
PARIS 1874

The Impressionist Moment

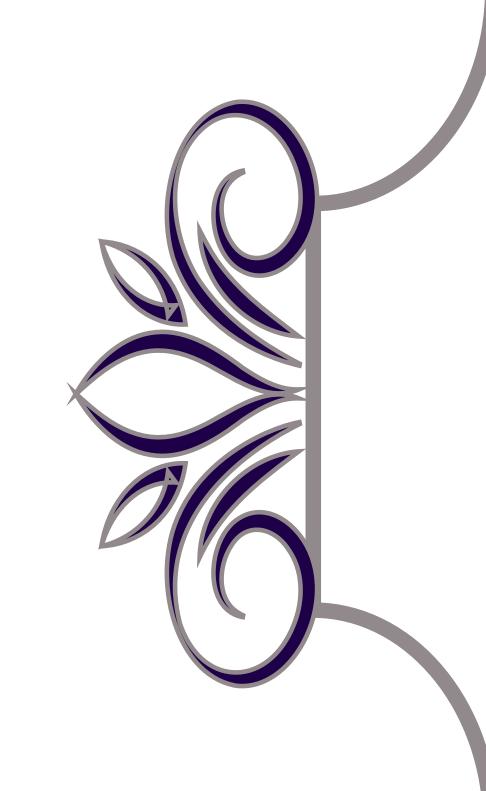


N APRIL 15, 1874, an exhibition opened in Paris that launched impressionism. Now among the world's most beloved art movements, impressionism at its start was led by artists who challenged notions of where, how, and what kind of art should be displayed.

Like all French people, artists were still reeling from their country's recent defeat in the Franco-Prussian War (1870 - 1871) and the violent civil unrest that followed. Parisians were left shaken, and parts of the capital city were in ruins. Rebuilding and renewal gradually transformed Paris and its social and cultural life. A period of vibrant artistic production ensued.

Buoyed by a breakout spirit, the impressionists, then known as the "independents," chose their own path in creating and exhibiting art. They formed a *société anonyme*, a French designation for an incorporated business, to present their work collectively. In so doing, they rejected the status quo represented by the Salon, the official annual art exhibition. A grand showcase for contemporary painting and sculpture, the Salon dominated the European art scene in the 19th century. Its conservative juries were highly selective in choosing works of art, which were then displayed in crowded arrangements from floor to ceiling.

Almost all the works you will see here were on view in Paris in the spring of 1874, either at the Société Anonyme exhibition or at the Salon. Whether steeped in tradition, rejecting it, or somewhere in between, artists were responding to the changing world.

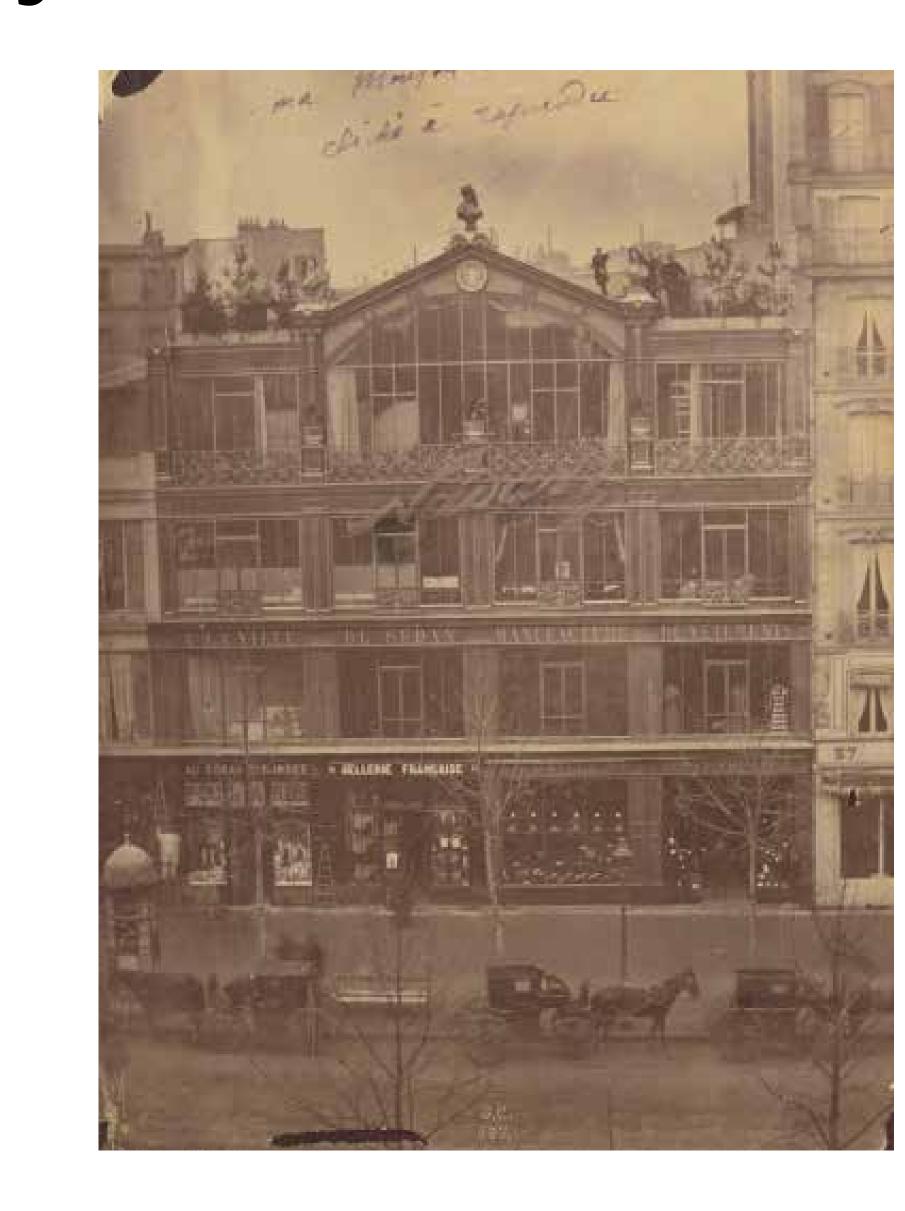


ATALEOF TWOEXHIBITIONS



The Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs, Letc., was a coalition of mostly unknown artists early in their

careers. It launched an independent exhibition on April 15, 1874, in a rented commercial space on the Boulevard des Capucines. This relatively modest show included approximately 200 works by 31 artists. Around 3,500 people—primarily friends, critics, and collectors—visited during the exhibition's month-long run. Monet's painting Impression, Sunrise inspired the



Nadar, Façade of Nadar's studio at 35 Boulevard des Capucines, 1861 — 1872. Bibliothèque nationale de France, département Estampes et photographie, FOL-EO-15 (1). gallica.bnf.fr / BnF

name eventually associated with the group: impressionist.

Two weeks later and just over a mile away, the official Salon opened on May 1, 1874, at the imposing Palais de l'Industrie. Established



Edouard Baldus, *Palais de l'Industrie*, 1850s — 1860s. Metropolitan Museum of Art, David Hunter McAlpin Fund, 1944, 44.55.25

in the 17th century, the Salon was the largest and most prestigious annual exhibition of contemporary art of its time. Open for two months, it attracted more than 500,000 visitors who viewed 3,701 works by over 2,000 artists. L'Eminence Grise by the celebrated artist Gérôme received the Medal of Honor for painting.

While the Salon's status faded with time, the rise of impressionism had just begun.



PARIS IN CRISIS

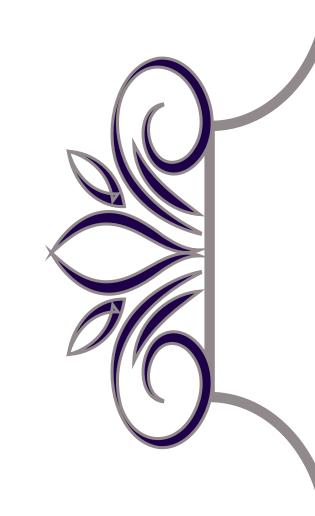


Three years prior to the Salon and Société Anonyme exhibitions, war and political turmoil destabilized life in Paris. Mounting tensions and power struggles between France and Prussia led the French parliament to declare war in July 1870. The unprepared French National Army was quickly overwhelmed. Emperor Napoleon III was captured, and Paris was besieged by Prussian forces. France surrendered six months later in January 1871.

Still, the crisis was not over. Disgruntled soldiers who had defended Paris joined militant working-class groups to demand a more egalitarian society. They seized control of the city in March and established an independent, socially progressive governing body known as the Commune.

When the French army tried to regain control two months later, a brutal civil war erupted. In one week, as many as 15,000 members of the Commune were killed, and public buildings across Paris were set ablaze.

Liébert and other photographers documented the destruction, and many artists drew or painted their experiences on the front lines and at home. In 1874, ruins of structures throughout the city still showed the scars of this conflict.

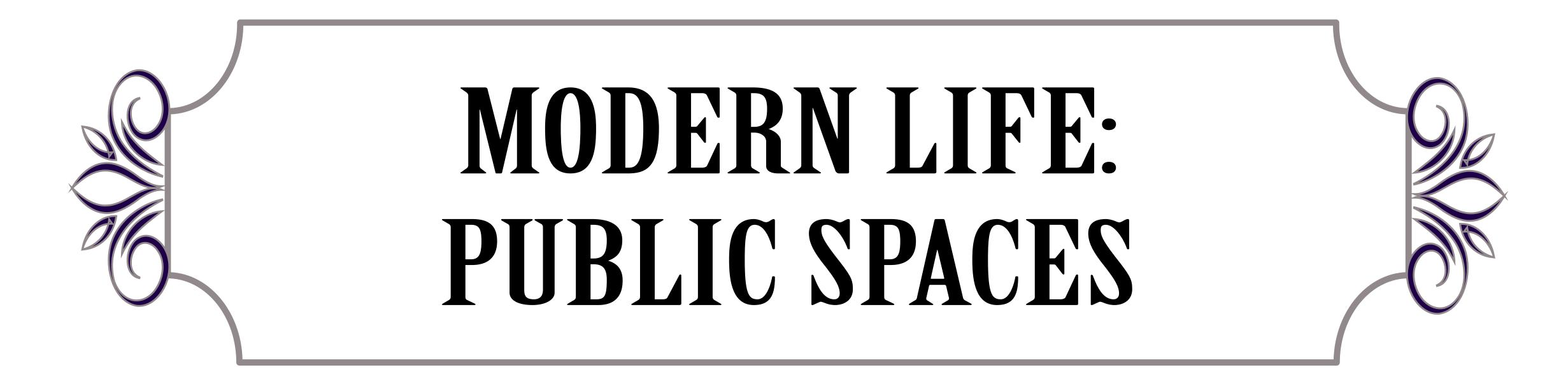


DEPICTING HISTORY AT THE SALON



Por more than 250 years, the French cultural establishment had favored art with heroic and morally instructive themes based on stories of the past. Such works were considered to be intellectually and spiritually elevating. Annual Salon exhibitions teemed with "history paintings" that brought to life tales from mythology, the Bible, and the history of France. These works typically captured the most attention and received numerous awards at the Salon.

After the Franco-Prussian War, history painting became one way to express pride in the enduring culture and traditions of France. The Salon jury in 1874 selected works with subjects that tapped into the raw emotions of a traumatized nation, as suggested by two biblical scenes: Alma-Tadema's depiction of Pharaoh mourning his dead son, and Delaunay's painting of David as a symbol of righteous vengeance.



The paintings in this gallery shift to a focus on contemporary life. Both Salon artists and those associated with the Société Anonyme responded to the new idea of modernity, with its social shifts and heightened sense of the present moment.

Parisians reasserted their city as the capital of entertainment, leisurely pursuits, and nightlife following the disastrous years of 1870 and 1871. Inspired by the revitalization of Paris, artists showed chic women and well-dressed men in top hats going to theaters, ballets, and cafés. They painted the latest styles of dress as Parisian women used fashion to express their modern identity.

Artists embraced fashion and technology as emblems of the now. In Manet's painting *The Railway*, a stylish young woman sits before the white cloud of steam from a locomotive, another icon of modernity.



MODERN LIFE: DOMESTIC SPACES



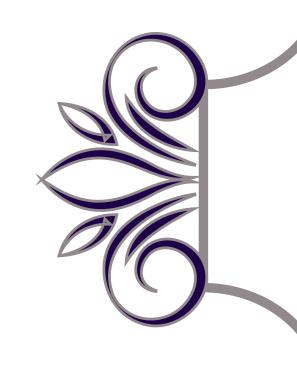
A rtists' avid interest in modern life extended into intimate and ordinary aspects of the everyday. Embracing subjects from their own lives, they frequently depicted women in domestic settings. The typically invisible labor of women as caretakers is on full display here. Morisot's depiction of her mother and pregnant sister, for example, subtly explores the mixed emotions of impending motherhood. Other painters also turned to their own family members as models. At the Société Anonyme exhibition, Monet showed his family at lunch in their home, while at the Salon, Carolus-Duran presented his young daughter and her dog in a large portrait.

The private space of an artist's studio served as a backdrop for still-life paintings filled with brilliantly colored flowers, curios from distant lands, and even dead game birds. These glimpses into the domestic realm were often aimed toward a growing middle-class audience that was buying art in increasing numbers.



A fter the trauma and destruction caused by the Franco-Prussian War and the Commune, many Parisians wanted to escape the city, even if only for a day. They sought the fresh air, slower pace, and open spaces of the French countryside. Numerous train lines led out of Paris. From Gare St. Lazare, the city's busiest train station, more and more travelers headed to the coastal resorts of Trouville and Deauville along La Manche (the English Channel).

Closer to Paris, long-established villages were transformed into suburbs. Monet, Sisley, Pissarro, and their colleagues lived, labored, and relaxed in these affordable and newly accessible areas. Leisure time became a central theme of their works. Like the subjects depicted, the style of these paintings looks informal and easy, spontaneous, and pleasing to the senses.



DEPICTIONS OF FAITH



In its early years, the Third Republic government of France (1870-1940) sparked a resurgence of socially conservative values, including renewed devotion to the Catholic Church. The distressing events of the Franco-Prussian War and the violence associated with the politically progressive Commune added to this shift in attitudes. Churches and museums across France commissioned and acquired grand-scale religious paintings in growing numbers as a result.

Some Salon artists, eager to explore new directions in religious painting, gravitated toward intimate stories and scenes. Among such works are Chardin's view of a humble fishermen's chapel and Henner's dramatic interpretation of the Good Samaritan parable.

In contrast, artists exhibiting with the Société Anonyme largely eschewed religious themes. One exception was Brandon, an artist who depicted his Jewish community's place of worship in *The Synagogue*.



A fter the events of 1870 and 1871, landscape painting helped bolster national healing and pride. Images of the countryside and its bounty reminded the French of their agricultural foundations and the rural backbone of the nation.

Painters increasingly focused on landscape as a singular subject, not just as a backdrop to other stories. As landscape painting moved to the forefront, it attracted many of the most innovative artists of the day. Daubigny's *The Fields in June*, selected for the Salon, and Pissarro's *Chestnut Trees at Osny*, shown at the Société Anonyme exhibition, are similar in their unpretentious subject, vivid color, and loose brushwork. A growing art market favored these pleasant, easily understood works.

Advances in the technology of painting added to the rising interest in landscape. Portable tin tubes of paint, small boxes of art supplies, and collapsible stools enabled artists to take their work outdoors. Modern railways across France also enticed artists and other visitors to enjoy picturesque journeys to the suburbs of Paris and on to the French coast. Boudin created watercolors and pastels of seascapes to serve this tourist trade.



UPDATING TRADITION



Let ven as progressive artists in 1874 explored new subjects and styles, they maintained an appreciation and respect for the long-held traditions of European art. Rather than reject the past entirely, artists used traditional practices—but with a twist—as the foundation for their own creativity. Cassatt's portrait of $Id\alpha$, presented at the Salon, was inspired by her encounter with the work of Velázquez during her travels in Spain. Carolus-Duran's version of an Italian Renaissance bronze sculpture was also shown at the Salon that year.

Similar engagements with the past appear in the revival of etching. This printmaking method had largely fallen out of favor in France by 1800 because it was viewed as a reproductive technique that lacked creativity. After 1850, however, Bracquemond and other artists began to admire the work of earlier printmakers. They embraced etching as a means of artistic expression and experimentation. Among the many etchings Bracquemond showed at the first exhibition of the Société Anonyme were prints inspired by previous generations of artists, including Jean-Auguste-Dominique Ingres, J. M. W. Turner, and Hans Holbein the Younger.



IMPRESSIONIST LANDSCAPE: LOOKING FORWARD



Parisians who viewed these paintings for the first time in 1874 likely had difficulty understanding what they were seeing. They were accustomed to the subdued palette, dark tones, and yellowing varnish of museum and Salon paintings. What Monet, Pissarro, Sisley, and Cezanne were creating—bright, luminous, color-filled scenes on white-primed canvases—was a pivotal shift.

Contemporary critics sometimes ridiculed these landscapes as "decorative" because they emphasized visual beauty over message. They bemoaned the move away from paintings weighted with political and social concerns toward colorful works that convey a sense of pleasure.

In writing about the Société Anonyme exhibition, attentionseeking journalists provided dramatic reports of scandalized visitors confounded by what they saw. In truth, the public and critics were largely underwhelmed, and the exhibition was a commercial failure.

Time ultimately proved everyone wrong. Over the course of seven subsequent independent exhibitions, these artists became known as impressionists. Today, their paintings remain among the most recognized and beloved works of Western art.

Jean-Léon Gérôme

French, 1824 — 1904

L'Eminence Grise, 1873

oil on canvas

Museum of Fine Arts, Boston, Bequest of Susan Cornelia Warren, 1903

Salon 1874, no. 798

Gérôme won a medal at the 1874 Salon for this painting of 17th-century court life under Louis XIII. The friar François Leclerc du Tremblay descends the grand steps of the royal palace absorbed by a book, oblivious to the king's entourage. Wearing garish costumes, the courtiers bow to the friar in his simple brown robe. Du Tremblay was considered the *éminence grise*—a term for a behind-thescenes power broker—of Cardinal Richelieu, who held outsized power in France due to the king's young age. Gérôme may have been making a veiled critique of the Catholic Church's covert political power in the early 1870s.

Claude Monet

French, 1840 — 1926

Impression, Sunrise, 1872

oil on canvas

Musée Marmottan Monet, Paris, Gift of Eugène and Victorine Donop de Monchy, 1940

Société Anonyme 1874, no. 98

Monet painted this view of the sun rising through smog in the industrial harbor at Le Havre, his native town on the northern coast of France. The atmospheric conditions of this humid, early morning scene have dispersed the light into a purple-green haze tinged with the sun's warm orange. For visitors to the first impressionist exhibition who were not accustomed to this style, the appearance of the barely legible color-field may have been bewildering.

Several critics focused on Monet's word choice for the title—"impression"—as an indication of the quick, summary nature of the artist's painterly vision. This sense of immediacy was central to impressionism. Monet's use of broad, gestural brushstrokes suggests this sketchy picture was done quickly on the spot before the light changed.



The label for each work indicates the 1874 exhibition it appeared in, followed by its catalog number. (You can see original catalogs in a display case in this exhibition.)

"Salon" refers to the official exhibition sponsored by the French government. Works were selected by juries and displayed in crowded arrangements.

"Société Anonyme" is short for Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs, etc. That independent group sought greater control over how their art was chosen and exhibited. Many of those artists later became known as impressionists.





Claude Monet

French, 1840 — 1926

Boulevard des Capucines, 1873 — 1874

oil on canvas

The Nelson-Atkins Museum of Art, Kansas City, Missouri (Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund) F72-35

Société Anonyme 1874, probably no. 97

Using quick brushwork to echo the accelerated pace of modern life, Monet depicts a broad boulevard, sidewalks, apartment buildings, and the traffic patterns of vehicles and pedestrians. The view is from the space of the Société Anonyme exhibition held in the photographer Nadar's studio. Midway up the right edge, two dark and brushy shapes suggest figures in top hats on the neighboring apartment terrace. Like Monet, they observe the hustle and bustle below.

Nadar's studio, at 35 Boulevard des Capucines, was in a neighborhood that served as a hub of Parisian tourism, leisure activities, and finance. The exhibition was therefore perfectly placed for this new, overtly commercial art.

paris1874.labels.F7.indd 1 9/5/24 9:49 AM

Camille Cabaillot-Lassalle

French, 1839 — 1902

The Salon of 1874, 1874

oil on canvas

Musée d'Orsay, Paris, Gift of Galerie Ary Jan and Segoura Fine Art, 2023

Salon 1874, no. 292

Although Cabaillot-Lassalle is credited as the artist, this work was a true collaboration. He painted most of the picture but invited six of his fellow artists to paint within it scaleddown representations of the works they planned to exhibit at the 1874 Salon. These artists include Camille Corot, whose landscape *Evening* appears at lower left, and Henriette Browne, whose portrait of a man is at lower right. The frames are inscribed "Exempte de l'examen du jury d'admission" (Exempt from examination by the admissions jury) or "Hors competition" (not in competition). Because these works were by artists who had achieved official recognition and were automatically accepted by the jury, Cabaillot-Lassalle could complete this composition in advance, confident these paintings would be on view at the Salon of 1874.

paris1874.labels.F7.indd 2 9/5/24 9:49 AM

Edouard Detaille

French, 1848 — 1912

Charge of the 9th Regiment of Cuirassiers at Morsbronn, 1874

oil on canvas

Musée Saint-Rémi, Reims

Salon 1874, no. 598

Edouard Manet

French, 1832 — 1883

Polichinelle, 1874

lithograph hand-colored with gouache and watercolor National Gallery of Art, Gift (Partial and Promised) of Malcolm Wiener, in Honor of the 50th Anniversary of the National Gallery of Art

Salon 1874, similar to no. 2357 (watercolor)

Manet exhibited the watercolor *Polichinelle*, a clownish figure from Italian comedic theater, at the Salon of 1874. It served as the model for a colored lithograph planned for wide distribution. Only 25 proofs were printed, however, before government censors halted production. Believing the character's features were too similar to those of President Patrice de Mac Mahon, censors thought Manet was mocking him. Beneath the figure, an inscription written by Manet's friend, the poet Théodore de Banville, reinforced the censors' disapproval.

Fearsomely pink, eyes glinting with the glare of Hell, Brazen and drunk—divine—that's him, Polichinelle

Antonin Mercié

French, 1845 — 1916

Gloria Victis, model c. 1874, cast after 1879 bronze

National Gallery of Art, Andrew W. Mellon Fund

Salon 1874, similar to no. 3043 (in plaster)

Mercié began work on a monumental sculpture during his final year as a student at the French Academy in Rome. Although he initially envisioned it as an image of victory, he altered the composition upon learning of the French defeat by the Prussian army. He replaced the triumphant soldier with a fallen one.

Gloria Victis (Glory to the Vanquished) resonated with a population still struggling with the aftermath of war. Universally praised for its beauty and sentiment, it won a Medal of Honor at the Salon of 1874. The sculpture quickly became the iconic image of France's resilient spirit in the face of defeat and was widely replicated in bronze casts of varying sizes such as this.

Marie Bracquemond

French, 1840 — 1916

Marguerite, c. 1874

oil on canvas

Private collection

Salon 1874, no. 249

Bracquemond is a lesser-known member of the impressionist group. She started her artistic studies young and debuted at the Salon at the age of 17. There, her work caught the attention of the painter Jean-Auguste-Dominique Ingres, who took over her training. In 1867, she met the printmaker Félix Bracquemond and later married him. She began to exhibit with the impressionists at their fourth exhibition of 1879 and continued to show with them even after her husband left the group.

The subject of this painting is uncertain. The title might refer to the daisies surrounding the young woman (marguerite is the French word for "daisy"). It could also allude to the doomed love interest, named Marguerite, in Charles Gounod's popular opera Faust.

paris1874.labels.F7.indd 6 9/5/24 9:49 AM

Lawrence Alma-Tadema

British, born the Netherlands, 1836 — 1912

The Death of the Pharaoh's Firstborn Son, 1872

oil on canvas

Rijksmuseum, Gift of the heirs of L. Alma Tadema

Salon 1874, no. 18

The subject of this painting is the tenth and final plague delivered upon Egypt to secure the release of the enslaved Israelites as told in the book of Exodus. Pharoah cradles his dead son's body, staring numbly into the distance as others mourn around him. Hidden in the gloomy shadows are archaeological details rendered with the precision that made Alma-Tadema famous.

Born in the Netherlands and trained in Belgium, Alma-Tadema moved to England in 1870 and traveled regularly throughout Europe. He exhibited internationally, including in Paris, where he showed his work at the Salon beginning in the mid-1860s.

Jean Jules Antoine Lecomte de Nouÿ

French, 1842 — 1923

Eros, Cupido, 1873

oil on canvas

Musée des Beaux-Arts, Tours, 1875.1.3

Salon 1874, no. 1128

William Bouguereau

French, 1825 — 1905

Homer and His Guide, 1874

oil on canvas

Layton Art Collection, Inc., at the Milwaukee Art Museum, Gift of Frederick Layton, L1888.5

Salon 1874, no. 233

Bouguereau's art embodies the academic style most associated with the Salon. Its subject is based in classical antiquity and executed with crisp drawing and precise, almost invisible brushwork. For his depiction of the ancient Greek poet Homer, Bouguereau drew inspiration from a work by the 18th-century French poet André Chenier. In *The Blind Man*, Chenier recounted how young shepherds offered to guide Homer after hearing the blind poet pray for assistance. The lyre, the stringed harp-like instrument carried on Homer's back, hints at the traditional practice of setting epic poetry to music.

Jules-Elie Delaunay

French, 1828 — 1891

David Triumphant, 1874

oil on canvas

Musée d'arts de Nantes

Salon 1874, no. 569 bis

paris1874.labels.F7.indd 10 9/5/24 9:49 AM

Henri-Paul Motte

French, 1846 — 1922

The Trojan Horse, 1874

oil on canvas

Wadsworth Atheneum Museum of Art, Hartford, Connecticut, Bequest of Samuel P. Avery Jr., by exchange, Gift of Mr. and Mrs. Robert Merrill, by exchange, and Gift in honor of Mark Eisner Sr. and Helene O. Eisner, by exchange

Salon 1874, no. 1356

paris1874.labels.F7.indd 11 9/5/24 9:49 AM

Albert Maignan

French, 1845 — 1908

Departure of the Norman Fleet for the Conquest of England, Dives 1066, 1874

oil on canvas

Musée d'Orsay, Paris, Purchased by the State at the Salon of 1874

Salon 1874, no. 1249

This painting depicts the beginning of William the Conqueror's campaign to invade England and claim the throne he believed rightfully belonged to him. Following his victory over the Anglo-Saxon armies at the Battle of Hastings in 1066, he was crowned King William I.

Instead of showing the military exploits of William and his forces, Maignan took a less-conventional approach by turning his attention to the loved ones they left behind. Gathered on the Normandy coast, they watch the ships depart with a mixture of anxiety, longing, and fierce pride, aware that their men might never return. Such a poignant scene resonated deeply with viewers in the wake of the Franco-Prussian War.

paris1874.labels.F7.indd 12 9/5/24 9:49 AM

Hélène Bertaux

French, 1825 — 1909

Vae Victoribus, before 1874

bronze

Musée Rolin, Autun

Salon 1874, no. 2674

paris1874.labels.F7.indd 13

Edgar Degas

French, 1834 — 1917

The Dancing Class, c. 1870

oil on wood

Lent by The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929 (29.100.184)

Société Anonyme 1874, no. 55

Edgar Degas

French, 1834 — 1917

The Ballet Rehearsal, 1874

oil on canvas

Musée d'Orsay, Paris, Bequest of Count Isaac de Camondo, 1911

Sociéte Anonyme 1874, no. 60

Jean-Jacques Henner

French, 1829 — 1905

Portrait of Mme *** (Woman with an Umbrella), 1874

oil on canvas

Musée National Jean-Jacques Henner, Paris

Salon 1874, no. 908

A vivid image of a respectable *Parisienne*, casually confident in upper middle-class attire, struck a chord with Salon viewers. One critic remarked on this painting, "She is aristocratic and beautiful and so real, as if you came upon her turning the corner in her daily garb. It is a masterpiece, with prodigious life-intensity."

Henner was approached by artist Edgar Degas to join the Société Anonyme, but he chose instead to submit two paintings to the official Salon: this remarkable work and a version of *The Good Samaritan* (also shown in this exhibition).

paris1874.labels.F7.indd 16 9/5/24 9:49 AM

Jean-Baptiste Carpeaux

French, 1827 — 1875

Portrait of M. Alexandre Dumas fils, 1874

marble

Collections Comédie-Française, Paris

Salon 1874, no. 2727

Ernest Duez

French, 1843 — 1896

Splendor, 1874

oil on canvas

Musée des Arts Décoratifs, Paris

Salon 1874, no. 644

Splendor offers another interpretation of *la Parisienne*. It contains cues that many viewers at the Salon would have understood immediately. This woman's heavy makeup and knowing expression would have marked her as a courtesan, an independent sex worker whose affluent clientele affords her the means to acquire an expensive wardrobe. The painting stoked anxieties about the sex trade in the early years of the Third Republic.

Auguste Renoir

French, 1841 — 1919

The Parisian Girl, 1874

oil on canvas

Lent by Amgueddfa Cymru-Museum Wales, Bequeathed by Gwendoline Davies, 1952, NMW A 2495

Société Anonyme 1874, no. 143

Resplendent in blue, Renoir's model wears contemporary daytime street attire of a hat, dress, and gloves. Her identity is secondary to her ensemble and the way she wears it. A new, affordable synthetic form of indigo dye sparked a mania for the color blue in clothing at this time.

The poet Baudelaire described "a skillfully composed toilette" (referring to a fashionable outfit and turnout) as being "inseparable from the beauty of her to whom it belonged, making thus of the two things—the woman and her dress—an indivisible unity."

paris1874.labels.F7.indd 19 9/5/24 9:49 AM

Who was la Parisienne?

Young, fashionable, and savvy, *la Parisienne* became French culture's central protagonist, a fantasy figure who served as an international icon of modernity. In art, she infiltrated the new, largely masculine social spaces designed for leisure and entertainment, such as dance halls and cafés. After *l'année terrible*—a year of war and strife that overwhelmed Paris as described in Victor Hugo's poem series of that title—the presence of *la Parisienne* was a breath of fresh air. Displaying indomitable chic and sophistication, she not only shifted understandings about French womanhood and female independence but also helped define French cultural importance and trendsetting in the late 19th century.

paris1874.labels.F7.indd 20 9:49 AM

Auguste Renoir

French, 1841 — 1919

The Dancer, 1874

oil on canvas

National Gallery of Art, Widener Collection

Société Anonyme 1874, no. 141

paris1874.labels.F7.indd 21 9/5/24 9:49 AM

Zacharie Astruc

French, 1835 — 1907

Japanese Dolls, c. 1871

watercolor on paper mounted on canvas

Private collection

Société Anonyme 1874, no. 3

paris1874.labels.F7.indd 22

Giuseppe De Nittis

Italian, 1846 — 1884

The Dancer Holoke-GO-Zen, 1873

etching, drypoint, and roulette National Gallery of Art, Ailsa Mellon Bruce Fund

Société Anonyme 1874, possibly no. 118

Henri Fantin-Latour

French, 1836 — 1904

Still Life with Torso and Flowers, 1874

oil on canvas

Gothenburg Museum of Art, Sweden

Salon 1874, no. 702

paris1874.labels.F7.indd 24 9:49 AM

Auguste Renoir

French, 1841 — 1919

Mixed Flowers in an Earthenware Pot, c. 1869

oil on paperboard mounted on canvas

Museum of Fine Arts, Boston, Bequest of John T. Spaulding, 1948

Société Anonyme 1874, probably no. 145

paris1874.labels.F7.indd 25

Antoine Ferdinand Attendu

French, 1845 — 1917

Still Life with Pheasant, before 1874

pastel on paper mounted on canvas

Musée d'Art et d'Archéologie, Valence, Gift of Alphonse de Rothschild, 1892

Société Anonyme 1874, possibly no. 7 or no. 11

Largely forgotten today, Attendu specialized in painting still lifes of food, dead game, and kitchen utensils. His intermittent exhibition record, including the 1870 Salon and the 1873 Salon des Refusés (an exhibition of works rejected by the Salon), may have encouraged him to participate in the first show organized by the Société Anonyme, which accepted all entrants. There, he showed five works, including this pastel, and a group of watercolors. At the same time his painting *Oysters* was on display at the Salon. Attendu stopped showing his work with the Société Anonyme after 1874 and returned to participating regularly at the Salon until 1905.

paris1874.labels.F7.indd 26 9/5/24 9:49 AM

Claude Monet

French, 1840 — 1926

The Luncheon, 1868 — 1869

oil on canvas

Städel Museum, Frankfurt am Main, SG 170

Société Anonyme 1874, no. 103

The Luncheon may seem like a surprising work to show at the Société Anonyme exhibition, especially when compared with the freely painted landscapes Monet also chose to display. Including it was an intentional statement on the artist's part. He took pride in the ambitious and complex canvas, which had been rejected by the Salon jury of 1870.

Four years later, the independent artists of the Société Anonyme gave Monet the opportunity to exhibit the painting publicly. He boldly priced it at 5,000 francs, making it the most expensive work offered for sale at the exhibition.

Emile Auguste Carolus-Duran

French, 1837 — 1917

Marie-Anne Carolus-Duran (The Artist's Daughter), 1874

oil on canvas

Fine Arts Museums of San Francisco, Mildred Anna Williams Collection

Salon 1874, no. 663

Jules Emile Saintin

French, 1829 — 1894

Washerwoman, 1874

oil on canvas

Pallesi Art Gallery, Montecarlo

Salon 1874, no. 1623

paris1874.labels_dex123_dex180.F8.indd 1 10/28/24 2:03 PM

Henriette Browne

French, 1829 — 1901

A Poet: The Copts in Upper Egypt, 1874

oil on canvas

Private collection

Salon 1874, no. 275

Henriette Browne was the pseudonym used by Sophie de Boutelier. The daughter of an aristocratic family, she chose to hide her identity while working as a professional artist, a career considered off-limits for women of her high social standing. As Browne, she began exhibiting in the 1850s and enjoyed international success. Diplomatic connections allowed her to travel throughout the Middle East. This quiet scene of a poet and his companion lacks the visual excess and sense of exoticism often found in Western representations of foreign cultures.

paris1874.labels_dex123_dex180.F8.indd 2 10/28/24 2:03 PM

Far left

Jules Bastien-Lepage

French, 1848 — 1884

Portrait of the Artist's Grandfather, 1874

oil on canvas

Musée d'Orsay, Paris, Gift of Emile Bastien-Lepage, 1926, on loan to the Musée des Beaux-Arts Jules Chéret, Nice

Salon 1874, no. 84

Left

Adolphe Félix Cals

French, 1810 — 1880

The Old Fisherman, 1873

oil on canvas

Musée Eugène Boudin, Honfleur

Société Anonyme 1874, no. 38

9/5/24 9:49 AM 9:49 AM

Edouard Béliard

French, 1832 — 1912

Pontoise, View from the Lock, c. 1872

oil on canvas

Musée d'Art et d'Histoire Pissarro—Pontoise

Société Anonyme 1874, possibly no. 15

Henri Rouart

French, 1833 — 1912

Terrace on the Banks of the Seine at Melun,

1874

oil on canvas

Musée d'Orsay, Paris, Purchased 1934

Société Anonyme 1874, probably no. 150

Berthe Morisot

French, 1841 — 1895

Reading, 1873

oil on canvas

The Cleveland Museum of Art, Gift of the Hanna Fund, 1950.89

Société Anonyme 1874, no. 105

Camille Pissarro

French, born St. Thomas, Virgin Islands, 1830 — 1903

The Public Garden at Pontoise, 1874

oil on canvas

Lent by The Metropolitan Museum of Art, Gift of Mr. and Mrs. Arthur Murray, 1964 (64.156)

Société Anonyme 1874, possibly no. 139

Berthe Morisot

French, 1841 — 1895

The Harbor at Lorient, 1869

oil on canvas

National Gallery of Art, Ailsa Mellon Bruce Collection

Société Anonyme 1874, probably no. 107

Giuseppe De Nittis

Italian, 1846 — 1884

Avenue du Bois de Boulogne, 1874

oil on canvas

Private collection, courtesy Enrico Gallerie d'Arte

Salon 1874, rejected

Fashionable women dressed in blue stroll on a freshly laid boulevard that extends to the Arc de Triomphe in the distance. The Avenue de Bois de Boulogne (now called Avenue Foch) ran through a newly affluent neighborhood where the artist himself lived. De Nittis specialized in picturing the growing bourgeois class that he had recently joined after achieving remarkable market success with his paintings.

Like his close friend Manet, De Nittis exhibited primarily at the higher profile Salon, but any one of his paintings about contemporary Parisian life could have been shown with the Société Anonyme. His subjects, bright palette, and lively touch aligned with the "new painting," and critics often associated his works with impressionism.

paris1874.labels.F7.indd 38

Giuseppe De Nittis

Italian, 1846 — 1884

In the Wheat Field, 1873

oil on panel

Private collection, courtesy Enrico Gallerie d'Arte

Salon 1874, no. 1394

Inspired by his highly fashionable wife Léontine, the Italian artist De Nittis specialized in depicting that icon of French modernity, *la Parisienne*. Here, De Nittis shows two ladies on an outing in the sun-drenched countryside. Their beautifully tailored, ruffled, and bustled dresses gleam against the warm hues of the wheat field. Engrossed in conversation, the pair strolls through the wild poppies and thistles, followed by butterflies. This scene of outdoor leisure, so unlike the popular harvest paintings of rural women toiling in fields, was included in the Salon, even though it could easily have been displayed at the Société Anonyme exhibition in 1874.

Edgar Degas

French, 1834 — 1917

At the Races in the Countryside, c. 1869

oil on canvas

Museum of Fine Arts, Boston, 1931 Purchase Fund

Société Anonyme 1874, no. 63

Degas was fascinated by the contemporary craze for horse racing, a dramatic spectator sport imported from England. The artist produced a large body of racing pictures. (Some are on view nearby in the French collection galleries on this level.) This one includes two sprinting riders and several onlookers scattered in the distance.

The main subject, however, is not the competition itself but instead an intimate moment. A small, open carriage has pulled away from the main event so a wet nurse may breastfeed a now-slumbering child. The baby's mother hovers nearby, shielding the nurse and infant with a parasol. While it was a common practice among well-off people to hire a wet nurse, the female-centered subject of breastfeeding was highly unconventional in art. This painting would never have been selected for display at the Salon.

9/5/24 9:49 AM 9/5/24 9:49 AM

Noël Masson

French, 1854 — 1889

The Flood (after Ludovic Napoléon Lepic), 1875

etching, drypoint, and roulette

Lent by Museum of Art, Rhode Island School of Design, Providence, Gift of Eric G. Carlson in honor of Andrew Raftery, 2005.138.1

Salon 1874, similar to (after) no. 1186

Edouard Brandon

French, 1831 — 1897

The Synagogue, c. 1860s — 1880s

oil on canvas

Musée d'Art et d'Histoire du Judaïsme, Paris, Gift of Claude Marcus, 1986

Société Anonyme 1874, possibly no. 29

Brandon studied at the Ecole des Beaux-Arts in Paris before traveling to Rome, where he remained for seven years. Although he was Jewish, he spent much of that time decorating the Catholic Church of Saint Bridget. Upon his return to Paris in 1863, Brandon devoted himself to depicting scenes of Jewish life. He participated in the first Société Anonyme exhibition, where he showed Jewish subjects, similar to *The Synagogue*, as well as a scene from the life of the Christian martyr Saint Bridget. He did not join any other impressionist exhibitions.

Edouard Dantan

French, 1848 — 1897

Monk Sculpting a Wooden Christ, 1874

oil on canvas

Centre National des Arts Plastiques, Paris, on loan to the Musée d'arts de Nantes, FNAC PFH-3454

Salon 1874, no. 51

A monk, holding a chisel and hammer, pauses in the process of carving a wooden sculpture of Christ on the cross. Wood shavings in the foreground and a mixture of carpentry tools and religious objects around his cell signal the monk's piety and industry. This painting presents an unconventional view of religious devotion.

Dantan's father and uncle were both sculptors, so the subject of a sculptor at work held personal significance for him. Although he aspired to be a history painter, this unpretentious painting brought Dantan his first success. It earned a third-class medal at the 1874 Salon and was purchased by the French government for 1,500 francs.

Paul Chardin

French, 1833 — 1917

Fishermen's Chapel near Plouha, 1874

oil on canvas

Musée d'Orsay, Paris, Purchased by the State at the Salon of 1874, on loan to the Musée d'Art et d'Histoire, Saint-Brieuc

Salon 1874, no. 360

Jean-Jacques Henner

French, 1829 — 1905

The Good Samaritan, 1874

oil on canvas

Musée Fabre, Montpellier

Salon 1874, no. 910

Antoine Guillemet

French, 1841 — 1918

Bercy in December, 1874

oil on canvas

Musée d'Orsay, Paris, Purchased by the State at the Salon of 1874

Salon 1874, no. 878

A panoramic view of the Seine and its riverbanks in an industrial part of Paris is evenly lit under an overcast sky. The dome of the Panthéon, a mausoleum where prominent French figures are interred, is visible in the middle ground at left.

Guillemet's wide artistic circle included figures affiliated with the Salon, which he favored, and the Société Anonyme. This Salon painting has more in common with the industrial landscapes associated with the impressionists, who were interested in contemporary life and the ever-changing appearance of France.

Stanislas Lépine

French, 1835 — 1892

Montmartre, Rue Cortot, c. 1871 - 1873

oil on canvas

Private collection, Hong Kong

Société Anonyme 1874, no. 82

Camille Pissarro

French, born St. Thomas, Virgin Islands, 1830 — 1903

Chestnut Trees at Osny, 1873

oil on canvas

Private collection

Société Anonyme 1874, no. 138

Stanislas Lépine

French, 1835 — 1892

The Canal Saint-Denis, c. 1876 — 1882

oil on canvas

Private collection

Société Anonyme 1874, similar to no. 81

9/5/24 9:49 AM 9/5/24 9:49 AM

Charles-François Daubigny

French, 1817 — 1878

The Fields in June, 1874

oil on canvas

Herbert F. Johnson Museum of Art, Cornell University, Gift of Louis V. Keeler, Class of 1911, and Eva P. Keeler, 59.087

Salon 1874, no. 522

This expansive landscape could just as easily have been included in the Société Anonyme exhibition as it was in the Salon. Daubigny uses loose brushwork, a bright palette, and a sense of immediacy to create a vivid springtime scene. A landscapist throughout his career, he received the highest official artistic honors and served on the Salon jury in 1874. There, he tried, but without success, to make way for emerging landscapists in the official art world.

paris1874.labels.F7.indd 50

Jules Breton

French, 1827 — 1906

The Cliff, 1874

oil on canvas

Eric Weider Collection

Salon 1874, no. 257

Here, a barefoot young woman in the traditional dress of Brittany, far to the west of Paris, gazes at the weather-beaten coast fabled for its Celtic origins and its resistance to modernization. Large in size for maximum impact, the image addresses an urban yearning for space, solitude, and communion with wild, raw nature.

Breton was considered a cutting-edge painter due to his commitment to the honest and unromanticized depiction of rural life. His rustic scenes celebrating rural France became extremely popular among art collectors, including those in the United States.

Ludovic Napoléon Lepic

French, 1839 — 1889

Jupiter, 1861

etching

The Baltimore Museum of Art,
The George A. Lucas Collection, Purchased with funds from
the State of Maryland, Laurence and Stella Bendann Fund,
and contributions from individuals, foundations, and corporations
throughout the Baltimore community, BMA 1996.48.8186

Société Anonyme 1874, possibly no. 80

Mary Cassatt

American, 1844 – 1926

Ida, 1874
oil on canvas
Private collection

Salon 1874, no. 326

Cassatt began her artistic training in Philadelphia before moving to Paris in 1865. There, she found better opportunities than those available to women artists in America. Her work debuted at the Salon in 1868. Although she exhibited there several times, Cassatt began to criticize the Salon's focus on conventional art.

Idα, with its dramatic use of black paint and bold brushwork, reflects Cassatt's admiration for Spanish art. Her growing freedom in handling oil paint and the frank depiction of her subject are apparent here. This painting, largely unnoticed by critics in 1874, caught the attention of Edgar Degas, who remarked, "There is someone who feels as I do." When the two artists finally met, Degas invited Cassatt to show her work with the impressionists. Debuting at their fourth exhibition in 1879, Cassatt was the only American ever to join the group.

Auguste Louis Marie Ottin

French, 1811 — 1890

Bust of Jean-Auguste-Dominique Ingres,

1867 - 1868

marble

Centre National des Arts Plastiques, Paris, on loan to the Institut de France, Paris, FNAC FH 867-427

Société Anonyme 1874, similar (version in marble) to no. 126 (in plaster)

Ottin's inclusion in the Société Anonyme exhibition may seem unexpected. Not only was he the only sculptor, but at age 63, he was also older than most of the artists. He had enjoyed enormous official success throughout his career, including winning the Prix de Rome, a residency and grant that allowed promising students to study at the French Academy in Rome. Although his art was conservative, Ottin's political views were liberal, and he supported the Commune. His decision to include a sculpted bust of Jean-Auguste-Dominique Ingres (the director of the French Academy in Rome during Ottin's residency) in the Société Anonyme exhibition is a reminder that not everyone identified with modern art ideas.

paris1874.labels.F7.indd 54 9/5/24 9:49 AM

Maxime Lalanne

French, 1827 — 1886

Weymouth Bay, 1873

etching, after John Constable (British, 1776 — 1837)

National Gallery of Art, Gift of Carol and James Goodfriend

Salon 1874, possibly no. 3489

Ludovic Napoléon Lepic

French, 1839 – 1889

Château d'Aix, Savoie, 1863

etching

The Baltimore Museum of Art: Garrett Collection, BMA 1946.112.12542

Société Anonyme 1874, possibly no. 78

Emile Auguste Carolus-Duran

French, 1837 — 1917

Pisano, 1874

bronze

Palais des Beaux-Arts, Lille

Salon 1874, no. 2830

Camille Pissarro

French, born St. Thomas, Virgin Islands, 1830 — 1903

June Morning in Pontoise, 1873

oil on canvas

Staatliche Kunsthalle Karlsruhe

Société Anonyme 1874, no. 140

Giuseppe De Nittis

Italian, 1846 — 1884

Road in Italy, 1874/1875

oil on canvas

Pinacoteca Giuseppe De Nittis, Barletta, Italy

Société Anonyme 1874, similar to no. 118 bis

Stanislas Lépine

French, 1835 — 1892

Landscape, 1869

oil on canvas

Musée d'Orsay, Paris, Bequest of Enriqueta Alsop in the name of Dr. Eduardo Mollard, 1972

Société Anonyme 1874, possibly no. 83

Alfred Sisley

French, 1839 — 1899

The Ferry to the Ile de la Loge, Flood, 1872

oil on canvas

Ny Carlsberg Glyptotek, Copenhagen, MIN 1752

Société Anonyme 1874, no. 162

Alfred Sisley

French, 1839 — 1899

The Seine at Port-Marly, 1873

oil on canvas

Ny Carlsberg Glyptotek, Copenhagen, Purchased 1914, SMK 3272

Société Anonyme 1874, possibly no. 163

In 1872, Sisley produced a series of paintings of the river Seine flooding in Marly, a western suburb of Paris. Even as railway lines multiplied, the Seine remained the crucial northern waterway for trade and travel. This picture shows the pumping station at Marly, a mammoth brick shed that had been updated by Napoleon III's engineers in the 1850s. Its six iron wheels and twelve steam-operated pumps served the water needs of the extensive gardens at the palace of Versailles. With Monet and Pissarro as his inspiration, Sisley carefully structured the composition with horizontals and diagonals while beautifully harmonizing his palette into a subtle color chord of gray-blue, rose, and ocher.

paris1874.labels.F7.indd 62 9:49 AM

Claude Monet

French, 1840 — 1926

Fishing Boats Leaving the Harbor, Le Havre, 1874

oil on canvas

Collection of Michael G. Herman

Société Anonyme 1874, no. 96

Alfred Sisley

French, 1839 – 1899

Apple Trees in Flower, Louveciennes, 1873

oil on canvas

Private collection

Société Anonyme 1874, possibly no. 164

Camille Pissarro

French, born St. Thomas, Virgin Islands, 1830 — 1903

Orchard in Bloom, Louveciennes, 1872

oil on canvas

National Gallery of Art, Ailsa Mellon Bruce Collection

Société Anonyme 1874, possibly no. 136

paris1874.labels.F7.indd 65

Alfred Sisley

French, 1839 — 1899

The Route from Saint-Germain to Marly, 1872

oil on canvas

Collection of the McNay Art Museum, Gift of Dr. and Mrs. Frederic G. Oppenheimer

Société Anonyme 1874, no. 161

paris1874.labels.F7.indd 66 9/5/24 9:49 AM

Camille Pissarro

French, born St. Thomas, Virgin Islands, 1830 — 1903

Hoarfrost, 1873

oil on canvas

Musée d'Orsay, Paris, Bequest of Enriqueta Alsop in the name of Dr. Eduardo Mollard, 1972

Société Anonyme 1874, no. 137

Pissarro suffered more than many of his artist compatriots from the tribulations of war and unrest in France. His family abandoned their home in Louveciennes, a western Paris suburb, during the Franco-Prussian War in 1870. Prussian troops commandeered the house and destroyed not only the furnishings but also, most devastatingly, much of the art he left behind. A Jewish immigrant from the Caribbean with little inherited wealth and a growing family, Pissarro struggled most of his life to make a living and advance his career.

In this painting, he focuses on the diagonals of a row of leafless trees casting crisscrossed shadows over the furrows. The hoarfrost glitters in the glacial air, knitting the scene together in a color harmony of yellows, blues, and greens.

paris1874.labels.F7.indd 67

Paris Nightlife

One popular way for artists to depict modern Paris was through the city's nightlife. In *The Theater Box* by Renoir, the audience is the spectacle. A man focuses his opera glasses not down at the performance on stage but upward to scope out the crowd—and in the process ignores his fashionable companion. Gonzalès takes a different approach by crafting a more psychological portrait of a couple out to "see and be seen." In Manet's *Masked Ball at the Opéra*, men in top hats and evening dress mingle with brightly dressed sex workers at a wild party held at the Opera House each spring.

The conservative Salon jury rejected the paintings by Gonzalès and Manet in 1874.

Boudin's Pastels

Using pastels to "paint" on paper was a favored technique among the impressionists. Created in a spectrum of colors, sticks of pastels enabled artists to work spontaneously from direct observation, even outdoors. Here, Boudin quickly recorded the dramatic effects of the unpredictable coastal weather in a range of bright hues afforded by his box of pastels.

Boudin was Monet's first art teacher in their native town of Le Havre along La Manche (the English Channel). Indeed, Monet's *Impression, Sunrise* (on view in the first room of this exhibition) looks like an oil painting pretending to be a pastel. It embodies the values of spontaneity and unmediated adherence to nature that underlie plein-air painting.

Auguste Lançon

French, 1836 — 1887

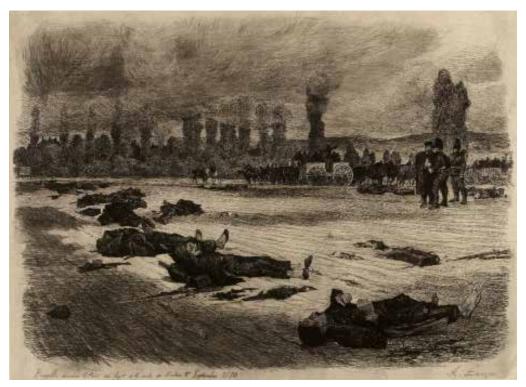
Dead in Line!, 1873

oil on canvas

Musée de la Princerie de Verdun (81.1.401), on long-term loan to the Musée départemental de la Guerre de 1870 & de l'Annexion, Gravelotte (DG2009.1.1)

Salon 1874, no. 1065

Lançon, a member of the press corps during the Franco-Prussian War, reproduced scenes from the war zone in the popular journal *L'Illustration*. His painting *Dead in Line!* shows the aftermath of the Battle of Bazeilles, waged on September 1, 1870, the day before Emperor Napoleon III surrendered. Apparently Lançon witnessed and recorded this grisly scene. An etching he made was published soon after the battle. He revisited that composition for another etching he exhibited at the Salon of 1873 before returning to it once again for this painting. The horror is amplified through the larger scale and use of vivid color.



Auguste Lançon, *Near Bazeilles, September 1, 1870*, 1873, etching, Musée Carnavalet Histoire de Paris, (G.16461). Paris Musées / Musée Carnavalet, Histoire de Paris.

Edouard Manet

French, 1832 — 1883

The Railway, 1873

oil on canvas

National Gallery of Art, Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer

Salon 1874, no. 1260

This painting bears the hallmarks of Manet's embrace of modernity and his focus on the present day: the fashionable figures, the sense of a moment captured as the girl watches a steam locomotive pass by, the ambiguity of the space they occupy, and finally, the closed, blank expression of the young woman.

Manet was the recognized leader of avant-garde art in the 1870s, but he never exhibited with the impressionists. Instead, he reserved his ambitions for the larger public and the critical exposure offered by the Salon. With this picture, he succeeded. Caricaturists, in particular, delighted in its uncategorizable strangeness.



Vicomte d'Arnoux Bertall (French, 1820 — 1882), Walk through the Salon of 1874 (III), published 1874, end-grain woodblock engraving. Sheet from L'Illustration, a weekly French newspaper. Department of Image Collections, National Gallery of Art, Gift of Kimberly Jones

Ludovic Napoléon Lepic

French, 1839 — 1889

The Flood (left and right panels), 1874

oil on canvas

Collection of Roland Lepic

Salon 1874, no. 1186

Lepic was inspired by the biblical account of the flood from the book of Genesis, which tells of God's decision to cleanse the world and start anew. The artist's elaborate, multipart composition downplays Noah and the ark he was instructed to build for housing the creatures of the Earth. Instead, the painting focuses on the flood and its aftermath.

Although the central panel and the crowning curved panel are now lost, the overall composition was recorded in an etching by Noël Masson (seen nearby). These two surviving panels depict a raven and a dove, which Noah sent out in search of signs the flood was over. Only the dove returned, bearing an olive branch that signaled the world's renewal.

Berthe Morisot

French, 1841 — 1895

Left

At the Edge of the Forest (Edma and Jeanne), c. 1872

watercolor and graphite on paper

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

Société Anonyme 1874, possibly no. 111

Far left

Hide-and-Seek, 1873

oil on canvas

Private collection, Friend of the National Gallery of Art

Société Anonyme 1874, no. 106

In the summer of 1873, Berthe Morisot visited her sister Edma's family in Normandy, on France's northern coast. These works, including *Hide-and-Seek*, show Edma and her daughter Jeanne enjoying the outdoors. Berthe and Edma had trained as artists together. Edma ultimately chose marriage and motherhood over an art career. Berthe often went to see her sister and family at the naval stations across France where Edma's officer husband was posted.

The logistics of landscape painting posed a challenge for upper middle-class female artists who were not free to travel the countryside, art supplies at hand, as male artists did. As a result, the locations of Morisot's landscape paintings coincide with family visits. She painted *en plein air* with a skilled touch and subtle sense of color. This approach reflected the influence of her teacher, landscape artist Camille Corot.

Alphonse J. Liébert

French, 1826 — 1913 Top, left to right

Toppled Vendôme column following Commune destruction, c. 1871

The Hôtel de Ville, view of the damage caused by the Commune, c. 1871

The Customs House at La Villette, c. 1871

Bottom, far left and center

Place de la Bastille following Commune destruction, c. 1871

View of Rue Royale after Commune destruction, c. 1871

albumen silver prints

Department of Image Collections, National Gallery of Art Library

François Marie Louis Alexandre Franck

French, 1816 — 1906

Bottom, left

Interior of the Hôtel de Ville after destruction by the Commune, c. 1871 albumen silver print

Department of Image Collections, National Gallery of Art Library

Far left

Auguste Renoir

French, 1841 — 1919

The Theater Box, 1874

oil on canvas

The Courtauld, London (Samuel Courtauld Trust)

Société Anonyme 1874, no. 142

Center

Eva Gonzalès

French, 1849 — 1883

A Box at the Théâtre des Italiens, c. 1874

oil on canvas

Musée d'Orsay, Paris, Gift of Jean Guérard, 1927

Salon 1874, rejected

Left

Edouard Manet

French, 1832 — 1883

Masked Ball at the Opéra, 1873

oil on canvas

National Gallery of Art, Gift of Mrs. Horace Havemeyer in memory of her mother-in-law, Louisine W. Havemeyer

Salon 1874, rejected

Berthe Morisot

French, 1841 — 1895

Left

The Cradle, 1872

oil on canvas

Musée d'Orsay, Paris, Purchased 1930

Société Anonyme 1874, no. 104

Right

The Mother and Sister of the Artist, 1869 — 1870

oil on canvas

National Gallery of Art, Chester Dale Collection

Société Anonyme 1874, previously thought to be no. 105

The Cradle shows Morisot's sister Edma watching over her infant. It is a tender and intimate depiction of motherhood, the first of many by the artist. Edma gazes intently at her daughter, her fingers touching the gauzy curtain of the bassinet. A frequent model, Edma also appears in The Mother and Sister of the Artist, which Berthe painted during a stay in the Morisot family's apartment in Paris. Edgar Degas invited both sisters to participate in the Société Anonyme exhibition, but Edma declined.

Eugène Boudin

French, 1824 — 1898

Far left

Beach House with Flags at Trouville, c. 1865

watercolor over graphite

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

Société Anonyme 1874, possibly no. 22

Left

Ladies and Gentlemen on the Beach, in Two Registers, c. 1865

watercolor over graphite

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

Eugène Boudin

French, 1824 — 1898

Far left

Ladies and Gentlemen Walking on the Beach with Two Dogs, 1866

watercolor over graphite

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

Société Anonyme 1874, possibly no. 22

Left

Three Women at Trouville, c. 1865

watercolor and graphite

National Gallery of Art, Ailsa Mellon Bruce Collection

[DEX 42] + [DEX 43]

Félix Bracquemond

French, 1833 — 1914

Top

Charles Meryon, 1854

etching

National Gallery of Art, Rosenwald Collection

Société Anonyme 1874, possibly no. 24

Bottom

Alphonse Legros, 1861

etching, 2nd state (of 2)

National Gallery of Art, Gift of George Matthew Adams in memory of his mother, Lydia Havens Adams

[DEX 88] + [DEX 183] + [DEX 91]

Giuseppe De Nittis

Italian, 1846 — 1884

Far left

On the Slopes of Vesuvius, 1872

oil on panel

Galleria d'Arte Moderna, Milan, Gift of Ulrico Hoepli, 1934

Société Anonyme 1874, possibly no. 117

Top

Eruption of Vesuvius, 1872

oil on panel

Fondation Custodia, Collection Frits Lugt, Paris

Société Anonyme 1874, similar to no. 116

Bottom

On the Slopes of Vesuvius, 1872

oil on panel

Galleria d'Arte Moderna, Milan, Gift of Ulrico Hoepli, 1934

Société Anonyme 1874, possibly no. 117

From 1871 to 1873, the Italian painter Giuseppe De Nittis produced around 60 paintings of Mount Vesuvius. An active volcano near the Gulf of Naples in southern Italy, Vesuvius had famously erupted in 1872. Trekking six hours a day to and from the volcano, De Nittis painted in oil on small wooden panels to retain the immediacy of his observations. Although he exhibited two large studio paintings based on these works at the Salon of 1873, he opted to show his open-air sketches at the Société Anonyme exhibition the following year.

[DEX 166] + [DEX 167] + [DEX 169] + [DEX 168]

Eugène Boudin

French, 1824 — 1898

Clockwise from far left

Sun Setting Over the Sea, c. 1854 - 1859

White Clouds, Blue Sky, c. 1854 - 1859

Blue Sky, White Clouds, c. 1854 - 1859

Moon Rising Over the Estuary, c. 1857 — 1859

pastel on blue-gray paper

Musée Eugène Boudin, Honfleur, Bequest of Eugène Boudin, 1899

Société Anonyme 1874, possibly no. 20 or no. 21

Paul Cezanne

French, 1839 — 1906

Far left

House of Père Lacroix, 1873

oil on canvas

National Gallery of Art, Chester Dale Collection

Société Anonyme 1874, probably no. 44

Left

The House of the Hanged Man, Auvers-sur-Oise, c. 1873

oil on canvas

Musée d'Orsay, Paris, Bequest of Count Isaac de Camondo, 1911

Société Anonyme 1874, no. 42

Cezanne discovered the joys of landscapes while working with Pissarro during an 1872 — 1873 painting campaign in the country. His earlier work was distinguished by its dark color palette and thickly applied paint. Under Pissarro's tutelage, Cezanne refocused his intense energy and lightened his color and brushwork. He devised unconventional ways to convey a sense of space and volume on the two-dimensional surface of the canvas. These concerns informed and sustained his painting practice for the next three decades.

French, 1833 — 1914 Clockwise from far left

Théophile Gautier, 1857

etching

The Baltimore Museum of Art,
The George A. Lucas Collection,
Purchased with funds from the State of Maryland,
Laurence and Stella Bendann Fund, and contributions from
individuals, foundations, and corporations throughout the
Baltimore community, BMA 1996.48.4607

Société Anonyme 1874, possibly no. 24

The Spring, 1861

etching, after Jean-Auguste-Dominique Ingres (French, 1780 — 1867)

Samuel Putnam Avery Collection, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Société Anonyme 1874, possibly no. 25

Erasmus, 1863

etching, 8th state (of 10), after Hans Holbein the Younger (German, 1497/1498 — 1543)

National Gallery of Art, Gift of Addie Burr Clark

Société Anonyme 1874, similar to no. 28

The Divan, 1867

etching, after Edouard Manet (French, 1832 — 1883)

Samuel Putnam Avery Collection, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

French, 1833 — 1914 Clockwise from far left

The Hare, 1865

etching, after Albert de Balleroy (French, 1828 — 1873) National Gallery of Art, Ailsa Mellon Bruce Fund

Société Anonyme 1874, possibly no. 25a

The Servant Girl, 1868

etching, 2nd state (of 4)

The Baltimore Museum of Art,
The George A. Lucas Collection,
Purchased with funds from the State of Maryland,
Laurence and Stella Bendann Fund, and contributions from
individuals, foundations, and corporations throughout the
Baltimore community, BMA 1996.48.14751

Société Anonyme 1874, possibly no. 25

The Locomotive, 1873

etching and drypoint, 2nd state (of 2), after J. M. W. Turner (British, 1775 — 1851)

Lent by The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1990 (1990.1119)

French, 1833 — 1914

Top

Charles Baudelaire, 1857

etching

Samuel Putnam Avery Collection, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Société Anonyme 1874, possibly no. 24

Bottom

Unpublished frontispiece for Baudelaire's "Les Fleurs du mal," 1857

etching, 2nd state (of 2)

Samuel Putnam Avery Collection, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

French, 1833 — 1914

Far left

Portrait of M. Hoschedé, 1871

etching

Samuel Putnam Avery Collection, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Société Anonyme 1874, possibly no. 24

Center

The Road Leading to Bellevue, 1873

etching, 2nd state (of 2)

National Gallery of Art, Rosenwald Collection

Société Anonyme 1874, possibly no. 26

Left

Margot the Critic, 1872

etching, 3rd state (of 4)

The Baltimore Museum of Art, Garrett Collection, BMA 1946.112.1367

Edouard Manet

French, 1832 — 1883

Left

Line in Front of the Butcher Shop, 1870

etching

Center

Civil War, 1871

lithograph

Far left

The Barricade, 1871

lithograph

National Gallery of Art, Rosenwald Collection

Manet served in the National Guard during the Franco-Prussian War, experiencing the hardships of the siege of Paris during the brutal winter of 1870 — 1871. His etching Line in Front of the Butcher Shop shows a scene he described in a letter to his wife. Parisians wait for hours in the hopes of obtaining dwindling provisions.

Although not in Paris during the Commune in May 1871, Manet witnessed the aftermath of its violent suppression upon his return. The Barricade depicts a mostly imagined scene of Commune supporters being executed by government troops. Civil War was reportedly based on a scene Manet witnessed firsthand and sketched from life. Underscoring the brutality of events, a National Guardsman lies dead near a barricade along with a civilian wearing striped pants.

[DEX 49] + [DEX 160] + [DEX 159] + [DEX 48]

Maxime Lalanne

French, 1827 – 1886
Clockwise from far left **Avenue de Boulogne**, 1871 etching

The Rider, Bastion 63, 1871 etching

A Guard Post, 1871 etching and drypoint

The Effects of Bombardment, 1871

etching and drypoint National Gallery of Art, Gift of Carol and James Goodfriend

Salon 1874, possibly no. 3488

At the Salon of 1874, Lalanne exhibited a series of 12 etchings illustrating scenes of the siege of Paris. He focused his attention outside the city walls, depicting the fortifications and military camps encircling the capital. Some scenes show the bustling activity of troops and workers. Others are more desolate, focusing on a bombed-out building or the onceidyllic Avenue du Bois de Boulogne, its trees felled for use in constructing the city's defenses. The series earned the artist a third-class medal at the exhibition.

Zacharie Astruc

French, 1835 — 1907

The Chinese Presents (London), c. 1871

watercolor

Collection of Dr. Sharon Flescher, New York

Société Anonyme 1874, no. 3

Zacharie Astruc

French, 1835 — 1907

Woman Asleep in an Artist's Studio, 1871

watercolor

Collection Musée de l'Opéra de Vichy

Société Anonyme 1874, no. 3

Astruc—a visual artist, poet, playwright, and art critic—occupied a central place in modern art circles in Paris beginning in the 1850s. An early admirer of Japanese art, he depicts here a woman dressed in a kimono napping in a chair. This watercolor was one of 14 Astruc showed at the Société Anonyme exhibition.

Resting on the floor are the artist's palette and a blue-and-white porcelain vase holding brushes. Notice the array of Asian props, including a Japanese doll, Chinese bronzes, and Chinese and Japanese ceramics, porcelains, and fans. Another kimono is draped over the easel at the far left of the artist's studio.

Detail reproduced from *Success at the Salon*, a woodblock engraving by Adrien Emmanuel Marie, published in 1874 in *L'Illustration*, a weekly newspaper published in Paris.

Department of Image Collections, National Gallery of Art, Gift of Kimberly Jones

Detail reproduced from *The Salon of 1874: Overview of the Sculpture Exhibition*, a woodblock engraving by Daniel Vierge, published in 1874 in *Le Monde Illustré*, a French newsmagazine.

Department of Image Collections, National Gallery of Art, Gift of Kimberly Jones

Reproduced from *Paris-Incendié*, 1871 album historique by H. de Blegnerie and E. Dangin.

The 20 mounted photographs in the album document the fire and destruction that devastated the city following the civil strife of the Paris Commune. This view looks toward the Arc de Triomphe.

Department of Image Collections, National Gallery of Art Library

Detail reproduced from *The Salon of 1874: General View of the Garden (Right-Hand Side)*, an albumen silver print by Charles-Louis Michelez (sheet no. 38), published in 1874.

Archives Nationales, Paris

Detail reproduced from *The Salon of 1874: General View of the Garden (Left-Hand Side)*, an albumen silver print by Charles-Louis Michelez (sheet no. 39), published in 1874.

Archives Nationales, Paris

Léon Bonnat (French, 1833 — 1922), Christ on the Cross (reproduction), c. 1874, oil on canvas, 89½ × 62¾ in. (227 × 159 cm), Petit Palais, Musée des Beaux-Arts de la Ville de Paris

CCo Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

Bonnat's intensely realist interpretation of the traditional depiction of Christ's crucifixion caused a sensation at the 1874 Salon. The actual painting is seldom loaned and is shown here as a reproduction.

The 1874 exhibition of the Société Anonyme, which launched impressionism, was held in the studio of the photographer Nadar at 35 Boulevard des Capucines. Seen here in the 1860s, the building still stands in Paris.

Reproduction of *Paris après la Commune*, published by F. E. Grosdidier in Paris, 1871.

Bibliothèque nationale de France, département Cartes et plans Explanatory text overlay added by the National Gallery of Art. Tomorrow the Salon opens its doors: what surprises does the new Exhibition have in store for us?

Jean Prouvaire, Le Rappel, 1 May 1874

Finally! There were thirty artists who had enough initiative and audacity to form a company and do their own business, like ordinary mortals.

Etienne Carjat, Le Patriote français, 27 April 1874

M. Manet...seems concerned above all else to express modern life exactly as it is.

Ernest Chesneau, Lα Revue de France, July 1874

We are tired of the conventions, of formulaic beauties, of style and clichéd subjects. We want real truth, without attenuation or circumlocutions.

Jean Rousseau, Le Figaro, 11 May 1874

Some artists strive to do something new in religious subjects....

It goes without saying, because a religion represents eternal,
immutable ideas, that its types and subjects do not lend themselves
to so many variations or metamorphoses.

Jean Rousseau, Le Figaro, 8 May 1874

I want to talk about how modern painting tends more and more to free itself from the traditional style; we are finding in the exhibited paintings... this character of grandeur that nature carries within itself.

Jules Guillemet, Journal des débats, 17 June 1874

They are *impressionists* in the sense that they render not a landscape but the sensation produced by a landscape.

Jules-Antoine Castagnary, Le Siècle, 29 April 1874

Obviously, this is not the last word in art, nor even of this art....

But what a bugle call for those who listen carefully, how it resounds far into the future!

Ernest Chesneau, Paris-Journal, 7 May 1874

CASE: DEX 151, 148, 149] | [DEX 151]

Description of the Paintings, Sculptures, Architecture, Engravings, and Lithographs by Living Artists Exhibited at the Palais des Champs-Élysées, May 1, 1874, 1874 volume, letterpress National Gallery of Art Library, Gift of Paul Mellon

Alphée Dubois

French, 1831 — 1905

1874 Salon Medal for Painting to Louis Priou [reverse], 1874
gilded copper

National Gallery of Art, Corcoran Collection

Première Exposition, 1874, 35, Boulevard des Capucines, 35, 1874 catalog

Frick Art Reference Library of The Frick Collection

Both the Salon catalog and the one printed by the Société Anonyme provided information about the works on display at each exhibition. The disparity in attendance figures between the two events is reflected in catalog sales: 48,766 catalogs for the Salon were sold in contrast to just 320 for the Société Anonyme.

Presenting medals was standard practice at the Salon. Three classes of medals were awarded in each of four sections: painting, sculpture, architecture, and printmaking. Winners also bypassed the jury selection process and were automatically accepted into future Salon exhibitions. In 1874, three paintings received first-class medals, each accompanied by a monetary prize of 1,000 francs.

paris1874.case.labels.F7.indd 1

The exhibition is organized by the National Gallery of Art, Washington, and the Musée d'Orsay, Paris.

Major support for the exhibition has been provided by

LUGANO°





and the Judy and Peter Blum Kovler Foundation.

The exhibition in Washington is also generously supported by the Hata Foundation, the Buffy and William Cafritz Family Fund, the Annenberg Fund for the International Exchange of Art, the Edwin L. Cox Exhibition Fund, and the Director's Circle of the National Gallery of Art.

With the special participation of the

Musée Marmottan Monet



The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Paris1874.creditblock.P6.indd 1 9/3/24 11:10 Al