

Camille Pissarro
French, 1830–1903
The Place du Havre, Paris
1893
Oil on Canvas
23 5/8 x 28 13/16 in. (60.1 x 73.5 cm)
Potter Palmer Collection
1922.434

**Provenance [taken from CITI 9.11.12; formatted by Jill Shaw
9.18.12]**

Sold to Durand-Ruel, [Paris? or New York?], Mar. 17, 1893.¹

Sold by Durand-Ruel, New York, to Potter Palmer (died 1902), Chicago, June 28, 1894, for \$1,200.²

By descent in the Palmer family.

Bequeathed to the Art Institute of Chicago, 1922.³

Exhibition History

Paris, Galerie Durand-Ruel, *Exposition d'Oeuvres Récentes de Camille Pissarro*, Mar. 15–30, 1893, cat. 40.⁴

Paris, Galerie Durand-Ruel, *Exposition Camille Pissarro: Tableaux, Aquarelles, Pastels, Gouaches*, Mar. 3–21, 1894, cat. 8.⁵

Chicago, Renaissance Society of The University of Chicago, *Catalogue of Paintings of Sea and Land and City Streets*, June 8–Aug. 30, 1933, cat. 3.

¹ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 3, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), pp. 640; 642, cat. 986 (ill.); 727. [Can this be confirmed with the original documentation from Durand-Ruel?]

² According to the Durand-Ruel Archives, the work was called *Place du Hâvre* (New York Stock no. 1168; Paris Stock no. 2709); see Caroline Durand-Ruel Godfroy to the Art Institute of Chicago, Dec. 13, 1994. Curatorial Object File, Art Institute of Chicago.

³ To find and illustrate trustees minutes?

⁴ This exhibition is also known as *La Quatrième Exposition Particulière de M. Camille Pissarro*.

⁵ [photocopy of catalogue in curatorial file does not include exhibition dates; per PD-RS 2005, p. 642: March 3–21]

Chicago, Arts Club, *Catalogue of an Exhibition of Paintings by Camille Pissarro*, Jan. 8–30, 1946, cat. 5.⁶

Montreal, Montreal Museum of Fine Arts, *So this is Paris: Exhibition of Paintings (Voici Paris: Exposition de Tableaux)*, Oct. 4–29, 1950, cat. 35.

Chicago, College of Jewish Studies, *Loan Exhibition*, Jan. 12–Feb. 2, 1953.⁷

SOA4298 [could be SOA42981??] 3/2/56 RofO14851 4/24/56⁸

SOA4994 2/21/57 U of Chicago RofO16085 3/15/59⁹

Albi, Musée Toulouse-Lautrec, *Trésors impressionnistes du musée de Chicago*, June 27–Aug. 31, 1980, cat. 25 (ill.).

London, Hayward Gallery, *Pissarro: Camille Pissarro 1830–1903*, Oct. 30, 1980–Jan. 11, 1981, cat. 73 (ill.); Paris, Galeries Nationales d'Exposition du Grand Palais, Jan. 30–Apr. 27, 1981; Museum of Fine Arts, Boston, May 19–Aug. 9, 1981.¹⁰

Los Angeles, Los Angeles County Museum of Art, *A Day in the Country: Impressionism and the French Landscape*, June 28–Sept. 16, 1984, cat. 34 (ill.); Art Institute of Chicago, Oct. 23, 1984–Jan. 6, 1985; Paris, Galeries Nationales d'Exposition du Grand Palais, Feb. 4–Apr. 22, 1985, cat. 73 (ill.) [as *L'impressionnisme et le paysage français*].

Tokyo, Seibu Museum of Art, *Shikago Bijutsukan Insho-ha ten (The Impressionist Tradition: Masterpieces from the Art Institute of Chicago)*, Oct. 18–Dec. 17, 1985, cat. 62 (ill.); Fukuoka, Fukuoka Art Museum, Jan. 5–Feb. 2, 1986; Kyoto, Kyoto Municipal Museum of Art, Mar. 4–April 13, 1986.

Chicago, Art Institute of Chicago, *Tour de France: Paintings, Photographs, Prints, and Drawings from the Collection of the Art Institute of Chicago*, Dec.

⁶ [photocopy not in curatorial file, check Ryerson pamphlet file P-13454]

⁷ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 3, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 642; "cat. not found. Exhibition known of from the archive of the Art Institute." [exhibition included on registrar's y-card, to ask Bart Ryckbosch]

⁸ [included on y-card, was this an exhibition?? GW to follow up]

⁹ [included on y-card, was this an exhibition?? GW to follow up]

¹⁰ [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. Per department card; Paris venue dates were Jan. 23–Apr. 20, Boston venue dates were May 12–Aug. 9]

9, 1989–Mar. 4, 1990, no. cat. no.

Dallas, Dallas Museum of Art, *The Impressionists and the City: Pissarro's Series Paintings*, Nov. 15, 1992–Jan. 31, 1993, cat. 38 (ill.); Philadelphia, Philadelphia Museum of Art, Mar. 7–June 6, 1993; London, Royal Academy of Arts, July 2–Oct. 10, 1993.¹¹

Roslyn Harbor, New York, Nassau County Museum of Art, *La Belle Epoque*, June 11–Sept. 24, 1995.¹²

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 45 (ill.).

Selected References

Galleries Durand-Ruel, Paris, *Exposition d'Oeuvres Récentes de Camille Pissarro*, exh. cat. (E. Ménard et Cie, 1893), n. pag., no. 40.¹³

Galerie Durand-Ruel, *Exposition Camille Pissarro: Tableaux, Aquarelles, Pastels, Gouaches Catalogue*, exh. cat. (E. Ménard et Cie, 1894), p. 3, cat. 8.

Firmin Javel, "Les Expositions. M. Camille Pissarro," *L'Art Français* (Mar. 25, 1893).¹⁴

"Beaux Arts. L'exposition de Camille Pissarro," *L'Intransigeant* (Apr. 4, 1893), p. 3.

Paul Dupray, "Les Salons. Exposition de M. Camille Pissarro," *Journal des Artistes* (Mar. 18, 1894), p. 510.¹⁵

Clément Janin, "Chronique. Camille Pissarro," *L'Estafette* (Mar. 21, 1894), p.

¹¹ [re: exhibition dates; the catalogue says Nov. 15, 1992, but AIC CITI record says Nov. 31, 1992]

¹² [per Kimbell database: "not included in the cat." There is a photo request sheet, are we sure it wasn't included in the catalogue?? Exhibition details from ebay and world cat. records, see file. Add this exhibition to Selected References section?]

¹³ This catalogue was reprinted in Theodore Reff, ed., *Exhibitions of Impressionist Art I, Modern Art in Paris 43* (Garland Publishing, 1981), n.pag.

¹⁴ [page #s? Check **3** 705 A78fr annee 6 Jan-Jun 1893]

¹⁵ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 3, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 642. [Can this be confirmed with the original?]

2.¹⁶

Daniel Catton Rich, "Französische Impressionisten im Art Institute zu Chicago," *Pantheon* 11, 3 (Mar. 1933), p. 78.

Renaissance Society of The University of Chicago, *Catalogue of Paintings of Sea and Land and City Streets*, exh. cat. (Renaissance Society of The University of Chicago, 1933), n. pag., cat. 3.

George Slocombe, "Papa Pissarro," *Coronet* 4, 1 (May 1, 1938), p. 23 (ill.).¹⁷

Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: Son Art - Son Oeuvre*, vol. 1 (Paul Rosenberg, 1939), p. 198, cat. 838.¹⁸

Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: Son Art - Son Oeuvre*, vol. 2 (Paul Rosenberg, 1939), pl. 171, cat. 838.¹⁹

"Technique of Painting — II, A Study of Impressionism," *Coronet* 6, 2 (June 1, 1939), p. 99 (ill.).²⁰

Art Institute of Chicago, *An Illustrated Guide to the Collections of The Art Institute of Chicago* (Art Institute of Chicago, 1945), p. 37.²¹

Arts Club, *Catalogue of an Exhibition of Paintings by Camille Pissarro*, exh. cat., cat. 5.²²

Montreal Museum of Fine Arts, *So this is Paris: Exhibition of Paintings (Voici Paris: Exposition de Tableaux)* exh. cat. (Montreal Museum of Fine Arts, 1950), n. pag., cat. 35.

¹⁶ According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 3, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), p. 642. [Can this be confirmed with the original?]

¹⁷ [to verify volume and issue numbers and publication date. Currently per CITI, copy in curatorial file does not include this information. SEE: Ryerson **3** 705 C82 v.1-4 Nov.1936-Oct.1938]

¹⁸ [double check p. #, curatorial copy is unclear. SEE **B** 759.4 P67pi v.1]

¹⁹ [double check p. #, curatorial copy is unclear; check pp. 62 and 336. SEE **B** 759.4 P67pi v.2]

²⁰ [review **3** 705 C82 v.5-8 Nov.1938-Oct.1940 to determine correct author; per Brettell 1992 is – Evans, p. 99 and Daniels, pp. 98-102.]

²¹ Republished in Art Institute of Chicago, *An Illustrated Guide to the Collections of The Art Institute of Chicago* (Art Institute of Chicago, 1948), p. 34.

²² [photocopy not in curatorial file, check Ryerson pamphlet file P-13454 (Arts Club, Chicago)]

R.T. Coe, "Camille Pissarro in Paris: A Study of his Later Development," *Gazette des Beaux-Arts* 6, 43 (Feb. 1954), p. 95 (ill.).²³

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection* (Art Institute of Chicago, 1961), p. 359.

John Maxon, *The Art Institute of Chicago* (Harry N. Abrams, 1970), pp. 98 (ill.), 285.²⁴

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), p. 136, cat. 73 (ill.).²⁵

Musée Toulouse-Lautrec and Art Institute of Chicago, *Trésors impressionnistes du Musée de Chicago*, exh. cat. (Musée Toulouse-Lautrec, 1980), pp. 16, cat. 25 (ill.); 68.

Christopher Lloyd, *Camille Pissarro* (Rizzoli, 1981), p. 122 (ill.).

Sylvie Gache-Patin, "The Urban Landscape," 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. 128; 129, no. 34 (ill.).

Sylvie Gache-Patin, "Le paysage urbain," in Réunion des Musées Nationaux, *L'impressionnisme et le paysage français*, exh. cat. (Réunion des Musées Nationaux, 1985), pp. 202; 203, no. 73 (ill.).

Art Institute of Chicago, Seibu Museum of Art, Kyoto Municipal Museum of Art, and Fukuoka Art Museum, eds. *Shikago Bijutsukan Insho-ha ten [The Impressionist Tradition: Masterpieces from the Art Institute of Chicago]*, exh. cat. trans. Akihiko Inoue, Hideo Namba, Heisaku Harada and Yoko Maeda (Nippon Television Network Corporation, 1985), pp. 123, cat. 62 (ill.); 160, cat. 62 (ill.)

Kathleen Adler, "Camille Pissarro: City and Country in the 1890s," in *Studies on Camille Pissarro*, ed. Christopher Lloyd (Routledge & Kegan Paul, 1986), p. 113, n. 1.

Richard R. Brettell, *French Impressionists* (Art Institute of Chicago/Harry N.

²³ According to Richard R. Brettell and Joachim Pissarro, *The Impressionists and the City: Pissarro's Series Paintings*, exh. cat., ed., MaryAnne Stevens (Royal Academy of Arts, 1992), p. 55. [to verify; 3 705 G28 per.6 t.43 Jan-Jun 1954.]

²⁴ [include 1977 (pp. 98 (ill.), 285.) and 1987 (pp. ??) reprints??]

²⁵ [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]

Abrams, 1987), pp. 110–111 (detail), 112, 113 (ill.), 118.

Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 3/1891-1894 (Éditions du Valhermeil, 1988), pp. 312, 317.²⁶

Gloria Groom and J. Russell Harris, *Tour de France: Paintings, Photographs, Prints, and Drawings from the Collection of the Art Institute of Chicago*, exh. cat. (Art Institute of Chicago, 1989), n. pag., fig. 2.

Camille Pissarro (Istituto Geografico DeAgostini, 1991)²⁷

Janine Bailly-Herzberg, *Pissarro et Paris* (Flammarion, 1992), pp. 18, 48–49 (ill.).

Richard R. Brettell, "Camille Pissarro and Urban View Painting: An Introduction," in Richard R. Brettell and Joachim Pissarro, *The Impressionists and the City: Pissarro's Series Paintings*, exh. cat., ed., MaryAnne Stevens (Royal Academy of Arts, 1992), pp. xxii, xxiii (detail).

Richard R. Brettell and Joachim Pissarro, *The Impressionists and the City: Pissarro's Series Paintings*, exh. cat., ed., MaryAnne Stevens (Royal Academy of Arts, 1992), p. 55, cat. 38 (ill.).

Martha Ward, *Pissarro, Neo-Impressionism, and the Spaces of the Avant-Garde* (University of Chicago Press, 1996), pp. 257, fig. 11.9; 258.

Bernard Valade, in collaboration with Alfred Fierro, et. al., *Paris, L'art et les grandes civilisations. Les grandes cités* (Paris, Citadelles & Mazenod, 1997).²⁸

Selected by James N. Wood, *Impressionism and Post-Impressionism in the Art Institute of Chicago* (Art Institute of Chicago/Hudson Hills Press, 2000), p. 142 (ill.).

Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 1, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), pp. 240, 363, 364, 378, 388, 405, 406, 408, 409, 415.

Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, vol. 3, trans. Mark Hutchinson and Michael Taylor (Skira/Wildenstein Institute Publications, 2005), pp. 640; 642, cat. 986 (ill.);

²⁶ [Include letter numbers?? pp. 312, n. 872; 317, n. 879.] [to review; p. 317 is per PD-VS 2005, p. 642, p. 317 not photocopied in curatorial file. SEE: **B** 759.4 P67cb v.3]

²⁷ [per photo request sheets, can we find this/include this??]

²⁸ [page #s?? no photocopy in curatorial file; review **B** 944.361 P232]

727.

Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Impressionists: Master Paintings from the Art Institute of Chicago*, exh. cat. (Art Institute of Chicago/Kimbell Art Museum, 2008), pp. 102-103, cat. 45 (ill.).²⁹

²⁹ This exhibition catalogue was simultaneously published as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of Impressionism at the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2008), pp. 102-103, cat. 45 (ill.) for distribution at the Art Institute of Chicago; the latter was republished as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of French Impressionism: Masterpieces from the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2010), pp. 112–113, cat. 54 (ill.).