

Camille Pissarro
French, 1830–1903
The Banks of the Marne in Winter
1866
Oil on Canvas
36 1/8 x 59 1/8 in. (91.8 x 150.2 cm)
Mr. and Mrs. Lewis Larned Coburn Memorial Collection, 1957.306

**Provenance [taken from CITI 8.31.12; formatted by Jill Shaw
9.18.12]**

In the artist's possession at the time of his death (died 1903).¹

By descent to his wife, Julie Pissarro (née Vellay) (died 1926) ??? **OR** By descent to his son, Paul-Émile Pissarro ???²

Sold at Galerie Georges Petit, Paris, Dec. 3, 1928, lot 27, to Jacques Dubourg, Paris, for 35.100 fr.³

Acquired by an unknown owner (possibly S.-G. Archibald), after Dec. 3, 1928.⁴

Acquired by S.-G. Archibald, by Feb. 1930.⁵

Acquired by an unknown owner (possibly Dr. Tom John Honeyman), after

¹ According to Galerie Georges Petit, *Catalogue des Oeuvres Importantes de Camille Pissarro*, sale cat. (Galerie Georges Petit, 1928), pp. 9, no. 27; 29, no. 27 (ill.).

² According to the London 1980/81 exhibition catalogue (*Pissarro*) and the New York 1994/95 exhibition catalogue (*Origins of Impressionism*) the painting was given to Mme Pissarro (Camille's widow). But, according to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), pp. 95–96, cat. 107 (ill.), the painting was acquired by descent to Paul-Émile Pissarro, the artist's son, in 1904. [It was in the 1928 sale; was that Julie's sale? Or a family sale?]

³ According to an annotated copy of Galerie Georges Petit, *Catalogue des Oeuvres Importantes de Camille Pissarro*, sale cat. (Galerie Georges Petit, 1928), pp. 9, no. 27; 29, no. 27 (ill.), in the Getty Research Library, Los Angeles. Photocopy of annotated sale catalogue, Curatorial Object File, Art Institute of Chicago.

⁴ According to Paris, Musée de L'Orangerie, *Centenaire de la Naissance de Camille Pissarro*, Feb.–March 1930, cat. 3.

⁵ According to Paris, Musée de L'Orangerie, *Centenaire de la Naissance de Camille Pissarro*, Feb.–March 1930, cat. 3.

1930.⁶

Acquired by Alex Reid & Lefevre Ltd., London, 1951.⁷

Sold to the Art Institute with funds from the Mr. and Mrs. Lewis L. Coburn Memorial Fund, 1957.⁸

Exhibition History

Paris, Palais des Champs-Élysées, *Salon de 1866*, May 1–June 20, 1866, cat. 1564.⁹

Paris, Musée de L'Orangerie, *Centenaire de la Naissance de Camille Pissarro*, Feb.–March 1930, cat. 3.

Glasgow, Kelvingrove Art Gallery and Museum, *The Spirit of France: French Paintings of the Nineteenth and Twentieth Centuries*, June 1943, no. 38.¹⁰

Chicago, Chester H. Johnson Galleries, *Fifth Annual Exhibition of Modern*

⁶ According to S. Martin Summers of Alex Reid & Lefevre, Ltd., London, "This picture appears in our stock books as having been purchased by us in 1951 with the stock number as 263/51. Unfortunately in our stock books, which are normally very complete, it does not state from whom we bought it. However my partner Mr Desmond Corcoran who joined the firm in 1961 seems to remember that it used to belong to Mr T.J. Honeyman. He was a Director of the gallery before the war and then went on to become a Director of the Glasgow Museum and Art Gallery, Kelvin Grove." See S. Martin Summers to the Art Institute of Chicago, Dec. 6, 2000. Curatorial Object File, Art Institute of Chicago.

⁷ According to S. Martin Summers of Alex Reid & Lefevre, Ltd., London, "This picture appears in our stock books as having been purchased by us in 1951 with the stock number as 263/51. Unfortunately in our stock books, which are normally very complete, it does not state from whom we bought it." See S. Martin Summers to the Art Institute of Chicago, Dec. 6, 2000. Curatorial Object File, Art Institute of Chicago. The number 263/51 is handwritten on a label on the verso of the painting [ask Kelly about location of label] [illustrate label: psro 56.307 VRS str 26351.jpg].

⁸ To find and illustrate trustees minutes?

⁹ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original?]

¹⁰ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original?]

French Painting, Feb. 7–21, 1932, no. 23.¹¹

London, Lefevre Gallery, *French Masters, XIX & XX Century*, June–July 1952, cat. 13 (ill.).¹²

New York, Wildenstein, *C. Pissarro*, Mar. 25–May 1, 1965, cat. 2 (ill.).

Columbus, Ohio, Dr. Howard Sirak, loan exchange, Feb.–May 1975.¹³

Highland Park, IL, Neison Harris, loan exchange, 1975.¹⁴

Philadelphia, Philadelphia Museum of Art, *The Second Empire, 1852-1870: Art in France under Napoleon III*, Oct. 1–Nov. 26, 1978, cat. VI-96; Detroit, Detroit Institute of Arts, Jan. 15–Mar. 18, 1979; Paris, Grand Palais, Apr. 24–July 2, 1979.¹⁵

London, Hayward Gallery, *Pissarro: Camille Pissarro 1830–1903*, Oct. 30, 1980–Jan. 11, 1981, cat. 6 (ill.); Paris, Galeries Nationales d'Exposition du Grand Palais, Jan. 30–Apr. 27, 1981; Museum of Fine Arts, Boston, May 19–

¹¹ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original? check in Ryerson P-25168??]

¹² [There is a photocopy in the curatorial file from the NYPL artists file that is labeled as p. 3 from this exhibition catalogue which states that the exhibition was from June–August 1952. The NYPL p. 3 differs from a copy we have in the file from MOMA. Were there multiple copies of this catalogue? Was the exhibition extended and an updated catalogue released? In the NYPL artists file copy our painting is cat. no. 40, in the MOMA copy our painting is cat. no. 13.]

¹³ According to Receipt of Object ???, Registrar's Records, Art Institute of Chicago [and Shipping Order B5292, Art Institute of Chicago Archives??], this work was on loan to Dr. Howard Sirak in exchange for his loan to Chicago, Art Institute of Chicago, *Paintings by Monet*, Mar. 15–May 11, 1975. [to determine whether we would like/can include information regarding private collection loan exchanges.]

¹⁴ According to Receipt of Object 26504, Registrar's Records, Art Institute of Chicago [and Shipping Order B5292, Art Institute of Chicago Archives??], this work was on loan to Neison Harris in exchange for his loan to Chicago, Art Institute of Chicago, *Paintings by Monet*, Mar. 15–May 11, 1975. [to determine whether we would like/can include information regarding private collection loan exchanges. Dates for exchange?]

¹⁵ [re: exhibition dates – registrar's y-card and label on verso lists Paris venue dates as 4/24-7/1, 1979; registrar's y-card lists Philadelphia dates as 10/2–11/26/1978. No photocopy in curatorial file, SEE **OS** N6847 .S42 1978]

Aug. 9, 1981.¹⁶

Los Angeles, Los Angeles County Museum of Art, *A Day in the Country: Impressionism and the French Landscape*, June 28–Sept. 16, 1984, cat. 9 (ill.); Art Institute of Chicago, Oct. 23, 1984–Jan. 6, 1985; Paris, Galeries Nationales d'Exposition du Grand Palais, Feb. 4–Apr. 22, 1985 [as *L'impressionnisme et le paysage français*].

Paris, Galeries Nationales du Grand Palais, *Impressionnisme: Les Origines, 1859–1869*, Apr. 19–Aug. 8, 1994, cat. 156 (ill.); New York, Metropolitan Museum of Art, Sept. 27, 1994–Jan. 8, 1995 [as *Origins of Impressionism*].

New York, Museum of Modern Art, *Pioneering Modern Painting: Cézanne & Pissarro, 1865–1885*, June 26–Sept. 12, 2005, cat. 1 (ill.); Los Angeles, Los Angeles County Museum of Art, Oct. 20, 2005–Jan. 16, 2006; Paris, Musée d'Orsay, Feb. 27–May 28, 2006 [as *Cézanne et Pissarro, 1865–1885*]

Baltimore, Baltimore Museum of Art, *Pissarro: Creating the Impressionist Landscape*, Feb. 11–May 13, 2007, cat. 5 (ill.); Milwaukee, Milwaukee Art Museum, June 10–Sept. 9, 2007; Memphis, Memphis Brooks Museum of Art, Oct. 7, 2007–Jan. 6, 2008.

Selected References

Palais des Champs-Élysées, *Salon de 1866*, exh. cat. (1866), no. 1564.¹⁷

Émile Zola, "Mon Salon," (Paris, Librairie centrale, 1866), pp. 67–68.¹⁸

Émile Zola, "Mon Salon: Adieux d'un critique d'art," (1866). Reprinted in Émile Zola, *Écrits sur l'art*, ed., Jean-Pierre Leduc-Adine (Gallimard, 1991), p. 133.¹⁹

¹⁶ [there is a French edition of this catalogue, but Ryerson doesn't have it. Exhibition title appears to have been the same for all venues]

¹⁷ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original?]

¹⁸ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original?]

¹⁹ Reprinted with an English translation in Gary Tinterow and Henri Loyrette, *Origins of Impressionism*, exh. cat. (Metropolitan Museum of Art/Harry N. Abrams, 1994), pp. 444–445. According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute

Jules-Antoine Castagnary, *La Liberté* (May 7, 1866), p. 1.²⁰

Jules-Antoine Castagnary, *La Liberté* (May 9, 1866), p. 1.²¹

Jean Rousseau, "Le Salon de 1866. IV.," *L'Univers Illustré* 9 (July 14, 1866), p. 447.²²

Preface by T.[héophile] Thoré, *Salons de W. Bürger, 1861 à 1868*, vol. 2 (Librairie de Ve Jules Renouard, 1870), p. 329.

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A. Tabarant, *Pissarro, Masters of Modern Art*, trans. J. Lewis May (Dood, Mead and Company, 1925), pp. 18-19.

Charles Kunstler, "Camille Pissarro," *La Renaissance* (Dec. 1928), pp. 499 (ill.), 503.²³

Galerie Georges Petit, *Catalogue des Oeuvres Importantes de Camille Pissarro*, sale cat. (Galerie Georges Petit, 1928), pp. 9, no. 27; 29, no. 27 (ill.).

François Thiébaud-Sisson, "Art et curiosité. À propos de Pissarro et de Sisley," *Le Temps*, Feb. 22, 1930, p. 5.²⁴

Publications, 2005), p. 95; article title, publication and publication date are, "Adieux d'un critique d'art," *L'Événement illustré* (May 20, 1866). [Can this be confirmed with the original?]

²⁰ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original?]

²¹ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original?]

²² Reprinted with an English translation in Gary Tinterow and Henri Loyrette, *Origins of Impressionism*, exh. cat. (Metropolitan Museum of Art/Harry N. Abrams, 1994), pp. 444–445. [Can this be confirmed with the original?]

²³ [p. 503 is per PD-RS 2005, p. 95. To verify, SEE **3** 705 R39 t.11 Jul-Dec 1928]

²⁴ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. [Can this be confirmed with the original?]

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Musée de L'Orangerie, *Centenaire de la Naissance de Camille Pissarro*, exh. cat. (Musées Nationaux, 1930), cat. 3.²⁶

Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: Son Art - Son Oeuvre*, vol. 1 (Paul Rosenberg, 1939), pp. 84, no. 47.

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Lefevre Gallery, *French Masters, XIX & XX Century*, exh. cat. (Lefevre Gallery, 1952), pp. 3, no. 13 (ill.); 6, no. 13.

H. E. Bates, "French Painters, V–Pissarro and Sisley," *Apollo* 56 (June 1952), pp. 176 (ill.), 180.³⁰

Illustrated London News (June 14, 1952), ill.³¹

²⁵ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. [Can this be confirmed with the original?]

²⁶ [check for publication info, p. # and cat. vs. no. Preface by A. Tabarant ??, SEE **B** 759.4 P67 cat no. 16;]

²⁷ [unpaginated? SEE **B** 759.4 P67pi v.2]

²⁸ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original? Currently assuming that because there is a no., there is a catalogue.]

²⁹ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 95. [Can this be confirmed with the original? check in Ryerson P-25168?? Currently assuming that because there is a no., there is a catalogue.]]

³⁰ [SEE **3** 705 A64 v.55-56 1952; to verify vol. #]

³¹ According to per Alex Reid and Lefevre document in AIC curatorial file. [Can this be confirmed with the original?]

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection* (Art Institute of Chicago, 1961), pp. 280 (ill.), 358.

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Dénes Pataky, *Pissarro* (Corvina Kiado, 1972), p. 8, pl. 3.³³

Kermit Swiler Champa, *Studies in Early Impressionism* (Yale University Press, 1973), pl. 27; pp. 72-73.³⁴

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Kathleen Adler, *Camille Pissarro, a Bibliography*, (B.T. Batsford, 1978), p. 38.³⁷

³² [n. pag.? SEE **B** 759.4 P67cat no.2. Preface? John Rewald]

³³ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. [Can this be confirmed with the original?]

³⁴ Plate 27 is mislabeled as: Sisley, *The Canal Saint-Martin*, signed Sisley 1870, 20 7/8" x 27", Louvre, Paris (D. 16). Photo: Cliché des Musées Nationaux.

³⁵ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. This is the later French edition. [Can this be confirmed with the original?]

³⁶ [No photocopy in curatorial file, Verify reference and obtain page #s, SEE **OS** N6847 .S42 1978]

³⁷ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. [To verify, SEE

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Hayward Gallery, Galeries Nationales du Grand Palais and Museum of Fine Arts, Boston, *Pissarro: Camille Pissarro 1830–1903*, exh. cat. (Arts Council of Great Britain/Museum of Fine Arts, Boston, 1980), pp. 72; 73–4, cat. 6 (ill.).³⁸

Christopher Lloyd, *Camille Pissarro* (Rizzoli, 1981), pp. 30 (ill.), 31.

Scott Schaefer, "The French Landscape Sensibility," in *A Day in the Country: Impressionism and the French Landscape*, exh. cat. ed. Andrea P. A. Belloli (Los Angeles County Museum of Art, 1984), pp. 70; 73, no. 9 (ill.).

Scott Schaefer, "Le Paysage dans la peinture française au cours des années 1860," in Réunion des Musées Nationaux, *L'impressionnisme et le paysage français*, exh. cat. (Réunion des Musées Nationaux, 1985), pp. 58–59, no. 9 (ill.).

John House, "Camille Pissarro's Idea of Unity," in *Studies on Camille Pissarro*, ed. Christopher Lloyd (Routledge & Kegan Paul, 1986), p. 33, n.9.

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B 759.4 P67a]

³⁸ [there is a French edition of this catalogue, but Ryerson doesn't have it. Exhibition title appears to have been the same for all venues]

³⁹ This is an expanded and revised version of Linda Nochlin, "Camille Pissarro: The Unassuming Eye," *Art News* 64, 2 (Apr. 1965), pp. 24–7, 59–62.

⁴⁰ [check **B 759.4 P67k**, Ryerson record suggests this is a translated reprint of a 1975 edition, trans. by whom?; mentioned on other pages?]

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⁴¹ [per photo request sheets, OCLC 28977470 ??]

⁴² [per photo request sheets, can we find this?]

⁴³ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. [Verify, SEE **3** 705 A64 v.136 Jul-Dec 1992]

⁴⁴ [original ed. by Rizzoli, 1992; is this a translated edition? Check **B** 759.4 P67piss]

⁴⁵ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 96. This is the later French edition. [Can this be confirmed with the original?]

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Richard Ziady DeLue, "Pissarro, Landscape, Vision, and Tradition," *Art Bulletin* 80, 4 (Dec. 1998), pp. 720; 721, fig. 2.

Marie-José Pellé, 'Vert Pissarro...'. *Impressions de Normandie et d'ailleurs*, (Éditions Bertout, 2000), p. 35.⁵⁰

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⁴⁶ per photo request sheet, to verify SEE **4** 709.4409034 R781e.

⁴⁷ [per photo request sheet, Can this be confirmed with the original?]

⁴⁸ [per photo request sheet. To verify, SEE **B** 759.409034 F363m]

⁴⁹ [per photo request sheet. SEE **B** 758.40904 C425, is this the correct reference?]

⁵⁰ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 2, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005),p. 96. [Can this be confirmed with the original?]

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Mary Sebera, "Technical Notes," in Katherine Rothkopf, *Pissarro: Creating the Impressionist Landscape*, exh. cat. (Baltimore Museum of Art/Philip Wilson Publishers, 2006), pp. 194 (ill.); 195 (ill.).

⁵¹ [In French edition: pp. 38, 75, 78 (ill.), pl. 1. To verify page #s, SEE **B** 759.4 C42pi]

⁵² [check authors/cover page, SEE **K** ND547.5.I4 C496 2005]

⁵³ [check authors/cover page, SEE **K** ND547.5.I4 C496 2005]