna Foucart, while her graceful sensuality betrays Carpeaux's recent contact with the work of Correggio, which he studied at the National Gallery.

Museu Calouste Gulbenkian – Founders Collection, Lisbon
X61788



ROOM 5

Through Outsiders' Eyes: British Sports, Crowds and Parks

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

The Bridge at Hampton Court, Mitre Inn

1874

Oil paint on canvas

During his stay at Hampton Court, Sisley never painted the palace. Here its entrance is concealed behind the trees to the right of the composition. Sisley privileged as a subject elegant strollers on the banks of the Thames, and rowers under the new Hampton Court Bridge. Built on a metal framework in 1865, many Victorians thought it an eyesore, but Sisley placed it prominently in a painting dominated by the reflection of clouds and light on the Thames.

Wallraf-Richartz-Museum & Foundation Corboud, Cologne
X63286



Alfred Sisley 1839 – 1899

The Regatta at Molesey

1874

Oil paint on canvas

Like Tissot in **The Ball on Shipboard**, displayed nearby, Sisley's imagination was caught by the pomp and social codes of British regattas. Those at Molesey only began in 1873. Sisley noted the presence of a few elegant members of the Molesey Boat Club to the left, in their uniform, at the foot of the mast holding the black and white flag of the club. The lively brushwork reveals the speed at which he captured the movement of the numerous flags flapping in the wind and the rowers in action.

Musée d'Orsay, Paris.

Bequeathed by Gustave Caillebotte, 1894

X60809

James Tissot 1836 – 1902

The Ball on Shipboard

c. 1874

Oil paint on canvas

New research suggests that Tissot's picture represents an afternoon dance on the royal frigate **HMS Ariadne** on 12 August 1873 during the regattas at Cowes, and that the two women in white and navy are Alexandra, Princess of Wales, and her sister, Maria Feodorovna. The ship, with all its flags, is decorated in full dress, adding to the many colours of the elaborate dresses and uniforms. In the background, the sailors have become spectators, lined up to observe the performance of high society and royalty on one of the most important dates in the social calendar.

Tate. Presented by the Trustees of the Chantrey Bequest 1937
N04892

James Tissot 1836 – 1902

Holyday

c. 1876

Oil paint on canvas

Tissot's painting is set in his own garden in St John's Wood, in which he installed a colonnade similar to the one in Paris's Parc Monceau. An atmosphere of romance and idleness prevails. The picnic on display is quintessentially British: tea is being served (and diligently kept warm), alongside spotted dick and cold cuts. A detail, exotic to French eyes, is the presence of members of I Zingari (an itinerant amateur cricket team founded by Old Harrovians), wearing their characteristic red, black and yellow cricket caps.

Tate. Purchased 1928

N04413

Camille Pissarro 1830 – 1903

Hampton Court Green

1891

Oil paint on canvas

Pissarro returned to London in 1890, and followed Sisley in going to Hampton Court. He too turned away from the Palace itself, and depicted instead a cricket match by the former stables, which had been converted into an inn. Pissarro became a devotee of the sport, which he played in France with his children and was the subject of several paintings during his London sojourns in the 1890s. Pissarro rendered the damp luminosity of English early summer by echoing the vibrant green of the grass with subtle touches of green in the sky.

National Gallery of Art, Washington, Ailsa Mellon

Bruce Collection

X61053

Camille Pissarro 1830 – 1903

Kew Green

1892

Oil paint on canvas

This view of Kew Green was painted from the third floor of Pissarro's rented accommodation, looking north. Aside from his interest in cricketers and the play of their long coloured shadows projected on the grass in the evening sunlight, **Kew Green** demonstrates the endurance of Pissarro's attention in Britain to a landscape in which nature and industry coexist: the picture is dominated to the left by the standpipe tower of the old Kew Bridge Pumping Station.

Musée d'Orsay, deposited at the musée des Beaux-Arts de Lyon. Bequeathed by Clément and Andrée Adès, 1979.
X60812

Camille Pissarro 1830 – 1903

Kew Gardens, Rhododendron Dell

1892

Oil paint on canvas

During his second trip to London in the 1890s, Pissarro rented a flat near Kew Gardens and painted 11 canvases on the subject. He wrote: 'I've found a series of magnificent themes, which I try to render as well as possible. The weather is very favourable, but how difficult'. The discreet presence, off-centre, of the path and visitors to the gardens is a reminder of the domestic character of nature at Kew, and of the continued fascination of the impressionists, from Monet in 1871 onwards for English parks. Contemporary critics singled out this picture in the series as unforgettable.

Private collection, USA

X63289



Camille Pissarro 1830 – 1903

Saint Anne's Church in Kew, London

1892

Oil paint on canvas

The small flat Pissarro rented at 1 Gloucester Terrace in Kew, at the corner of two streets, had windows opening towards the west and north. The artist could paint from an elevated viewpoint, while remaining sheltered. To the west, he could see St Anne's Church, where Gainsborough and Zoffany are buried. The glistening reflections on the road and open umbrellas suggest that Pissarro captured the end of a summer shower, when greens are at their most vibrant as the sun reappears. An omnibus, with its vivid yellow and red, anchors the picture in modern life.

From the collection of Professor Mark Kaufman

X61449

Claude Monet 1840 – 1926

Hyde Park

1871

Oil paint on canvas

This mist-pervaded landscape shows the path leading from the Serpentine to Bayswater Road. Few walkers have kept to the pathways, unlike Paris public gardens where walking on the grass was prohibited. The picture's panoramic format emphasises the vast expanse of nature at the heart of the capital, in which Monet depicts people of all social classes roaming. Zola had written about him in 1868: 'everywhere he likes to find the mark of man. Nature seems to lose of its appeal ... as soon as it does not bear the stamp of our mores.'

Museum of Art, Rhode Island School of Design,
Providence. Gift of Mrs. Murray S. Danforth.
X60810



Claude Monet 1840 – 1926

Leicester Square at Night

c. 1901

Oil paint on canvas

When Monet returned to London at the turn of the 20th century to paint his Thames series, he saw Queen Victoria's funeral procession from a prime location and was mesmerised: 'What a crowd!... I wish I could have made a sketch of it'. He was also fascinated by the buzz of London by night and the illuminations at its centre. He combined both aspects when producing three 'pochades' (sketches) from the New Lyric Club overlooking Leicester Square. This endeavour and his last sojourn in London in 1901 were cut short by the onset of pleurisy.

Collection Fondation Jean et Suzanne Planque,
deposited at Musée Granet (Aix-en-Provence).
X60814



Camille Pissarro 1830 – 1903

Bank Holiday, Kew

1892

Oil paint on canvas

Between Pissarro's first stay in London in 1870-71 and his sojourns in the 1890s, the population of greater London had risen to 5.5 million. This picture of Londoners flocking to Kew on the Whit Monday holiday of 6 June 1892, is unique among his London paintings in its representation of a crowded space. It predates Pissarro's busy Parisian scenes of the late 1890s. Executed at speed from his lodgings above a bakery at Kew, some figures in the background are only indicated by short schematic strokes, which reinforces the sense of an anonymous crowd.

Private collection

X60900

Giuseppe de Nittis 1846 – 1884

Piccadilly: Wintry Walk in London

1875

Oil paint on canvas

This is one of 12 paintings of London to be commissioned by de Nittis's major English patron, Kaye Knowles. De Nittis has caught the bustle of the world's largest metropolis, which counted almost 3.3 million residents in inner London, more than in 2011. It was not only the fast pace and crowds at the heart of the British Empire that struck de Nittis but also the make-up of its population, and its social diversity. Sandwich board men, an old turbaned street sweeper and a policeman stand side-by-side, as elegant Londoners pass by.

Private collection

X07858

ROOM 6

Through Outsiders' Eyes: Fogs, The Thames, And Westminster

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.

Camille Pissarro 1830 – 1903
Charing Cross Bridge, London

1890

Oil paint on canvas

Pissarro left London in 1871, returning in 1890. Only then did he begin to paint central London and the Thames as Monet, his old friend and rival, was also to do. He wrote to Theo van Gogh (Vincent's brother, an art dealer): 'This trip means a lot to me. I think I will come back with new things...; my sensations will be rekindled.' In this painting, with Westminster in its distant centre, Pissarro combined elements of pointillism in dots of colour with impressionist brushwork to capture the Thames's London mist, achieving subtle modulations in both style and colour and outstanding luminosity.

National Gallery of Art, Washington,
Collection of Mr. and Mrs. Paul Mellon.
X60818



John Thomson 1837 – 1921

Workers on the 'Silent Highway'

1877

Woodburytype

This photograph of Thames workers, complete with mist and factory chimneys, chimes with Tissot's depiction of the river in **On the Thames**, displayed nearby, and indicates the pollution then besetting the centre of London. It is one of 37 photographs forming a survey of the working class in London, **Street Life in London**, accompanied by texts by Adolphe Smith. The description of the river as a 'silent highway' had become a cliché when referring to the traffic then plying the Thames.

Wilson Centre for Photography.

X64947

Giuseppe de Nittis 1846 – 1884

Westminster

1878

Oil paint on canvas

This fog-pervaded view of Westminster played an important part in the growing association between the Thames and its fogs, and the Houses of Parliament. At a time when Paris was still partly in ruins, the new Palace of Westminster, built at great expense and boasting the tallest tower in Europe, came to symbolise not just the power of London, but also of Britain and its vast Empire. De Nittis added a further social element through the inclusion of Thames workers in the foreground of the composition.

Private collection

X60830

James Abbbott McNeill Whistler 1834 – 1903

Nocturne: Blue and Silver – Cremorne Lights

1872

Oil paint on canvas

Tate. Bequeathed by Arthur Studd 1919.

N03420

Nocturne: Blue and Gold – Old Battersea Bridge

c. 1872 – 5

Oil paint on canvas

Tate. Presented by the Art Fund 1903.

N01959



Nocturne: Blue and Silver – Chelsea

1871

Oil paint on canvas

Tate. Bequeathed by Miss Rachel and Miss Jean Alexander 1972.

T01571

James Tissot 1836 – 1902

On the Thames

c. 1876

Oil paint on canvas

Tissot represents the grime, fog and smoke of the Pool of London unlike British artists in the 1870s who usually depicted it in an idealised way, or as the heart of Britain and its Empire. This is not to say that the Thames and its pollution were not of concern; associations were frequently made in the 19th century between the insalubrious nature of London and its moral depravity. Tissot's contemporaries, however, were perplexed by the ambiguous relationship between the man and two women, and the painting's lack of moral judgement - 'hardly nice in suggestions. More French, shall we say, than English'.

The Hepworth Wakefield (Wakefield Permanent Art Collection)
X60816

ROOM 7

Monet's Thames Series: Exploring Sensation From The Past

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.

Monet began with Charing Cross and Waterloo Bridge and only started on his last group of the Houses of Parliament in 1900, painting from a terrace in St Thomas' Hospital. His struggle with the Thames's atmospheric effects ended in 1901, when he fell ill and decided to return to France to 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.

Claude Monet 1840 – 1926

Houses of Parliament, Sunset

1904

Oil paint on canvas

This more unusual version of the Houses of Parliament, with the dying sun, was chosen by Monet to feature in his Views of the Thames exhibition, apparently in the same position as **Houses of Parliament, Effect of Sunlight in the Fog**, displayed nearby. It is a sign of Monet's status at the start of the 20th century that the picture was immediately purchased by the Kaiser Wilhelm Museum in Krefeld in 1904. None of the Houses of Parliament canvases, however, was purchased by British buyers at the time.

Kunstmuseen, Krefeld.

X61975

Views of the Thames, Durand-Ruel, 1904, no. 36



Claude Monet 1840 – 1926

Houses of Parliament, Effect of Sunlight in the Fog

1904

Oil paint on canvas

Monet considered his Houses of Parliament group to be the most accomplished of his Thames series. Unlike his Charing Cross Bridge and Waterloo Bridge series, all canvases, produced by Lechertier-Barbe in London, are the same size, and although the positioning of the palace changes, its proportions do not, making this group essentially an exercise in chromatic variations. This version, with its rainbow-light reflections on the river, is often regarded as the most representative of the group. It was selected for exhibition by Monet himself.

Musée d'Orsay, Paris.

X41634

Views of the Thames, Durand-Ruel, 1904, no. 35

Claude Monet 1840 – 1926

Houses of Parliament (Fog Effect)

1903 – 4

Oil paint on canvas

House of Parliament, Fog Effect is similar in composition to the picture bearing the same title, albeit in pink and mauve hues, on the opposite wall, which demonstrates Monet's primary interest in the atmospheric and light 'envelope' of his subject. The two yaws on the Thames are placed in the same position. They add to the mysterious quality of the ghostly apparition of the palace in the fog.

The Metropolitan Museum of Art, New York. Bequest of Julia W. Emmons, 1956.

X61082

Views of the Thames, Durand-Ruel, 1904, no. 32

Claude Monet 1840 – 1926

Charing Cross Bridge

1904

Oil paint on canvas

In this painting of Charing Cross Bridge, the Palace of Westminster occupies the same position as it did in **Monet's The Thames below Westminster** 1871 in Room 1, which although smaller, had similar proportions. When the artist, aged 60, expressed a desire to return to motifs from his past, he may have meant to do so formally, but the serial project on which he was now engaged was bound to differ from his art in the 1870s.

Private collection

X66682

Claude Monet 1840 – 1926

Charing Cross Bridge

1899 – 1902

Oil paint on canvas

Monet followed a strict discipline at the Savoy Hotel, where he occupied two rooms: one to sleep in, and one as a studio. He tended to work on Waterloo Bridge downriver in the morning and on Charing Cross Bridge upriver in the afternoon. Here the fog is too thick for the Palace of Westminster to be visible. A steam train in the centre of the composition is made more eye-catching than the familiar gothic architecture of the Houses of Parliament.

Private collection

X66680

Claude Monet 1840 – 1926

Houses of Parliament, Sunlight Effect

1903

Oil paint on canvas

Part of Monet's difficulty with his subject was how to capture the evening sun, which would not always appear where he wanted it to. One of his objectives was to have it like a ball of fire in a central position over Parliament, which he did achieve in the version displayed nearby, now in the collection of the Musée d'Orsay. This is the only painting in the Houses of Parliament group where the sun is in the corner of the painting, producing sparkling gold reflections on the Thames. It was selected by Monet for his exhibition at Durand-Ruel's gallery.

Brooklyn Museum. Bequest of Grace Underwood Barton.

X05353

Views of the Thames, Durand-Ruel, 1904, no. 30

Claude Monet 1840 – 1926

Houses of Parliament

c. 1900 – 1

Oil paint on canvas

Monet sent daily reports to his wife Alice of his struggle to capture London fogs, explaining how he tended to ruin his canvases by painting over them. This version, with its opal tints, seems to illustrate Monet's attempt to retain spontaneity: 'I am making progress ... in understanding this very special climate, and have got to the point where I can work with big slashing strokes on canvases that had given me a lot of trouble, which were more or less finished, but were not London-like enough, and that is what I am trying to convey with this broad brushwork.'

The Art Institute of Chicago. Mr and Mrs Martin

A. Ryerson Collection.

X60656

Claude Monet 1840 – 1926

Houses of Parliament, Fog Effect

1903

Oil paint on canvas

From 1899, Monet worked on his Waterloo Bridge and Charing Cross Bridge series. Only the following winter did he start painting the Houses of Parliament, having been given access to a covered terrace at St Thomas' Hospital by a friend of Mrs Charles Hunter, a patron of John Singer Sargent. Monet would usually leave the Savoy Hotel to paint on this motif at 4pm to capture the late daylight and sunset on the Houses of Parliament. His focus was on the denser winter fogs and the 'envelope' they produced, through which the light was refracted.

Le Havre, Musée d'art moderne André Malraux

X60834

ROOM 8

Derain And The Thames: Homage And Challenge

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.

André Derain 1880 – 1954

Charing Cross Bridge, London 12345

1906 – 7

Oil paint on canvas

Derain chose to depict Charing Cross Bridge from the opposite side of the river from Monet, but the reference to him is obvious and would not have been missed by contemporaries. Like Monet, Derain represented steam trains on the bridge, but instead of focusing on fog and atmospheric effects, Derain's painting represents the more industrial aspect of the Thames, with its banks and boats at low tide, and with characteristic bright, unrealistic colours.

National Gallery of Art, Washington, John Hay

Whitney Collection

X63870



André Derain 1880 – 1954

Barges on the Thames

1906

Oil paint on canvas

Here Derain has chosen to represent the activity on the river, and a Thames worker in the foreground, standing on a boat, gives a sense of the sheer scale of the river. This impression of vastness is heightened by the succession of bridges spanning the Thames: Cannon Street Bridge in the foreground, with London Bridge and Tower Bridge in the background. The different angles in which the pulleys, masts and the roof in the foreground are orientated reflect the hustle and bustle on the busy river.

Leeds Museums and Galleries (Leeds Art Gallery)

X61792

André Derain 1880 – 1954

The Pool of London

1906

Oil paint on canvas

In this painting Derain represents the Pool of London with Tower Bridge, which had only been inaugurated in 1894, in the distance. The Pool was the heart of the Thames's commercial activities, through which passed the wealth of the British Empire. The cut-off view of the large ship surging across the canvas conveys the size of the Upper Pool, a tourist attraction, famous for its large steam-powered freighters.

Tate. Presented by the Trustees of the Chantrey Bequest 1951
N06030

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18.45–20.45

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