

Camille Pissarro  
French, 1830–1903  
*Woman Bathing her Feet in a Brook*  
1894/95  
Oil on Canvas  
28 ½ x 36 in. (73 x 92 cm)  
A Millennium Gift of the Sara Lee Corporation  
1999.364

## Provenance

CITI [as of 9.13.12]:

Albert Pontremoli, Paris by 1904 [according to Paris 1904]; sold at Hôtel Drouot, Paris, June 11, 1924, lot 136 to Dr. Janos Plesch, Berlin. Paul Rosenberg and Co., New York by 1939 [according to material prepared by Richard-Raymond Alasko and information provided by Elaine Rosenberg, May 2002, see curatorial file; Rosenberg assigned the painting number: 956]; sold to Mrs. John Astor, New York [according to R.R. Alasko, see above]. E. and A. Silberman Gallery, New York; sold to Nathan Cummings (died 1985), Chicago, January 25, 1952; Consolidated Foods Corporation's Nathan Cummings Collection (Sara Lee Corporation), 1980; given by Sara Lee Corporation to the Art Institute, 1999.

## Exhibitions

Dresden, Galerie Ernst Arnold, Feb.–Mar. 2, 1895.<sup>1</sup>

Berlin, Fritz Gurlitt, Mar. 21–Apr. 15, 1895.<sup>2</sup>

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<sup>1</sup> This exhibition is mentioned in Pissarro's letters to Lucien. See Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 3/1891-1894 (Éditions du Valhermeil, 1988), pp. 520, 521; (letter nos. 1079 and 1080) and Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 4/1895-1898 (Éditions du Valhermeil, 1988), pp. 17; 30; 33, n. 1; ?? (letter nos. 1102, 1111 and 1115). [to find page # for 1115, which is mentioned in PD-RS 2005.] According to 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), p. 364, no exhibition catalogue has been found. [No copy in curatorial file, not currently added to Sel. Refs.]

<sup>2</sup> This exhibition is mentioned in Pissarro's letters to Lucien. See Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 3/1891-1894 (Éditions du Valhermeil, 1988), pp. 521 (letter no. 1080) [per PD-RS 2005, to review: seems to only mention Dresden exhibition] and Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 4/1895-1898 (Éditions du Valhermeil, 1988), pp. 17, 30 (letter nos. 1102 and 1111). According to

Paris, Galeries Durand-Ruel, *Catalogue de l'Exposition de l'Oeuvre de Camille Pissarro*, Apr. 7–30, 1904, cat. 93.

Chicago, Art Institute of Chicago, *Great French Paintings: An Exhibition in Memory of Chauncey McCormick*, Jan. 20–Feb. 20, 1955, cat. 32 (ill.).

New York, E. and A. Silberman Gallery, *An Exhibition of Paintings: For the Benefit of the Research Fund of Art and Archaeology, The Spanish Institute, Inc.*, Apr.–May 1955, cat. 23 (ill.).<sup>3</sup>

Palm Beach, Florida, The Society of the Four Arts, *Loan Exhibition of Paintings and Drawings by Camille Pissarro, 1830–1903*, Jan. 9–31, 1960, cat. 19 (ill.).

Chicago, Art Institute of Chicago, *Treasures of Chicago Collectors*, Apr. 15–May 7, 1961, cat. 48.

Paris, Institute of Fine Arts, 1962.<sup>4</sup>

New York, Wildenstein, *Modern French Painting*, Apr. 11–25, 1962, cat. 48; Waltham, Massachusetts, Rose Art Museum, May 10–June 13, 1962.

Chicago, Union of American Hebrew Congregations, Nov. 16–21, 1963.<sup>5</sup>

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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), p. 364; this exhibition is also mentioned in letters from Fritz Gurlitt to Pissarro. [Per PD–RS 2005, no exhibition catalogue has been found. Is this exhibition mentioned in Birgit Gropp, *Studien zur Kunsthandlung Fritz Gurlitt in Berlin: 1880–1943* (PhD diss, Freie University, 2000)?? No photocopy in curatorial file]

<sup>3</sup> [verify exhibition date. Copy in curatorial file does not include exhibition dates. Current dates are per CITI (see also Richard Brettell, *An Impressionist Legacy: The Collection of Sara Lee Corporation* (Abbeville Press, 1986), p. 123); per 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), p. 390; exhibition was 12 Oct.–1 Nov., 1955. Can dates be confirmed with the original catalogue? ]

<sup>4</sup> According to Richard Brettell, *An Impressionist Legacy: The Collection of Sara Lee Corporation* (Abbeville Press, 1986), p. 123. [PD–RS 2005, v. 1, 394, says cat. not found and cites Brettell. Can this be confirmed with the original catalogue? No copy in curatorial file.]

<sup>5</sup> According to Richard Brettell, *An Impressionist Legacy: The Collection of Sara Lee Corporation* (Abbeville Press, 1986), p. 123. [PD–RS 2005, v. 1, 395, says cat. not found and cites Brettell. Can this be confirmed with the

Minneapolis, Minneapolis Institute of Arts, *Paintings from the Cummings Collection*, Jan. 14–Mar. 7, 1965, no cat. no.

New London, Connecticut, Lyman Allyn Museum, *Paintings and Sculpture from the Collection of Mr. and Mrs. Nathan Cummings*, Jan. 19–Feb. 18, 1968, no cat. no. (ill.).

New York, Christie's, *Van Gogh, Gauguin and Their Circle*, Nov. 14–30, 1968, cat. 17.<sup>6</sup>

New York, Metropolitan Museum of Art, *Paintings from New York Collections: Nathan Cummings Collection*, July 1–Sept. 7, 1971, cat. 55.

Winston–Salem, North Carolina, Reynolda House Museum of American Art, *An Impressionist Legacy: The Collection of Sara Lee Corporation*, Sept. 9–Dec. 25, 1990, no cat.; Memphis, Dixon Gallery and Gardens, Jan. 14–Mar. 12, 1995.<sup>7</sup>

Jerusalem, Israel Museum, *Camille Pissarro: Impressionist Innovator*, Oct. 11, 1994–Feb. 9, 1995, cat. 92 (ill.); New York, Jewish Museum, Feb. 26–July 16, 1995.<sup>8</sup>

Laren, Netherlands, Singer Museum, *Collectie Sara Lee Corporation*:

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**original catalogue?** No copy in curatorial file, not currently added to Sel. Refs.]

<sup>6</sup> According to 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), p. 398. [**Can this be confirmed with the original catalogue?** No copy in curatorial file.]

<sup>7</sup> According to 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), p. 414; the exhibition was held in Winston–Salem from Sept. 9–Dec. 31, 1991 and the exhibition was held in Memphis from Jan. 20–Mar. 17, 1991. [**No catalogue – To confirm that there was no cat. and what the exhibition dates were?**]

<sup>8</sup> The exhibition catalogue lists the dates for the Israel Museum venue as Oct. 11, 1994–Jan. 9, 1995, but a letter in the curatorial object file confirms the exhibition was extended until Feb. 9, 1995. See Stephanie Rachum to John H. Bryan, Dec. 5, 1994. Curatorial Object File, Art Institute of Chicago. According to Richard Brettell, with Natalie H. Lee, *Monet to Moore: The Millennium Gift of Sara Lee Corporation*, exh. cat. (Yale University Press, 1999), p. 152, the exhibition was held in New York from Feb. 26–July 15, 1995. [**Can this be confirmed with the original?** Current New York venue information is per PD–RS 2005, p. 417. **Did the New York venue have an exhibition catalogue or is there an exhibition checklist?** Israel catalogue is only for Israel venue.]

*Meesters van de moderne kunst*, Oct. 18, 1997–Feb. 15, 1998, no cat.<sup>9</sup>

Singapore, Singapore Museum of Art, *Monet to Moore: The Millennium Gift of Sara Lee Corporation*, Apr. 1–May 30, 1999, cat. 39 (ill.); Canberra, National Gallery of Australia, June 11–Aug. 22, 1999; Raleigh, North Carolina Museum of Art, Sept. 10–Nov. 7, 1999; Portland, Oregon, Portland Art Museum, Nov. 19, 1999–Jan. 23, 2000; Chicago, Art Institute of Chicago, Mar. 13–May 28, 2000.

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 46 (ill.).

### **Selected References**

Preface by Octave Mirbeau, *Catalogue de l'Exposition de l'Oeuvre de Camille Pissarro*, exh. cat. (Galleries Durand-Ruel, 1904), p. 18, cat. 93.

Valensol, "Le Vie Artistique: l'Exposition Pissarro," *Le Petit Parisien* (Apr. 13, 1904), p. 2.

Henri Pellier, "Petits Salons: Camille Pissarro" *La Petite République* (April 14, 1904), p. 3.<sup>10</sup>

Julius Meier-Graefe, "Camille Pissarro," *Kunst und Künstler* (Sept. 1904), p. 486.<sup>11</sup>

Léon Rictor, *Les Arts et les Lettres*, sér. 3 (Alphonse Lemerre, 1908), p. 480.

*Catalogue des Tableaux Modernes, Aquarelles, Dessins, Pastels, Sculpture, Collection de M. Albert Pontremoli*, sale cat. (s.n., June 10, 1924), pp. 44, lot. 136; lot. 136 (ill.).<sup>12</sup>

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<sup>9</sup> According to 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), p. 420. [Can this be confirmed with the original? Was there an exhibition catalogue?]

<sup>10</sup> [to verify date and page #, neither are included in photocopy in curatorial file. Currently: According to 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), p. 678.]

<sup>11</sup> [Verify month, currently: According to 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), p. 678.]

<sup>12</sup> [no publisher listed. Illustration page is not numbered, page facing p. 44, EDITOR is this how we should note this?? Are we including sale cats in selected references??]

Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: Son Art - Son Oeuvre*, vol. 1 (Paul Rosenberg, 1939), p. 206, cat. 903.<sup>13</sup>

Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: Son Art - Son Oeuvre*, vol. 2 (Paul Rosenberg, 1939), pl. 183, cat. 903.<sup>14</sup>

Art Institute of Chicago, *Great French Paintings: An Exhibition in Memory of Chauncey McCormick*, exh. cat. (Art Institute of Chicago, 1955), n. pag., cat. 32 (ill.).

Edna Perkel and Anne Dahlgren Hecht, *An Exhibition of Paintings: For the Benefit of the Research Fund of Art and Archaeology, The Spanish Institute, Inc.*, exh. cat. (E. and A. Silberman Gallery, 1955), p. 35, cat. 23 (ill.).<sup>15</sup>

Society of the Four Arts, *Loan Exhibition of Paintings and Drawings by Camille Pissarro, 1830–1903*, exh. cat. (Society of the Four Arts, 1960), pp. 8, cat. 19; 22 (ill.).

Art Institute of Chicago, *Treasures of Chicago Collectors*, exh. cat. (Art Institute of Chicago, 1961), n. pag., cat. 48.

Wildenstein, *Modern French Painting*, exh. cat. (Brandeis University/Clarke & Way, 1962), n. pag., cat. 48.<sup>16</sup>

John Rewald, *Camille Pissarro* (Harry N. Abrams, 1963), p. 42 (ill.).<sup>17</sup>

Minneapolis Institute of Arts, *Paintings from the Cummings Collection*, exh. cat. (Minneapolis Institute of Arts, 1965), n. pag., no cat. no.

Lyman Allyn Museum, *Paintings and Sculpture from the Collection of Mr. and Mrs. Nathan Cummings*, exh. cat. (Lyman Allyn Museum, 1968), n. pag., no cat. no. (ill.).

Christie's, New York, *Van Gogh, Gauguin and their Circle*, exh. cat. (Christies(?), 1968), p. ?, cat. 17.<sup>18</sup>

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<sup>13</sup> [double check p. #, curatorial copy is unclear, check p. 206, cat. 903]

<sup>14</sup> [double check p. #, curatorial copy is unclear; check pl. 183, cat. 903]

<sup>15</sup> [Copy in curatorial file does not include author information. Currently per WorldCat.]

<sup>16</sup> [To verify publisher, currently per Ryerson record]

<sup>17</sup> Reprinted in John Rewald, *Camille Pissarro*, concise ed. (Harry N. Abrams, 1989), p. 42 (ill.). [1963 edition is currently per – Brettell 1986 p. 123 and PD-RS 2005, p. 678. To verify, email in curatorial file suggests that our work is more than just illustrated. PD-RS 2005, p. 678; also list 1970, p. 37 (ill.) and 1991, p. 42 (ill.), 112. Include these editions?]

<sup>18</sup> [no copy in curatorial file. Can this be verified with the original?]

Metropolitan Museum of Art, *Paintings from New York Collections: Nathan Cummings Collection*, exh. cat. (Metropolitan Museum of Art, 1971), p. 9, cat. 55.

"In the art market: Nobody doesn't like Mr. Sara Lee," *Life Magazine* (1970), p. 77 (ill.).<sup>19</sup>

Raymond Cogniat, *Pissarro* (Flammarion, 1974), back cover (ill.).<sup>20</sup>

Christopher Lloyd, "Camille Pissarro and Hans Holbein the Younger," *The Burlington Magazine* 117, 872 (Nov. 1975), p. 725, n. 4.

Richard Brettell and Christopher Lloyd, *Catalogue of the Drawings by Camille Pissarro in the Ashmolean Museum* (Clarendon Press/ Oxford University Press, 1980), p. 186.

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), cat. no. 145 (drawings), p. 187.<sup>21</sup>

Christopher Lloyd, *Camille Pissarro* (Skira/Rizzoli, 1981), front cover, p. 119 (ill.).

Consolidated Foods Corporation, *Consolidated Foods Corporation's Nathan Cummings Collection* (Chicago, 1983), p. 6; 7, fig. 1.<sup>22</sup>

Richard Brettell, *An Impressionist Legacy: The Collection of Sara Lee Corporation* (Abbeville Press, 1986), pp. 48–?? (ill.) and (detail), 123–24.<sup>23</sup>

Advertisement in *Forbes* (October 27, 1986), p. 13 (ill.).<sup>24</sup>

John House, "Camille Pissarro's Idea of Unity," in *Studies on Camille Pissarro*, ed. Christopher Lloyd (Routledge & Kegan Paul, 1986), p. 33, n. 16.

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<sup>19</sup> [per CITI, **Can this be confirmed with the original?** No copy in curatorial file.]

<sup>20</sup> [per PD-RS 2005, p. 678; **To verify**, No copy in curatorial file.]

<sup>21</sup> [per Sara Lee Corporation dossier, in curatorial file. **To verify**, No copy in curatorial file.]

<sup>22</sup> [per Sara Lee Corporation dossier, in curatorial file. **To verify**– is fig. 1 on page 7? **Verify publisher and year.**]

<sup>23</sup> [**Check for page #s**; pp. 48–??, 123–24 are per copies in curatorial file; check 56–9, 166–7 (per Brettell 1999, p. 152)– are these the pages from another edition?]

<sup>24</sup> [from Kimbell database. **include this reference?** Advertisement for the book *An Impressionist Legacy: The Collection of Sara Lee Corporation.*]

Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 3/1891-1894 (Éditions du Valhermeil, 1988), pp. 513, 521.<sup>25</sup>

Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. 4/1895-1898 (Éditions du Valhermeil, 1988), p. 33, n. 1.

Richard Thomson, *Camille Pissarro: Impressionism, Landscape and Rural Labour*, exh. cat. (South Bank Centre/Herbert Press Limited, 1990), pp. 89, fig. 108.

Christopher Lloyd, *Pissarro*, rev. and enl. ed. (Phaidon, 1992), pp. 21; 29, no. 33; 96; 97, no. 33 (ill.).<sup>26</sup>

Joachim Pissarro, *Camille Pissarro* (Rizzoli, 1992), pl. 13.

Joachim Pissarro, *Camille Pissarro* (Harry N. Abrams, 1993), p. 170, fig. 181.<sup>27</sup>

Joachim Pissarro and Stephanie Rachum, *Camille Pissarro: Impressionist Innovator*, exh. cat. (The Israel Museum, Jerusalem, 1994), p. 183, cat. 92 (ill.).

New York venue catalogue?? For *Camille Pissarro: Impressionist Innovator*, exh. cat.<sup>28</sup>

Felice Maranz, "The Innovator," *The Jerusalem Report* (Nov. 3, 1994), p. 40.

Meir Ronnen, "Pissarro: Eye, Hand and Mind," *The Jerusalem Post Magazine*

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<sup>25</sup> [include letter numbers?? pp. 513, no. 1073; 521, no. 1080.]

<sup>26</sup> 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. 678; this is a revised and expanded edition of the 1979 first edition. [Did the first edition include our painting? To check, Ryerson does not have a copy of the 1992 revised edition. Can this be confirmed with the original?]

<sup>27</sup> [Check for page #, not included in copy in curatorial file. Mentioned on other pages? Page #s are currently per 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. 678.]

<sup>28</sup> [Israel Museum catalogue is only for the Israel Museum venue. Check for Jewish Museum, WorldCat record shows an exhibition brochure was produced.]

(month, year??), p. 19.<sup>29</sup>

Copy of article in Hebrew (Sept. 30, 1994), p. 18 (ill.).<sup>30</sup>

Hillel Schenker, "Camille Pissarro: The Jewish Impressionist," *Wizo Review* 272 (Fall–Winter 1994), pp. 2 (detail), 21 (ill.)

"Un dessert Sara Lee pour Chicago," *Le Journal des Art* (June 19, 1998), p. 1.<sup>31</sup>

"Acquisitions," *Apollo*, vol.?, issue? (Dec. 1998), p. ?? (ill.).<sup>32</sup>

Richard Brettell, with Natalie H. Lee, *Monet to Moore: The Millennium Gift of Sara Lee Corporation*, exh. cat. (Yale University Press, 1999), pp. xi, fig. 7; 152–55, cat. 39 (ill.).<sup>33</sup>

Selected by James N. Wood, *Impressionism and Post-Impressionism in the Art Institute of Chicago* (Art Institute of Chicago/Hudson Hills Press, 2000), p. 143 (ill.).

John Rewald, with assistance by Lucien Pissarro, ed., *Camille Pissarro: Letters to his son Lucien*, trans. Lionel Abel (ArtWorks/MFA Publications, 2002), pp. 252, 253.<sup>34</sup>

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. 364, 366, 389, 390, 393, 394, 395, 396, 398, 400, 414, 417, 420, 421.

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. 678, cat. 1061 (ill.).

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<sup>29</sup> [Can we verify year? Article was included with others sent after Israel Museum exhibition (Oct. 11, 1994–Feb. 9, 1995), but copy in curatorial file does not include date/year for the publication of this article.]

<sup>30</sup> [there is a copy of an article entirely in Hebrew that illustrates this painting. EDITOR, how to cite? Do we? Can we translate?]

<sup>31</sup> 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. 678. [Can this be confirmed with the original? No copy in curatorial file.]

<sup>32</sup> [Check for page #s and vol./issue #s.]

<sup>33</sup> [verify page xi, fig. 7. Currently per CITI]

<sup>34</sup> This publication includes an English translation of letters from Pissarro to his son Lucien. [The copy in curatorial file is the later 2002 edition. Include the 1943 first edition?]



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. 104-105, cat. 46 (ill.).<sup>35</sup>

Richard R. Brettell, *Pissarro's People*, exh. cat. (Fine Arts Museums of San Francisco/Sterling and Francine Clark Art Institute/Prestel, 2011), pp. 280-81, fig. 237.

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<sup>35</sup> 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. 104-105, cat. 46 (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. 114–115, cat. 55 (ill.).