

Seurat, paintings and drawings

**Edited by Daniel Catton Rich, with an essay on
Seurat's drawings by Robert L. Herbert**

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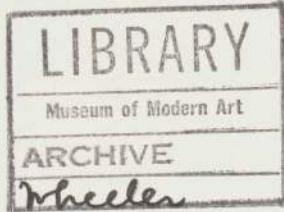
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SEURAT

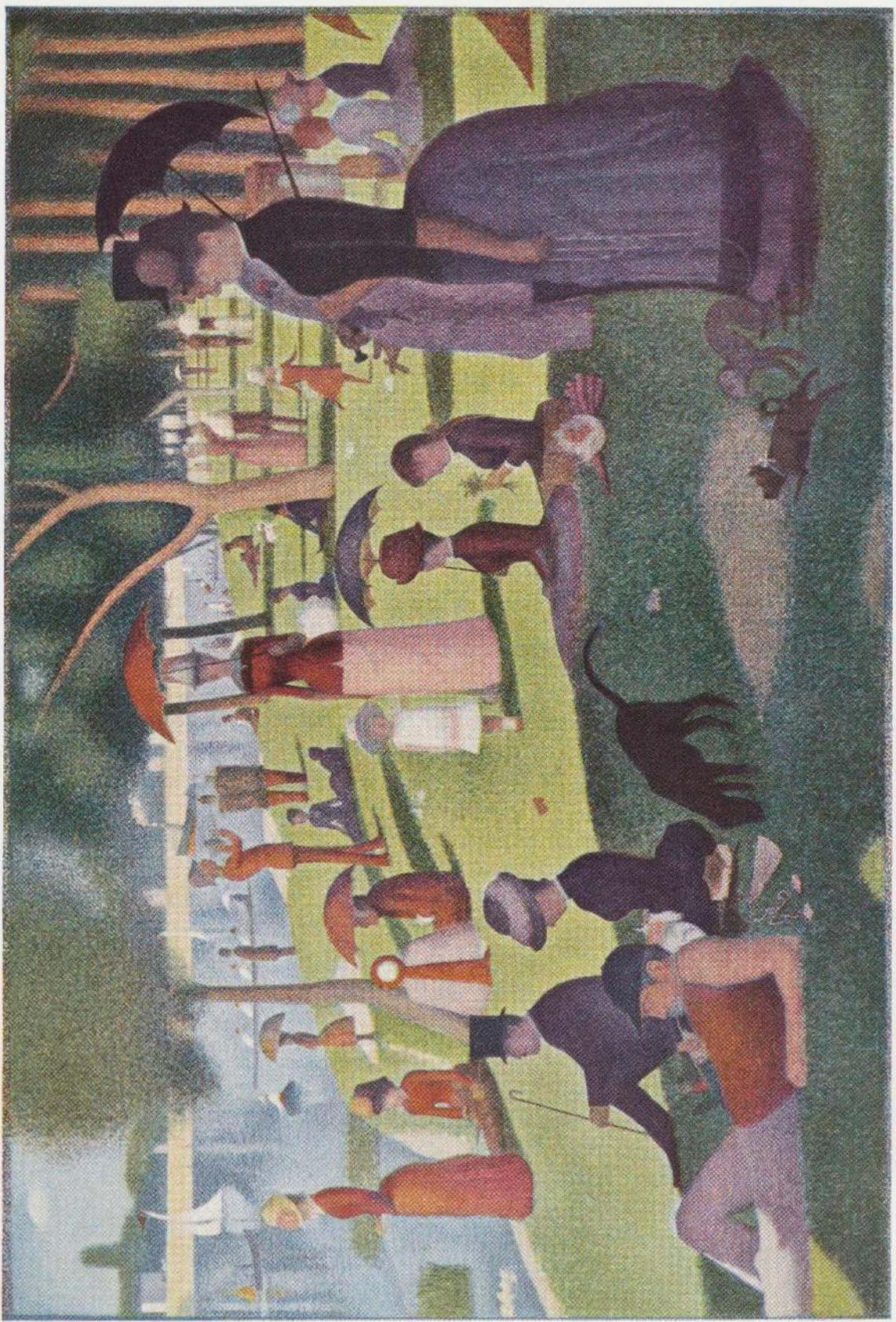
Paintings and Drawings

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SEURAT

Paintings and Drawings

EDITED BY DANIEL CATTON RICH

WITH AN ESSAY ON SEURAT'S DRAWINGS BY ROBERT L. HERBERT

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This, the first extensive exhibition of Seurat's work to be held in any museum has been made possible only through the generous and cooperative owners of his work. Believing that the famous (and rare) post-impressionist should be shown at last in an American retrospective, they have lent their greatest examples to our two cities for over a period of six months. Without them the exhibition would have been impossible; to them I must first convey appreciation.

My debt to the many writers on Seurat and in particular to John Rewald, Robert Rey and Robert Goldwater is obvious and happily acknowledged. Mr. Rewald's customary thoroughness in gathering source material, as shown in his most recent volume, *Post-Impressionism from Van Gogh to Gauguin*, The Museum of Modern Art, N.Y. (1957), has made the printing of a bibliography unnecessary while his carefully established chronology has been followed throughout.

On the personal side I must state my gratitude to César de Hauke, Paris, John Rewald, New York and Robert L. Herbert, Yale University, for free and most helpful use of their documents and for many suggestions regarding owners of Seurat's work, as well as invaluable assistance in procuring loans. Mr. Herbert has not only contributed the essay on Seurat's drawings but has been largely responsible for the dating of the drawings in the exhibition.

In addition to the unselfish lenders listed on page 5, I cordially thank the following
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Seurat's Life

This chronology is largely based on that of John Rewald in Post-Impressionism from Van Gogh to Gauguin, The Museum of Modern Art, N.Y. 1957., pp. 543-549

- 1859 December 2. Georges-Pierre Seurat born, rue de Bondy, Paris, into a strict bourgeois family in comfortable circumstances. His father is a bailiff at La Villette. A little later the Seurat family (which came to include a sister and brother of Georges) moves to 110 Boulevard Magenta. Seurat attends public schools to age seventeen.
- 1871 Seurat family, during Commune, removes itself temporarily to Fontainebleau.
- 1875 Seurat studies at a municipal art school under academic sculptor Justin Lequien. Copies casts of antique sculpture, lithographs, engravings. Meets Aman-Jean, with whom he becomes firm friend.
- 1877 With Aman-Jean enrolls in *École des Beaux-Arts* where he works for two years under German-born Henri Lehmann, pupil of Ingres. Academic drawings (Nos. 1, 2, 3), copies of classical masters (Nos. 4 and 8), Ingres (No. 5, 6, 7). Admires Delacroix. Studies copies in *École des Beaux-Arts* of frescoes by Giotto and Piero della Francesca. Haunts Louvre and libraries where he eagerly absorbs studies on optics and principles of design. Only a moderate student, is rated 47th in a class of 80. Shares studio with Aman-Jean in rue de l'Arbatèle.
- 1879 November. Leaves *École* to spend year in Brest in military service. First acquaintance with sea and beaches. Sketches of soldiers, details of hands, gestures, movements of figures (No. 10).
- 1880 November. Returns to Paris, takes studio 19, rue de Chabrol. Concentrates on drawings in black and white and small paintings of stone breakers and field workers and landscape at Le Raincy (Nos. 17-31).
- 1883 Submits two drawings, *The Mother of the Artist* (No. 52) and *Portrait of Aman-Jean* (No. 38) to Salon. Second accepted and is praised by critic Roger-Marx.
- 1884 February-March. Exhibits *Study for The Bathers* at "Cercle des Arts Libéraux." Submits *The Bathers* to Salon, where it is rejected.
May-June. Helps to found "Group of Independent Artists" (no-jury exhibition). Shows *The Bathers*; meets Paul Signac.
December. In exhibition by "Society of Independent Artists" again exhibits *The Bathers* and *Landscape of La Grande Jatte* (No. 68).
- 1885 Works on *La Grande Jatte* (No. 101). Paints seascapes in Grandcamp (Nos. 105-108). In fall meets Pissarro through Signac.
- 1886 May 15-June 15. Eighth (and last) "Exhibition by the Impressionists," Maison Dorée. Renoir, Monet, Cézanne, Sisley abstain. Through Pissarro, who has begun to paint "scientific" impressionism, Seurat and Signac are invited. Sends 5 landscapes, among them *Le Bec du Hoc* (No. 107), 3 drawings and *A Sunday Afternoon on the Island of La Grande Jatte* (No. 101). Shown in a special room

with works by Signac, Camille and Lucien Pissarro. *La Grande Jatte* creates scandal and is bitterly attacked by public, artists and critics. Defended by Félix Fénéon who writes enlightening analysis of Seurat's method, christening it "neo-impressionism." Admired by Belgian poet, Émile Verhaeren.

May-June. *The Bathers* shown by Durand-Ruel in New York in large impressionist exhibition, first at Madison Square Garden, later at National Academy of Design. During summer, Seurat paints at Honfleur (No. 111).

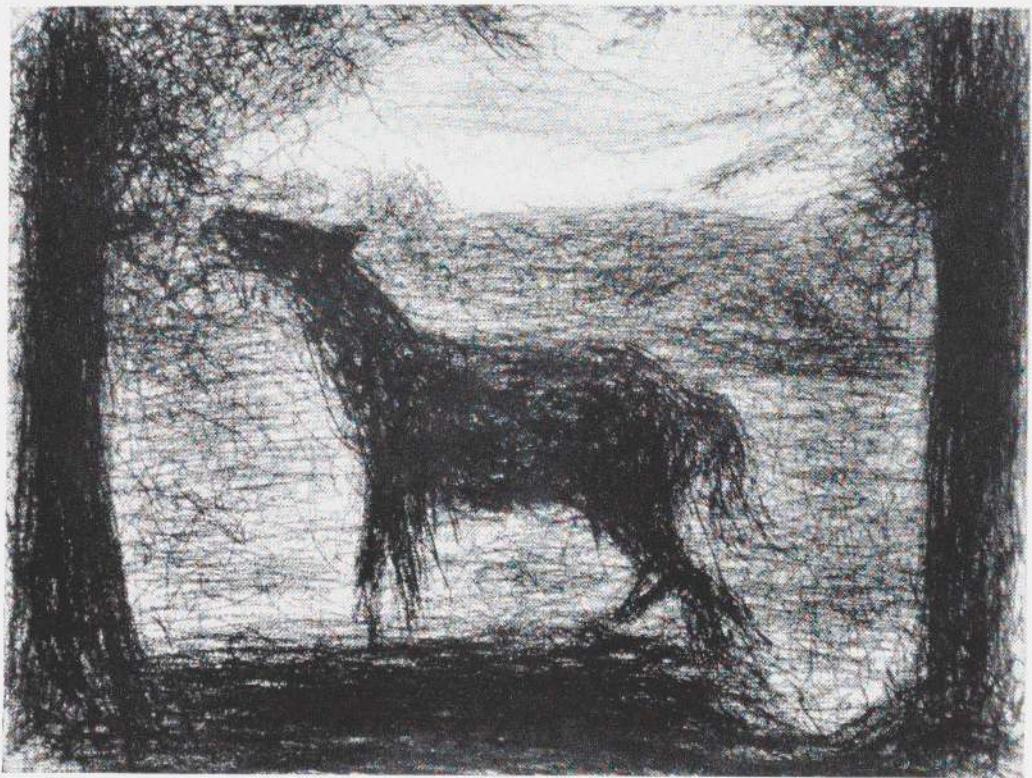
August. Exhibition of "The Independent Artists." *La Grande Jatte* again exhibited.

November. Exhibits in Nantes. Begins *The Three Models*. Meets aesthetician, Charles Henry. Invited to show with the XX (advanced group of artists) in Brussels.

- 1887 February. With Signac goes to Brussels for opening of XX exhibition. Shows *La Grande Jatte* and six paintings of Grandcamp and Honfleur. Sells two canvases for 300 francs, *Le Bec du Hoc* (No. 107) and *Lighthouse of Honfleur*, latter to Émile Verhaeren.
March-May. With the Independent Artists shows seven landscapes, among them *Lighthouse*, *Shore at Bas-Butin* (No. 111), *Mouth of the Seine* (No. 104), *The Bridge at Courbevoie* (No. 115). Also 12 sketches, among them one for *The Three Models* (No. 124), *Eden Concert* (drawing). Finishes *The Three Models* in studio 128 bis, Boulevard de Clichy. Starts work on *La Parade*.
- 1888 March–May. Exhibits with Independents *The Three Models*, *La Parade* and eight drawings, among them *At the Concert Européen* (No. 130), *At the Divan-Japonais*, *Man Dining* (No. 59). Summers in Port-en-Bessin.
- 1889 Shows *The Three Models* in Brussels with the XX.
September–October. With the Independents, shows three landscapes, *Port-en-Bessin*, *Le Crotoy*, *Seaside* (No. 142) and *Le Crotoy (Upstream)*. Begins work on *Young Woman Powdering* (portrait of his mistress, Madeleine Knobloch) (No. 147), and *Le Chahut* (No. 144).
- 1890 March–April. Independents show *Le Chahut* (No. 144), *Young Woman Powdering* (No. 147), *Les Grues et la Percée* (No. 140), *Spring*, *La Grande Jatte*, and a portrait drawing of Signac (No. 148). Living in studio at 39, passage de l'Élysée des Beaux-Arts. Summers at Gravelines. Jules Christophe publishes study on Seurat who later (August 28) clarifies his theories in a letter to Maurice Beaubourg. Begins work on *The Circus* (No. 153).

- 1891 Shows *Le Chahut* (No. 144) with the XX in Brussels.
March–April. Independents. Shows *The Circus* (unfinished) (No. 153) and four landscapes of the Channel at Gravelines, among them No. 150.
March 29. Dies after two days' illness.
March 30. Buried. Two weeks later death of Seurat's illegitimate child. His mistress Madeleine Knobloch acknowledged by Seurat's family. Signac, Maximilien Luce and Fénéon appointed by family to inventory estate, half of it given by parents to Madeleine Knobloch.

- 1892 Large retrospective exhibition of Seurat's work held at the Independents.



37 *Colt. Mr. and Mrs. Robert Lehman, New York*

Seurat's Paintings

Seurat has been dead almost seventy years, but the man and his art retain a halo of mystery about them. During his brief career the artist cultivated silence and secrecy, desiring to be known only through his work. Like some tall, elegant figure in one of his own brumous drawings, he seems to slip through the decade of the eighties, seldom dropping an illuminating remark, working incessantly to clarify a set of absolute laws of pictorial composition which would contribute toward the making of a new art.

His contemporaries are now familiar figures. Van Gogh's passion and suicide, Gauguin's romantic flight to the South Seas, Lautrec's descent into the night life of Paris, are becoming stereotypes in fiction and film. Only Seurat manages to elude the popular imagination. His career, aside from his sudden death at the age of thirty-one, is essentially undramatic. And his work, though large in extent for the few years permitted him,¹ is not only widely scattered but infrequently seen. This exhibition, his first retrospective held in America, is the most complete showing of Seurat's paintings and drawings in fifty years. No critical catalogue of his works exists (two are in preparation), and no complete explanation of his development has yet been attempted (again, there are several under way) though a number of studies have treated individual works or traced his relation to scientific and artistic theories.

Georges-Pierre Seurat was born in Paris in 1859 in the very midst of bourgeois respectability. His family was comfortably well off; like Degas and Cézanne, he never worried about money. His father and mother continued to support him throughout his brief career, paying for his studio, supplying money for paints and models. The few paintings and occasional drawings Seurat sold would hardly have paid for his drinks at a café. Yet in this strict middle-class family life there was a touch of the bizarre. His father was a bailiff at the court of La Villette and like Lautrec's father, an eccentric. He preferred to spend much of his time away from his wife and children. At Le Raincy, on the outskirts of Paris, the father had a garden and little house, where, being fanatically religious, he had rigged up an altar and, with the help of an old gardener, used to conduct his own peculiar brand of Catholic observance. Did the father's independence affect his son? Perhaps. At any rate at the age of fifteen, Georges enrolled himself in a municipal art school, taught by a nondescript sculptor, Justin Lequien. Lequien set him down to copy engravings after lithographs of classical sculpture, and already one can see a hint of Seurat's future style in the delicate modeling with which he rendered these academic exercises. Another student was Aman-Jean, later to become a popular painter, and the boys became fast friends. Together they walked the streets of Paris and the country fields nearby, reading and discussing the same books, particularly the elegant writings of the Goncourt brothers.

At seventeen Seurat and Aman-Jean entered that citadel of conservatism, the *École des Beaux-Arts*. For two years Seurat drew and painted under the German-born Henri 11

Lehmann who had not only been one of Ingres' "best" pupils but who consistently fought innovations of any kind. Lehmann stressed, as had Ingres before him, that drawing was the basis of art. Modeling was timid, color was an ornament to be added to drawing. Lehmann painted murals in blacks and greys and once founded a prize "to defend the academic tradition." Seurat didn't please his professor unduly; he eventually rated him forty-seventh in a class of eighty. But beneath the young student's conformity there was already a stirring towards larger experience. He began to haunt the Louvre and to pore over books in the *École* library, especially those dealing with theories of optics, like Chevreul's *Law of Simultaneous Contrast*, or setting forth principles of harmony in design, like Charles Blanc's *Grammar of Painting and Drawing*. In spite of Lehmann, Seurat was attracted to color. He looked hard at Delacroix, often visiting the chapel in the church of Saint-Sulpice where Ingres' life-long rival had painted his striking murals. He read and reflected on Delacroix's journal with its frequent passages on color theory and techniques. During this time he must have visited another chapel, that of the *École*, where Charles Blanc had commissioned a minor French painter, Charles Loyer, to make copies of Piero della Francesca's calm decorations from Arezzo. These monumental compositions struck a particular chord in Seurat, for two of his later paintings, *The Bathers* and *La Grande Jatte*, have something of Piero behind them.

Seurat left the *École* in 1879 to spend his year of military service in Normandy. There, at Brest, in the clear, evanescent atmosphere of the coast he opened his eyes to those luminous effects of sky and quiet water which would later form his basis for landscape and which drew him back, year after year, to the North of France. Returning to Paris, just a year later, he took a studio and until 1882 concentrated primarily on drawing. At the same time he painted a series of small pictures in which he began to apply, at first tentatively, and soon with more command, his evolving principles of composition and color. Where an early head (No. 9) still retains the traditional tonal modeling of Ingres, his little panels and small canvases of humble peasant life at Le Raincy begin to demonstrate his striving for fresher color and clearer massing of darks and lights. Some of them recall the Barbizon masters, notably Corot. They have Corot's modesty of approach and softness of light and surface (No. 20). Others continue the subjects of Millet, woodchoppers, workers in the field, without, however, a trace of Millet's sentimentalizing of the noble peasant. These studies are strangely objective. Here for the first time we notice the impassive attitude of the painter towards his material. Seurat stands detached. These peasants are no more significant than the tree trunks which repeat the simplified angles or curves of their bodies or the bands of sunlight and shadow with which they are contrasted.

In 1881 Seurat set down some observations before paintings by Delacroix. These notes are wholly technical. We can believe that between the impulsive, romantic spirit of Delacroix and the clear, organizing mind of Seurat the chief link was Delacroix's fantastic handling of color. But Seurat went on to copy an important quotation in which Delacroix insists that a master must be abundant in production, and if he is to found a school, must leave behind him great and numerous works.

Did Seurat, in painting his little pictures of peasants, dream of combining them into one large composition? It is possible. We know of an earlier picture of several figures (see No. 17) called *Stone Breakers, Le Raincy*, where (as Robert Goldwater has pointed out) the triangular arrangement and repetition of lines and spaces is still in the classic tradition. Seurat made numerous separate drawings of his peasants; he even developed

12 some of them into more imposing figure studies (No. 18), but if he had the thought of a

new and more ambitious composition, relating one to another in an expanded setting, this was put aside for a new project which attracted him, a painting of bathers along the banks of the Seine.

For its setting, Seurat selected an exact spot at Asnières, an industrial section of Paris with chimneys and gasometers in the background and the bridge of Courbevoie spanning the distance. Here he painted a number of vivid little sketches on panel, slowly feeling his way towards a composition of ten figures, relaxing, bathing, boating in the hazy sunshine of a summer day. The earlier of these sketches set down a series of quick impressions of the flickering light and color of the river with figures more or less haphazardly grouped along the bank.

At one moment Seurat considered the possibility of contrasting his seated figures with a group of horses watering in the river. A little later his eye was caught by a rainbow arching across the sky, but he gradually dropped out these active elements as distracting to his main purpose: to build a monumental, classical design. By this time he had evolved a method of separating his sensations in front of nature. He began by analyzing in his spontaneous sketches the first impact of colors and light (No. 57); then in the studio he made carefully modeled drawings of separate figures or details gradually eliminating the accidental and casual in favor of an enlarged simplification (Nos. 55 and 56). In other panels he moved towards a new synthesis, fusing his simplified forms with a further balance of color, tone, and line (No. 58). When he came to paint his final mural-like composition², there was a further vigorous simplification. The figures are now given a calm dignity entirely lacking in the first sketches and surrounded by generous frames of space. Perspective is stressed. Against the diagonal of the bank, the figures, all in profile, move back, plane by plane, in repeated and contrasting shapes and lines. Again and again the horizontal is emphasized against a system of curves and triangles.

While the mood of *The Bathers* is one of calm relaxation, it has been frequently noticed that the figures are in themselves isolated one from another. There is no psychological tension between them; each occupies his own world and eternal position. This separation, as much as the strict pictorial harmony which governs the painting, helps to give it a sense of inevitability and poise, particularly when one recalls the gay mood which Renoir evoked in pictures of canoeists along the Seine. But Seurat was not satisfied with spontaneous, flowing impressions. He was looking back to Piero della Francesca and the *quattrocento*, trying to renew, in nineteenth century terms, a sense of what Berenson has called the "non-eloquent in art." He may have been aided, too, by Puvis de Chavannes, whose canvas of *The Poor Fisherman* he once copied. Puvis, in his best works, also sought to recapture the simplicity of the earlier Italians through his spare scaffolding of line and space. And something of Puvis's pale atmospheric veil hovers over Seurat's *Bathers*, though infinitely more sensitized.

In 1884 Seurat submitted his large painting to the Salon, where it was rejected. A few months later it appeared in the newly formed "Group of Independent Artists," a no-jury organization which Seurat helped to found. There he met the young painter, Paul Signac, who, like himself, had been experimenting with color theories. Signac pointed out to Seurat that since *The Bathers* was painted in a mixture of earth colors and pure hues, it lacked the luminosity which a palette restricted entirely to primaries and their combinations would produce. Like Seurat, Signac was enthusiastic over Delacroix; together they studied the scientific literature of color, Helmholtz, Rood and others. Through his newly found ally, Seurat became acquainted with the work of the impres-

sionists whom he had ignored. When he came to paint his next large composition on the Island of La Grande Jatte (just across the river from where he had placed his *Bathers*), he was ready to explore to the fullest the new laws and principles which he and Signac were developing.

In every way the method of painting *La Grande Jatte* was to be a further extension of what Seurat had successfully carried through in his first large composition. Only here he set himself a far more ambitious project. Instead of ten figures, there were to be forty; in place of a comparatively simple setting, the *mise-en-scène*, with its arrangement of trees and broadly retreating plane of grassy park in sun and shadow, its slice of river and distant shore, suggested vaster complexities.

But Seurat, ever more conscious of his ability to order nature as he desired, began to assemble the data for his undertaking with great enthusiasm. He started by painting a canvas of the island alone (No. 68), stressing its depth and establishing the platform of light and shade on which his figures would move. Then he went for at least six months almost daily to the Island to assemble, quickly and decisively, a repertory of characters. These he fixed on the same sketch-box panels he had used for *The Bathers*, but there are striking differences between most of these *croquetons* and the earlier series. On the whole these appear less accidental; Seurat knew better what he was seeking and was more careful to relate their color spots and shapes to the chosen setting. Many of them are saturated with light, the color frequently reminding us of the vibrant harmonies of Renoir. Some of them, for pure lyrical feeling, Seurat never surpassed.

But to the artist they were chiefly documents. In analyzing the play of light on the color of a dress or parasol, in contrasting a green with a red, or an orange with its complementary, he was working towards a vision of the picture as a whole. About forty of such small panels exist and it is fascinating to see Seurat gradually evolving the balance of his final composition by suppressing what would not suit its structure or adding new elements to the gradually evolving pattern of the whole design.

In the studio he made—as before—painstaking drawings of single figures from nature. The first version of the *Lady with a Parasol* (No. 70) shows how carefully Seurat followed nature; contrast with that a later drawing where he completely transforms a figure, filtering out the accidental, smoothing and geometricizing the silhouette, increasing the contrasts of tone, until the result is almost abstract (No. 83).

Now Seurat was ready to synthesize his elements by combining them into further painted sketches where tonal and colored elements are fused (No. 87). In the same way he began to join up the various sections of the picture, focusing them round two central figures of a mother and child, who advance towards the spectator.

The complete painted study (No. 100) for the composition is carried out in the new, divided technique of color-spotting which he and Signac had been evolving. While this version remains a lovely tapestry of color and as such has been admired by those who prefer impressionism to classical design, it lacks almost entirely those qualities of ordered space and dominant rhythm which distinguish the final picture.

In constructing the large composition Seurat broadened considerably the format of his original landscape. He set his figures on a series of parallel planes, stressing their silhouettes (most of them face left) and creating an illusion of depth by repeating—in diminishing size—the same pose back into distance. Placed often by twos, the figures move backward as well as forward in space, setting up a slow, unmistakable rhythm.

At the same time Seurat employed far more consistently than in *The Bathers* new effects 14 of atmospheric perspective adopted from the impressionists but systematized through

his scientific researches. Painting he once defined as "the art of hollowing out a canvas."³ Everywhere there is a deliberate interplay of color contrasts and a fastidious repetition of straight line and curve, far more vigorous than before, giving to the whole picture a fixed, hieratic quality. In *La Grande Jatte* Seurat reaches the height of his classicism. It is not by chance that he marked a passage in a volume by the aesthetician, David Sutter, where Sutter remarked that "in Greek art everything is foreseen with taste, feeling and complete science. No detail is left to chance; everything is related to the mass by the play of aesthetic lines. . ." Even the uncompromising mode of the day, the ridiculous bustle, assumes a dignity, almost Cretan or Egyptian, in its stylized elegance.

True to his theory, Seurat carried out the huge painting in dots and stitches of divided color, laid over more broadly painted passages. So secure was his technique that with a palette of red, yellow, blue, orange, green, and violet along with white, he could paint in his narrow studio far into the night under the most villainous gas-lighting. Touch by touch, the picture emerged, a labor of nearly two years. To carry his theory to final consistency, he painted a border of colored dots round the entire canvas and framed it in the white frame recommended by the impressionists.³

The full title of the painting is *A Sunday Afternoon on the Island of La Grande Jatte*. Like *The Bathers*, it celebrates a mood of holiday pause but its cast of characters is far more elegant, in a middle-class way, than the men sitting or sprawled along the bank at Asnières. And here Seurat has developed a stronger psychological interest in individuals. Each is a type; observe the old woman and her nurse, the man blowing the cornet, the exquisite profile of the young girl with the bouquet. Just as the artist abstracted the form of his figures, so he intensified them as people. Émile Verhaeren, the Belgian poet and one of Seurat's first admirers, wrote: "M. Seurat synthesizes attitude, postures, gaits. What the old masters did to express their time, he attempts for his, and with equal care for exactness, concentration, sincerity. . . The gestures of the promenaders, the groups they form, their goings and comings are *essential*." But about this time Seurat denied to a friend that anything but design and technique interested him. "Certain critics," he remarked, "have done me the honor to see poetry in what I do. But I paint by my method with no other thought in mind."

When *La Grande Jatte* was originally shown in 1886 it caused an artistic scandal. Not since the first showing of the impressionists, twelve years earlier, had a painting received such abuse or ridicule. Public, critics, many of the advanced artists, themselves, could see nothing to admire and much to dislike. Renoir detested it; Degas was skeptical; only Pissarro, among the group, not only championed Seurat but was responsible for including him in this eighth—and last—showing by the impressionists. Pissarro, himself, had suddenly changed his style, beginning to paint in Seurat's broken-color technique, which he continued for some six or seven years.

At the impressionist exhibit of 1886, *La Grande Jatte* was the center piece in a gallery made up of works by the new "scientific" impressionists, Seurat, Signac, Pissarro and his son, Lucien. There it was seen by Félix Fénéon, a brilliant young critic who wrote the first defense of the painting and was to become the chief apologist for what he named "neo-impressionism."⁴ During the next five years, neo-impressionism was to attract a number of young French artists, among them Angrand, Dubois-Pillet, Luce and Cross, as well as extend its influence into Belgium where Henry van der Velde and others began to paint in the new method. Seurat was the acknowledged leader of the movement and Signac its adroit and hard-hitting propagandist.

Neo-impressionism might be defined as the light that failed. Its chief claim—based on 15

certain laws of physics—was greater luminosity; actually the “division” of colors through dots and tiny strokes produced greys and neutrals that extinguished the very brilliance its artists desired. Though Signac rebuked the impressionists for ignorance of color science, no neo-impressionist painting equals the liquid light of Renoir or the high-keyed illumination of Monet, while Seurat’s *croquetons* are generally more luminous than his large canvases. The neo-impressionists, though acknowledging the contribution of the impressionists, found their predecessors careless and romantic. They disliked their fluid, dissolving vision, demanding a return to form and structure. They found pseudo-scientific formulas to justify their experiments, though like the impressionists, they employed the same subjects, landscapes and scenes of daily life. The new movement did accomplish one reform; carefully employed, its method created an effect of depth no impressionist could rival. This return to the third dimension from the impressionists’ fleeting web of color and light was one of Seurat’s chief contributions.

With *The Bathers* and *La Grande Jatte* he had, almost by himself, staged a reaction against the disintegration of form practiced by impressionism. He had set the permanent against the transient, the eternal against the spontaneous, and by reaching back to principles of balance, measure, and harmony of the old masters, had re-established a classical order in the midst of nineteenth century realism. In these two first imposing paintings, done before he was twenty-eight, Seurat is the heir of Raphael, Poussin, David and Ingres. And like Cézanne he sought to remake nature through “the art of the museums.” But the artist could not stand still. He admitted that he was driven to new discoveries and new originality. Critics had found *La Grande Jatte* stiff and lifeless, the figures doll-like, inhuman. Seurat now locked his doors even to his intimate friends and set to work on another large painting, *The Three Models*, to prove them wrong. As before, studies and drawings preceded the final picture, but here there are only eight preparatory sketches and drawings. In his treatment of the standing nude in the center, Seurat reversed his process in *La Grande Jatte*. The first drawing (No. 119) and the first *croqueton* (No. 120) are more severely geometric than the later painted study (No. 124) which is taken over almost intact into the final version. As Goldwater has shown, *The Three Models* begins that contraction of space we find in much of Seurat’s work after 1886. The figures are posed in a shallow angle of the room and developed in flattened relief. The theme is original and sub-humorous, with its contrast between the overclothed figures of *La Grande Jatte*, a section of which appears in the left background, and the nude models who have shed their “upholstery” of corsets, skirts and bonnets. There is a new element of sophistication, Seurat’s point of view reminding us of Degas and Forain and other painters of Parisian life. Particularly the still life, developed from accurate observation (No. 121), is designed with a touch of fantasy and decorative charm which was all but hidden in the severe geometry of *La Grande Jatte*. With this sense of new directions, *The Three Models* still remains the most academic of Seurat’s seven important pictures. The rather apparent classicism of its design and the somewhat overrealistic treatment of the central figure ally it to Ingres and the *École des Beaux-Arts*. The main figure faintly recalls Ingres’ *La Source*, from which Seurat once made a drawing, while the model to the left might be compared with Ingres’ imitable *Bather of Valpinçon* in the Louvre.

When Signac saw *The Three Models* again ten years after its completion, he complained that sections were overworked and dead. In it Seurat’s relentless spot-painting reached its extreme. Perhaps he felt a certain lifelessness in the final picture, for he then made a fresher and less labored, smaller version for himself (No. 136).

The new studio which Seurat took in Montmartre brought him into closer contact with the phantasmagoric night life of that quarter. He had always loved effects of evening. Commenting on Whistler's remark that art begins when artificial lights come on, he remarked, "That's the perception of a great painter. Whistler is right." He had been engaged on a series of striking drawings of café concerts (Nos. 128, 129, 130) and night clubs, and after dining every evening with his mother, used to roam the streets, enchanted by outdoor fairs and side shows. From such experiences came one of his strangest and most mysterious compositions, *La Parade*.⁵ Critics have too long considered it chiefly an exercise in rendering artificial light. No doubt the artist's perceptive eye did record effects of gas light and atmospheric radiance in a highly original way. *La Parade*, however, is not a technical study but a peculiarly poetic evocation of mood. Like *The Three Models*, its space is curiously flattened. The composition is divided into a series of rectangular zones, against which are silhouetted oval shapes—in the posters behind the musicians and in the bowler hats and rounded heads of the audience below. The surface pattern with its various compartments reminds one of Egyptian reliefs—the severely frontal or silhouetted figures help to suggest the same archaic tradition. But it is through a remarkable use of color in the neo-impressionist manner that *La Parade* produces its enigmatic effect. Pulsing violets and greys, ashen rose and flecks of gold, deep blues and haloes of faint orange create a series of rich, indistinct planes, merging one into another, never clearly definite as in *La Grande Jatte* or *The Three Models*. For *La Parade* there exist seven preliminary drawings and only one painted sketch. Seurat no longer needed extensive documentation. He had begun to grasp his compositions as a whole.

As Seurat left the monumental style of classicism, as he deliberately flattened his space, cultivating a more decorative arrangement of lines and curves, he must have been influenced by a new enthusiasm of the eighties for Japanese prints. In the sixties and seventies the masters of Ukiyo-e had suggested to Degas and Manet new and surprising angles of vision. Now Gauguin, Van Gogh and Toulouse-Lautrec were beginning to realize that the arbitrary perspective of the Japanese, this rhythmic outlining of figures and non-realistic color could help create a new expressiveness. Eastern art began to be appreciated for its symbolic meaning as well as for its semi-abstract design.

Among the group of writers known as Symbolists, Seurat found several friends and defenders. Symbolism, a contemporary literary movement, stressed mystery and allusiveness. Mallarmé, its leader, advised the poet to suggest rather than to describe but in his own difficult verse maintained a clarity of image which reminds us of Seurat's constant striving for perfection. The Symbolists were fond of nuance, and Seurat's technique which encouraged greater and greater subtleties appealed to certain poets of the group. Others, however, preferred the literary petrifications of Gustave Moreau or the obvious and somewhat anaemic sacred groves of Puvis de Chavannes.

A link between Symbolist poets and painters was their common enthusiasm for the scientific and aesthetic studies of Charles Henry. Seurat had met Henry as early as 1886, and Signac had collaborated on at least two of his books published in 1890. Undoubtedly Henry's psychological studies of color and line helped influence Seurat in his own developing aesthetic. Based upon Henry's researches, Seurat set forth his own principles, which included special combinations of tone, color and line to produce gay, calm or sad effects. For gaiety the recipe consisted of light emphasized over dark, of warm colors (red, yellow, orange) and of lines leading upward. Calm resulted from a balance of light and dark, an equilibrium of warm and cold colors (blue, green, blue violet) and 17

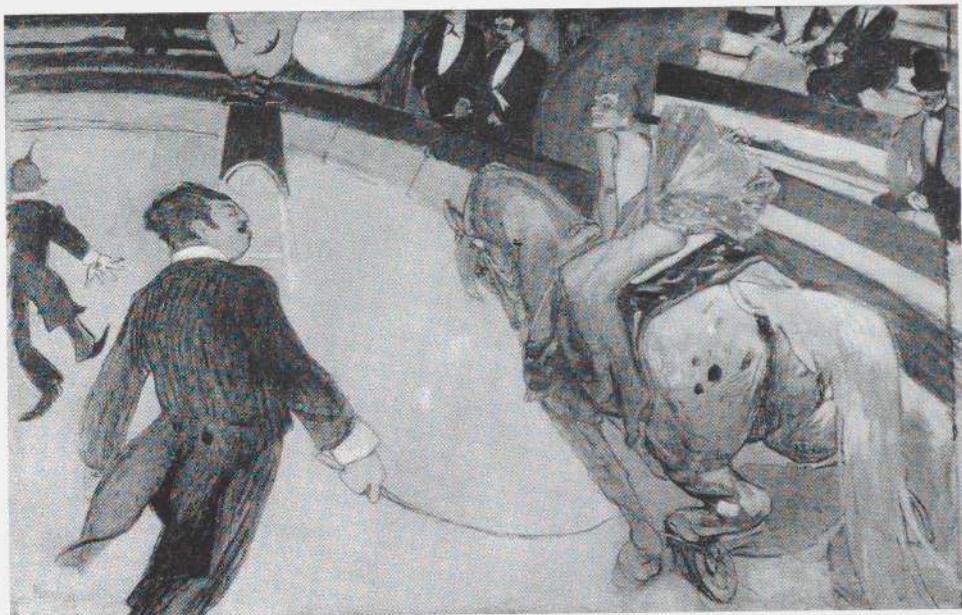
horizontal lines. Sadness was produced by the dominance of dark, by cold colors and by lines in downward directions. Having neatly set forth these formulas, Seurat went on to apply them to his three last important pictures.

Le Chahut (No. 144), named for a popular dance of the day, shows a new eagerness on Seurat's part to explore movement and rhythm. The grave, silent frieze of *La Parade* is forgotten. Here the mood is boisterous, noisy, as appropriate to a Montmartre night spot. *Le Chahut*, however, differs greatly from the snapshot impressions which Degas and Manet had earlier derived from Paris night concerts, and it lacks the easy irony of Lautrec's flowing brush. Every element is organized into a tight, conscious design. Part of the dynamic movement of *Le Chahut* is gained through repetition of a single dominant line (found here in the dancers' right legs). Such a device can be traced back to early Egyptian reliefs. By this time Seurat has wholly abandoned any illusion of depth. Space is entirely arbitrary. He opens it at will or flattens it where he desires. Several perspectives are merged into one and the surface of the canvas is fastidiously patterned, not only by a complicated system of circles and angles but divided into a few main rectangles which suggest that the artist has relied on a mathematical formula. At the same time, the color of *Le Chahut*, while brighter and lighter than in *La Parade*, contributes greatly to the fantastic mood of dissonant gaiety with a clash of dynamic line and color. In fact, *Le Chahut* comes close to rendering an hallucination of sound. It is quite possible that Seurat, impressed as he was by the Symbolists' desire to mix various arts, was consciously attempting some such effect. He often asked his friends if they were reminded of Wagner when looking at his pictures. Wagner's synthesis of several arts had greatly impressed the Symbolists in their search for new methods and effects.

Aiding the animation of *Le Chahut* are a number of decorative embellishments, most of them added after the preliminary study (No. 143). The fluttering bows, the conventionalizing of the gas lights, the triangular wedges of sheet music and cast shadows, all these, as Goldwater has noticed, relate Seurat somewhat to a decorative movement of the end of the century called *Art Nouveau*. Based on a new symbolic use of line and color, and blending floral and naturalistic forms into rhythmic flat patterns, it had a tremendous impact round the world on architecture, sculpture, furniture and design. One of Seurat's followers, the Belgian, Henry van der Velde, gave up painting and carried over into other fields some of Seurat's discoveries. Later Van der Velde designed a special *Art Nouveau* room to house *Le Chahut*.

This blend of decoration and symbolism is further emphasized in the *Young Woman Powdering* (No. 147), shown along with *Le Chahut* in 1890. The canvas is a portrait of Madeleine Knobloch, the mistress of Seurat, whom the painter has endowed with all the gravity of an Assyrian relief. No picture by the artist shows more clearly his power to transform the most trivial material into a brilliant, coherent design. At the same time stylized and human, the figure in its bulk is contrasted with a decorative pattern of flowing elegance, and set in an illusion of light and moving air.⁶

But Seurat still was seeking to discover new ways of rendering movement. His final painting, *The Circus*, done in 1891 and shown in its unfinished state just a few days before his death,⁷ finds him beginning to use a new form of the arabesque. The line of the curtain held by the clown in the foreground and continuing through the whip of the ring-master sets up a rhythmic pattern to which other curves and ellipses relate, giving the horse, the equestrienne and the acrobat an illusion of continuing movement. At the same time, there is a new spatial sense. Against these rounded elements, spectators are placed in severely horizontal rows and the whole picture is painted in a scale of blues,



Henri de Toulouse-Lautrec, At the Circus Fernando: The Ring Master.
Oil, 1888. The Art Institute of Chicago, Joseph Winterbotham Collection

reds and yellows to produce that gaiety of mood Seurat was seeking. Here and there on the canvas, still to be covered by his final stippling, are points marked by the artist, where his geometrical division of the surface clearly shows through.

The Circus bears a curious relationship to Lautrec's *At the Circus Fernando*, said to have been painted at the same circus three years before. How different is Seurat's carefully planned composition, in design and intent, from Lautrec's instantaneous and still more poster-like reaction.

While Seurat spent on the average of a year on each of his more ambitious compositions, which one by one seem to demonstrate the application of his theories, he objected to having them called pictures with a thesis. And almost every summer he left Paris to go to the coast of Brittany or Normandy "to wash," as he said, "the studio light" from his eyes and "to transcribe most exactly the vivid outdoor clarity in all its nuances." During his lifetime Seurat's landscapes were often admired by those who refused to accept the daring stylizations of his larger canvases. They are deceptively simple and seem, at first glance, to be close to the impressionists in theme and effects of atmosphere. But upon further acquaintance they appear as original as his major works. Seurat often emphasized a wide, broad frontal plane; in some of his first landscapes this was made by a meadow beyond which, carefully simplified into geometric patterns, appear houses, roofs and a band of trees. He employed much the same plan for a number of his seascapes, where the sand or shore serves as a base and where in a series of horizontal planes, distant piers, ships or horizon again and again reinforce a mood of calm detachment.

Some changes take place between the earlier paintings of Grandcamp (1885) (Nos. 105, 106, 107) and those at Gravelines (1890) (Nos. 149 and 150) which, as Goldwater observes, parallel the changes from the solidly modeled world of *La Grande Jatte* to the flatter patterning of *Le Chahut*. Seurat's final seascapes are lighter, whiter in key; also they are more apt to be put together through a system of parallel stripes, set one above another. Along with lessened space there is a tremendously sensitive modeling in broken color, where a scale of exquisite grays and faint tans and blues and violets produce telling effects of light.

At times, as in *The Bridge at Courbevoie* (1886) (No. 115), Seurat seems to be tightly ordering his landscape into a design almost as rigorous as in some of his major compositions. In fact this painting is one of the few in his whole work to give off a hint of that "sadness" which Seurat felt could be rendered with descending lines, cooler colors and deeper tones. But again in the series done at Port-en-Bessin in 1888, he seemed to find a fresh sense of movement in the pattern of clouds on water contrasted with the shapes of sailboats.

In most impressionist landscapes there is a human note, a few moving figures or if uninhabited, a church spire, a farm house, hints of a road or a row of trees planted by man. Seurat's landscapes are curiously solitary; if we feel anyone it is the presence of the artist as the lonely individual through whom these subtle sensations of light and cool vibrating colors pass. Seurat, we know, admired Vermeer; certain of his restrained landscapes make one think of the *View of Delft*, but there is a pervading mood, close to melancholy in his light-washed vistas, quite unlike the objectivity of Vermeer's Dutch vision.

Seurat felt, to judge from reports by his contemporaries as well as from his own brief utterances, that he was applying with the invincible logic of the scientist, a series of optical principles to the making of works of art. Such consistency was part of his temperament; one must remember that he was rigidly trained in the strict, academic schools of the day, and when he discovered the laws of contemporary physics respecting color and light, he adopted them eagerly, substituting for the old worn out rules of picture-making the new rules of science. To the nineteenth century mind, science opened a door upon imagination and the creative future. Its promises were immense and many of the best artists of the century were vastly stimulated by the new vision of this expanding universe. In Seurat we have one of the first examples of the artist-scientist which was to become—in our century—a well-defined type. Seizing upon certain concepts of natural science, he is driven to continuous, unending experiment in the course of which he "explains" or rationalizes his point of view. Seurat, indeed, seemed to derive a certain aesthetic delight from the very practice of art as science.

So much has been said of Seurat, the theoretician, and so many of his principles have been connected by Robert Rey and John Rewald to the science and psychology of his time, that the artist often seems to have been made out a frigid automaton, devoid of feeling or sensibility. Yet as we study him deeper, it is exactly those emotional, rather than rational, qualities which lie behind and inspire his art. Seurat's development is a series of paradoxes; he was able to forge the most unlikely elements into a personal style. He did not hesitate, in the early part of his career, to revive the monumental principles of classicism and to express them through Parisian crowds bathing or strolling on a Sunday afternoon. Later he would apply a strict decorative symbolism to street fairs and Montmartre night clubs, and the impassivity of an ancient relief to the portrait of a woman at her dressing table. It is often this element of surprise which

gives Seurat's art its own kind of disconcerting strangeness. It is as though by a supreme act of will, he reconciled the apparently irreconcilable.

Behind his classicism, behind his symbolism, lies a sensitive, highly emotional artist whose originality consists in the way he looks at nature. Seurat opens his eyes wide, eyes at once candid and acute to a full enjoyment of what he sees before him. It matters very little the object—a face, a tree, a strand in Normandy. It is his peculiarly delicate, romantic and even mysterious vision which discovers fresh aspects and relationships.

Seurat disciplined such perceptions sternly. Ambitious for large achievements, he was at his happiest when he was correcting and rationalizing his first creative impressions. But these impressions remained to guide him, whether in the quick setting down of a few strokes of color on a little panel or in the complicated interweaving of a great structure like *La Grande Jatte*. These—and not his "method"—distinguish Seurat from most of his ill-starred followers, who practiced faithfully and cripplingly the tenets of neo-impressionism, and these give his art that sense of interior harmony he so greatly desired.

Daniel Catton Rich

¹According to the inventory made at his death, he left 7 large paintings, about 40 smaller ones, 161 painted sketches (which he called *croquetons* [literally sketch-ettes]) and over 500 drawings.

²In the Courtauld Collection, Tate Gallery, London. Unfortunately the painting is in bad condition and could not be lent to the exhibition.

³Later Seurat painted his frames in the neo-impressionist technique.

⁴Seurat preferred the term "color-luminism" which accorded with the scientific basis on which his method rested. The neo-impressionists frowned upon the label "pointillism" by which the approach was soon popularly known but accepted "divisionism" if more than simply "dividing" a color into its component hues was understood. Much has been written in explanation of the aesthetics and technique of neo-impressionism of which the most brilliant and authoritative are the early expositions by Fénéon and Signac. The latter's *D'Eugène Delacroix au Néo-Impressionisme*, first published in 1899, is the classic of the movement and one of the few great books on painting written in the nineteenth century. Stated at its simplest, neo-impressionism was a strictly disciplined method of composing and painting, based on various optical discoveries regarding the behaviour of color and tone. Only six colors, three pairs of complementaries, red-green, blue-orange, violet-yellow, were employed, arranged on the palette with white. To increase vibrancy and luminosity Seurat and Signac applied their paint in broken strokes or small touches, set side by side, or overlapping or breaking across other hues. The "mixture" of hues was supposed to take place in the eye of the spectator rather than on the palette or the canvas of the painter. It is sometimes carelessly stated that Seurat employed small dots of blue and yellow to produce green. Actually it is almost impossible to make a satisfactory green from a retinal fusion of these two hues. Instead (as is clearly apparent in *La Grande Jatte*) he employed a combination of warmer and cooler greens, by introducing spots of yellow and orange into his green (warmer) or by adding blue and violet spots to the same green (cooler).

⁵In the Stephen C. Clark Collection, New York.

⁶Seurat originally painted his own face in the mirror on the wall to the left but replaced it with a still life when a friend found it in questionable taste.

⁷Seurat died suddenly from an undiagnosed malady on March 29, 1891. His infant son by Madeleine Knobloch died some two weeks later from the same infection. Though Seurat's parents knew nothing of the liaison (due to the artist's extreme secretiveness), they acknowledged Madeleine as Seurat's widow and awarded her half of his work. (See J. Rewald, *Post-Impressionism from Van Gogh to Gauguin*, N. Y. 1957, pp. 424f and p. 434, note 69.)

Seurat's Drawings

When Seurat died there were in his studio and scattered among his friends some five hundred drawings and several sketchbooks full of studies, a not inconsiderable production for so brief a career. Because of the prominence of his paintings and his color theory, his work in black and white has not been given the attention Seurat would have wished. He always exhibited a number of drawings along with his paintings and once participated in an exhibition devoted exclusively to them. Only about seventy-five of the drawings are studies for paintings, and from 1882, the beginning of his mature style in drawing, until 1891 he produced approximately two hundred and fifty independent works in black and white. No other nineteenth-century painter, with the exception of Ingres and Degas, gave so much importance to drawings.

From 1875 to 1879 Seurat subjected himself to firm academic discipline. He made drawings after Perugino, Raphael, Michelangelo, Bellini, Pontormo, Titian and Poussin, but his chosen master was Ingres, whom he favored above all others. In a large number of precise linear drawings (*Henry IV Playing with his Children*, No. 7) he copied and imitated this early nineteenth-century artist, deriving from him the extreme economy and simplicity of outline which was to become a major characteristic of his later work.

Another measure of his progress as a student is a recently discovered group of ambitious studies after casts, statues and live models. In *The Calf-bearer* (No. 1) of about 1877 Seurat has wilfully emphasized the geometric form of the Hellenistic statue, treating the underside and neck of the calf in a cubistic way. Perhaps even more remarkable are his studies of live models (*Nude Male*, No. 2). Instead of conforming to a classicizing idealism that would have pleased his teachers, the young artist developed a vision of penetrating naturalism which took liberties with natural form to the extent of eliminating unessential detail and exaggerating the salient characteristics of his model. Like Holbein, whose pencil portraits he copied, his life drawings are powerful interpretations, not imitations, of nature. When he finished his student career, Seurat was beginning to develop Holbeinesque naturalism, classical geometric form and Ingres-like simplicity of outline into a radically new style.

In 1880 he liberated himself from the yoke of traditional training. While completing a year's military service he devoted himself to very free studies of the human body, and especially of people in their natural environment: soldiers in their barracks (*Soldier and Figures*, No. 10), street vendors, or peasants in the fields. When he returned to Paris late in 1880 he began to paint in earnest (there are only four known paintings before 1880), but his drawings were still given greater attention. He moved rapidly from the linear style of his drawings of 1880 to an intermediate stage (*Woman on a Bench*, No. 12) in which he drew in several shades of grey composed of variations of parallel lines. Some of these studies are remarkable for their cubistic reduction of form to abstract geometric shapes on the surface of the composition.

By 1882 Seurat had created his unique style of drawing in which individual lines have disappeared in favor of large shadowy masses (*The Gardener*, No. 31). He molded his velvety forms by delicately rubbing the rough-textured paper with a greasy conté crayon, and often by using the end of the crayon to form an ever more dense scumble of

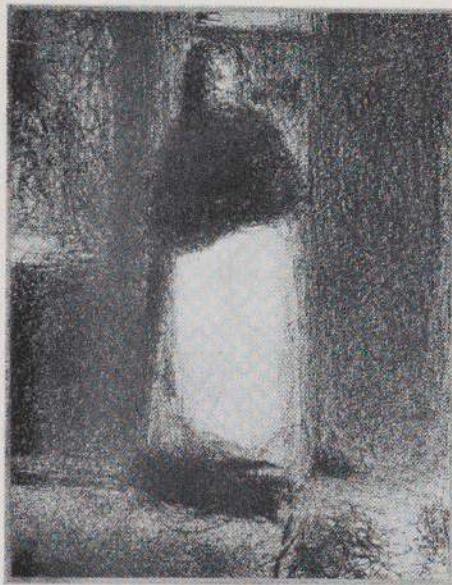
lines which finally merged into greys and blacks. It is safe to assume that the drawings of Rembrandt and Millet, reproductions of which were found in his studio, encouraged him along this new path. Rembrandt's fondness for interior scenes in subdued half-light is perhaps echoed in Seurat's portrait of his mother (No. 52), and certainly the free and often impetuous lines of the old master's etchings helped him break away from the suave modeling of the academic tradition. Seurat's whirlpools of dark lines often remind us of Rembrandt's etching technique. Millet also helped Seurat develop his tenebrous style. The Barbizon artist liked to draw at twilight, when the details of nature are obscured by dusky shadows, affording a pretext for the sombre darks which must have struck a sympathetic chord in Seurat (*Peasants in the Field*, No. 26). Concerned as he was with rural life (in about twenty-five paintings and forty drawings), Seurat naturally turned toward the "peasant master," and in the calm, powerful simplicity of his figures (*The Gardener*) there is more than a hint of Millet's compact forms.

From 1882 to 1885 is the period of Seurat's greatest activity in black and white. In some of these drawings, like the portrait of his mother, the solid shapes are made exclusively by subtle variations of light and dark. Individual lines are gone; no incidental movements along the surfaces break up their evenly modulated masses. However, most of the drawings of these years are less precisely modeled. As in *Two Women* (No. 103), the figures are very flat and their backgrounds are composed of swirling lines and smoky greys which have little reference to the world of natural form.

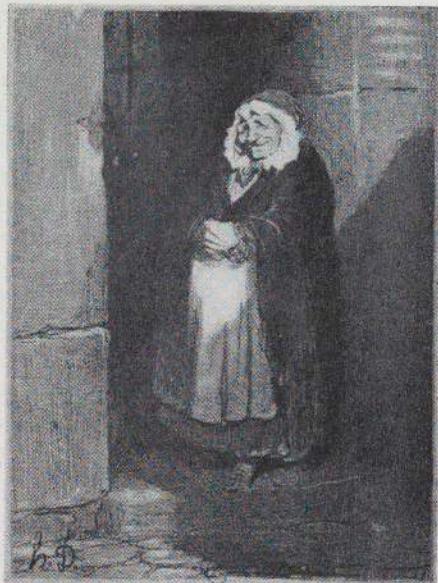
Whether carefully modeled or very free and daring, Seurat's drawings have the same two prominent characteristics. One is an emphasis upon nearly geometric simplicity. Where Cézanne saw form as crystals of many facets, Seurat thought largely in terms of clear, unbroken masses. His compositions are not Cézanne's dovetailing of a variety of planes, but the juxtaposition of rather flat parts. For each of these parts he seized upon the most simple shape that could convey his meaning. The torso of *Little Girl* (No. 49) is bounded by two horizontals, a long curve and an S-curve, yet Seurat has managed to present a charming image of a young girl—not a particular individual, but one who stands for the delightful mixture of awkwardness and grace in all little girls.

The other major feature of Seurat's drawing is his dependence upon contrasts of light and dark. In his paintings he obtained luminosity by the use of divided color; in black and white he depended upon what he called "irradiation." This means the arbitrary manipulation of light and dark in order to make a form stand out by contrast with its neighbor. In *The Gardener* (No. 31) the man's dark trousers are set against a light background, while his light shirt is surrounded by dark grey. The two contrasting figures in *Two Women* (No. 103) have backgrounds of opposite values, although we would be hard put to explain this in terms of objective reality. Such uses of light and dark were known to Leonardo da Vinci and many other artists, but never before had they been carried to the borders of abstraction.

About 1885 Seurat simplified his drawings considerably. In many of the studies for *La Grande Jatte (Three Women*, No. 78) as well as in his independent drawings, he concentrated upon flat silhouettes, leaving the backgrounds virtually untouched. Subsequently he returned to the velvety darks of his earlier work and to some suggestion of solid masses in space, but his compositions remained predominantly flat. *La Parade* (No. 134) is a typical example, all the figures and the architecture being flat planes. Seurat's late drawings of seaports (*Two Sailboats*, No. 151) ring a final change on his style. Their light and transparent tones correspond to the brighter palette of his last paintings.



Seurat. *Nurse*



Daumier. *The Nurse*

Although Seurat's planar and often geometric forms encourage us to stress his importance as a forebear of modern abstract art, it would be wrong to forget that he was an artist deeply concerned with the world of tangible objects and human feelings. In his choice of subjects he reveals a good deal of himself and of his age. From 1880 to 1882 he drew peasant scenes, reflecting the mid-nineteenth century out of which he grew. However, he soon realized that the peasant already belonged to a past era. The new phenomenon was the urban industrial world, to which he turned after 1882. Until 1886 he worked almost exclusively in the industrial suburbs of Asnières and Courbevoie, and was the first major French artist to have made such scenes an important part of his subject matter. *The Bathers* is located in the working-class area of Asnières, and *The Drawbridge* (No. 45) is one of about fifteen impressive drawings of industrial sites. Just as his early drawings of peasants implied a sympathy for the modest country life, his studies of people in and around the city show a sympathetic love for the urban humble: washerwomen (No. 103), market porters (No. 39), factory workers, bootblacks and street vendors.

From 1886 on Seurat turned from the urban poor to a gentle satire of the pleasure-seeking middle-class. Except for a few drawings of seaports done during summers away from Paris, most of his late drawings are of cafés (*At the Concert Européen*, No. 130), sidewalk shows (*La Parade*, No. 134), or circuses, foretelling the subjects that were soon to be so popular in the hands of Toulouse-Lautrec, Bonnard and others. Thus in his eleven years of independent activity, Seurat recapitulated the evolution of subject matter in French art from the mid-century to the nineties, reflecting the transition from the rurally oriented culture of Millet and Corot, through the impressionist devotion to suburban life, to a thoroughly urban environment.

24 But it is not Seurat's subjects that make him a great artist in black and white, it is his

interpretations of them. If he did not flee the city, as did Cézanne, Gauguin and Van Gogh, he nevertheless felt the conflict between artist and society that drove him, too, into isolation. In his case it was an isolation within the city, within the very circle of his acquaintances. His personal note is one of introspection and poetic melancholy, reflected in his concentration upon the isolated human being. Unlike Degas, he was not interested in gesture or motion; his figures are nearly always immobile, calm, even pensive. The gentle melancholy that emanates from so many of these drawings is even more explicit in his landscapes and cityscapes. Instead of the geometrical precision of his major paintings—which has led him to be considered erroneously a “stiff” and mechanical artist—his landscapes are often twilight scenes of murky indecision. In *Rain* (No. 41) the slashing and swirling lines that build up the dark tones are a confession of the emotions he felt as he drew the gloomy vision. In such compositions he reflects a favored mood evoked by the Naturalist writers he so admired, as in a passage from the Goncourts’ *Les Frères Zemganno*:

From the waning heavens falls imperceptibly this grey veil which, in the still existing day, brings uncertainty to the appearance of things . . . , and drowns the forms and contours of nature, slowly going to sleep as twilight thickens: this sad and gentle and barely perceptible agony of the life of daylight.

If the solemn and often sombre mood of Seurat’s drawings is one aspect of his interpretation of the world of experience, another, no less important, is what can perhaps be called humanitarianism, his profound interest in ordinary people. His seven largest paintings, many smaller ones, and nearly all of his drawings are devoted to the human figure. In this sense he was an heir of the Daumier tradition, believing that the human being was the most important subject of artistic expression. If we compare *Market Porter* (No. 39) with a Daumier caricature (page 25), or his *Nurse* (Cachin-Signac Collection, page 24) with Daumier’s (page 24), we can see that the basic impulse is the same: a love of common people expressed in monumentally simple terms. Seurat’s greater detachment and abstraction are apparent, but no artist can so devote himself to the people of the street without giving away his sympathy for them. His particular artistic personality led him to remove his subjects from their individual environment, stripping them of personal characteristics in order to monumentalize them, to make them rise to a high plane of universal meaning.

In spite of his origins in the academic tradition, no artist so defied tradition, no artist had a more personal or a more poetic style. In spite of his early death, no artist left behind a more imposing record of his particular vision, or more beautiful works of art executed—to paraphrase Ruskin—merely by dirtying a piece of paper with a black crayon.

Robert L. Herbert

Daumier. Ce qui explique la vogue des cache-nez



Catalogue

Height precedes width.

*Denotes the work is illustrated

- 1 Study from a Cast of the Calf-bearer.
About 1877*
Charcoal, 18 $\frac{1}{2}$ x 25 in.
Anonymous loan

From the famous Hellenistic sculpture and presumably made from a cast in the *École des Beaux-Arts*. Seurat omitted a number of details on the left, emphasizing the movement and outline of the figure.
- 2 Male Nude. 1877*
Charcoal, 19 $\frac{1}{4}$ x 25 $\frac{1}{8}$ in.
Anonymous loan

An academic drawing done in the *École des Beaux-Arts*.
- 3 Male Nude, Seen from the Back. 1877
Charcoal, 19 x 25 in.
Anonymous loan

An academic drawing done in the *École des Beaux-Arts*.
- 4 Study from a Classical Cast. 1877
Charcoal, 19 x 25 in.
Anonymous loan

Made from a cast of a figure of a *Discobolus*, probably in the *École des Beaux-Arts*, Paris. Seurat did not complete the figure.
- 5 Study from a Detail of Ingres' *Apotheosis of Homer*. About 1877
Pencil, 8 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in.
Anonymous loan

The hand of Poussin, in itself inspired by Poussin's *Self-Portrait* in the Louvre. The painting by Ingres was done in 1826-1827, and is in the Louvre.
- 6 Nude Youth. 1878
Pencil, 13 $\frac{7}{16}$ x 7 $\frac{1}{8}$ in.
Anonymous loan

A copy after Ingres' drawing of Alexander, a study for a figure in *The Apotheosis* of Homer, in the Louvre. The original drawing is in Montauban. The painting was done in 1826-1827.
- 7 Study after Ingres' *Henry IV Playing with his Children*. 1878
Pencil, 8 $\frac{15}{16}$ x 12 $\frac{1}{8}$ in.
The Fogg Art Museum,
Harvard University

A copy after Ingres' preliminary drawing for a painting done in 1817 for the Comte de Blacas, French Ambassador to Rome, which has since disappeared. The drawing is in Montauban. Presumably the copy was made from a photograph or reproduction though Seurat has introduced certain changes. In the original by Ingres, an arm is shown in the upper right; Seurat has put a foot in the upper left, instead.
- 8 Study after a Drawing by Raphael. 1878
Pencil, 8 $\frac{15}{16}$ x 12 $\frac{1}{8}$ in.
The Fogg Art Museum,
Harvard University

Seurat has copied one figure from a sheet of preparatory sketches for the fresco of the Prophets and Sibyls in the Chigi Chapel, Santa Maria della Pace, Rome, 1515-1519.
- 9 Head of a Young Girl. 1879?
Oil on canvas, 11 x 9 $\frac{1}{4}$ in.
The Dumbarton Oaks Research Library
and Collection, Washington, D.C.

In the original, now in the Albertina, Vienna, the figure is related to the angel of the Persian Sibyl (The Four Sibyls). Presumably Seurat's drawing was done from a reproduction or photograph.
- 10 Soldier and Figures. 1880*
Pencil and colored crayon,
5 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in.
The Matthiesen Gallery, London

- A page from a sketchbook drawn by Seurat during his military service in Brest (November 1879 to November 1880).
- 11 Studies of Figures and Hands. 1880
 Pencil, 5 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in.
 The Fogg Art Museum,
 Harvard University
- 12 Woman on a Bench. 1880*
 Pencil, 6 $\frac{1}{2}$ x 4 $\frac{1}{8}$ in.
 Mr. and Mrs. R. J. Sainsbury, London
- 13 Figure of a Woman. 1880–1881
 Conté crayon, 6 $\frac{3}{4}$ x 4 $\frac{1}{8}$ in.
 Giorgio Morandi, Bologna, Italy
- 14 Campstool. 1880–1881
 Pencil, 6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in.
 The Solomon R. Guggenheim Museum,
 New York
- 15 View of the *Institut* from the Right Bank.
 1880–1881
 Conté crayon, 11 $\frac{3}{4}$ x 9 in.
 Arthur Sachs, Paris and New York
- 16 Drummer. 1881
 Conté crayon, 9 x 7 in.
 Anonymous loan
 Associated with the painting *La Parade*
 though executed at a much earlier date.
- 17 Stone Breakers, Le Raincy. About 1881
 Conté crayon, 11 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in.
 The Museum of Modern Art, New York
 A preliminary drawing for the painting
 in a French private collection.
- 18 Seated Woman. 1881–1882*
 Oil on canvas, 15 x 18 $\frac{1}{4}$ in.
 The Solomon R. Guggenheim Museum,
 New York
- 19 Man Breaking Stones. 1881–1882
 Oil on panel, 6 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in.
 T. Edward Hanley, Bradford, Penn.
- 20 The Clearing. 1881–1882*
 Oil on canvas, 15 x 18 $\frac{1}{8}$ in.
 M. Knoedler & Co., Inc., New York
- 21 Farm Women at Work. 1881–1882
 Oil on canvas, 15 $\frac{1}{8}$ x 18 $\frac{1}{4}$ in.
 The Solomon R. Guggenheim Museum,
 New York
- 22 The Stone Breaker. 1881–1882
 Oil on panel, 6 $\frac{3}{8}$ x 10 in.
 The Phillips Collection,
 Washington, D.C.
- 23 Peasant Scene. 1881–1882
 Oil on panel, 6 $\frac{1}{4}$ x 9 $\frac{3}{4}$ in.
 Private collector, Paris
- 24 Woman Bending Over. 1881–1882
 Conté crayon, 12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in.
 T. Edward Hanley, Bradford, Penn.
- 25 Seated Man. About 1882
 Conté crayon, 8 $\frac{5}{8}$ x 11 $\frac{5}{8}$ in.
 Pierre Lévy, Troyes, France
- 26 Peasants in the Field. About 1882*
 Conté crayon, 10 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in.
 Cabinet des Dessins, The Louvre, Paris
- 27 Stone Breakers. About 1882
 Oil on panel, 7 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in.
 Mr. and Mrs. Paul Mellon,
 Upperville, Va.
- 28 The Stone Breaker. About 1882
 Oil on panel, 7 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in.
 Mr. and Mrs. Paul Mellon,
 Upperville, Va.
- 29 Outskirts of the City. About 1882*
 Oil on canvas, 12 $\frac{3}{4}$ x 16 $\frac{1}{8}$ in.
 Pierre Lévy, Troyes, France
- 30 Peasant at Work. About 1882
 Oil on panel, 7 $\frac{1}{2}$ x 11 $\frac{3}{8}$ in.
 Mr. and Mrs. Paul Mellon,
 Upperville, Va.
- 31 The Gardener. About 1882*
 Conté crayon, 9 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in.
 Cabinet des Dessins, The Louvre, Paris
- 32 Men Driving Stakes. About 1882
 Oil on panel, 5 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in.
 Wildenstein and Co., Inc., New York 27

- 33 Figure in a Field. About 1882
Oil on panel, 6 x 9½ in.
Miss Adelaide M. de Groot, New York
- 34 Farm Laborer with Hoe. About 1882*
Oil on canvas, 18½ x 22 in.
The Solomon R. Guggenheim Museum,
New York
- 35 The Watering Can, Le Rainey. 1882
Oil on panel, 9¾ x 6 in.
Paul Rosenberg and Co., New York
- 36 Landscape with a House. 1882
Oil on canvas, 10½ x 14¼ in.
Mme Albert Marquet, Paris
- 37 Colt. 1882–1884
Conté crayon, 9 x 12 in.
Mr. and Mrs. Robert Lehman, New York
- 38 Portrait of the Painter, Aman-Jean.
1882–1883*
Conté crayon, 24¾ x 18¾ in.
Stephen C. Clark, New York
- 39 Market Porter. 1882–1884*
Conté crayon, 11½ x 8⅓ in.
Mr. and Mrs. Paul H. Nitze,
Washington, D.C.
- 40 Lady with a Parasol. 1882–1884
Conté crayon, 12½ x 9¾ in.
Estate of Pauline K. Palmer, Chicago
- 41 Rain. 1882–1884
Conté crayon, 12½ x 15 in.
Mr. and Mrs. E. Powis Jones, New York
- 42 Place de la Concorde, Winter. 1882–
1884*
Conté crayon, 9½ x 12½ in.
The Solomon R. Guggenheim Museum,
New York
- 43 The Drawbridge. 1882–1884*
Conté crayon, 9 x 11¼ in.
Mr. and Mrs. Sidney Simon, New York
- 44 At Dusk. 1882–1884
Conté crayon, 12½ x 9½ in.
Mme D. David-Weill, Neuilly-sur-Seine,
France
- 45 The Balcony. 1882–1884
Conté crayon, 12½ x 9½ in.
Mrs. W. Feilchenfeldt, Zurich
- 46 Carriage and Dog. 1882–1884*
Conté crayon, 12 x 9 in.
Princess Marguerite Caetani, Rome
- 47 Little Girl. 1882–1884
Conté crayon, 12½ x 9½ in.
Mr. and Mrs. Germain Seligman,
New York
- 48 The Reaper. 1882–1884?
Oil on panel, 6½ x 9¾ in.
Mr. and Mrs. Robert Lehman, New York
- 49 Fishermen. 1883*
Oil on panel, 6½ x 9¾ in.
Pierre Lévy, Troyes, France
- 50 The Mother of the Artist. About 1883*
Conté crayon, 12¾ x 9½ in.
The Metropolitan Museum of Art,
New York
- 51 Echo. 1883
Conté crayon, 12½ x 9¾ in.
Miss Edith Wetmore, New York
A preliminary drawing for a figure in
The Bathers.
- 52 Reclining Figure of a Man. 1883*
Conté crayon, 9½ x 12½ in.
Dr. J. Koerfer, Berne, Switzerland
A preliminary drawing for one of the
figures in *The Bathers*.
- 53 Head of a Man. 1883*
Conté crayon, 9¾ x 12¼ in.
Cabinet des Dessins, The Louvre, Paris
A preliminary drawing for the figure in
the left foreground of *The Bathers*.
- 54 Nude Back of a Youth. 1883*
Conté crayon, 12½ x 9½ in.
Anonymous loan
A preliminary drawing, done in the
studio, for a figure in *The Bathers*.
- 55 Sketch for *The Bathers*. 1883
Oil on panel, 6½ x 9¾ in.

- Dr. and Mrs. David M. Levy, New York
A preliminary sketch for *The Bathers* in
The Tate Gallery, London, Courtauld
Collection.
- 58 Sketch for *The Bathers*. 1883*
Oil on panel, 6 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in.
The Nelson Gallery-Atkins Museum
(Nelson Fund), Kansas City, Mo.
- 59 Man Dining (The Artist's Father).
About 1884*
Conté crayon, 12 $\frac{1}{2}$ x 8 $\frac{5}{8}$ in.
Anonymous loan
- 60 In the Street. About 1884
Oil on panel, 6 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in.
T. P. Grange, London
- 61 Portrait of the Artist's Mother.
About 1884
Conté crayon, 12 x 9 $\frac{1}{4}$ in.
Mr. and Mrs. Alex Lewyt, New York
- 62 The Artist in his Studio. About 1884*
Conté crayon, 12 $\frac{1}{8}$ x 9 in.
The Philadelphia Museum of Art. A. E.
Gallatin Collection
- 63 Lady with Muff. About 1884
Conté crayon, 12 $\frac{5}{16}$ x 9 $\frac{5}{16}$ in.
The Art Institute of Chicago. Robert
Allerton Gift
- 64 Portrait of Maurice Appert. About 1884
Conté crayon, 17 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.
Anonymous loan
- 65 House. 1884-1886
Conté crayon, 12 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in.
Mr. and Mrs. Alex L. Hillman, New York
- 66 Street Scene. 1884-1886
Oil on panel, 9 $\frac{1}{4}$ x 6 in.
Daniel Wildenstein, New York
- 67 House at Dusk. 1884-1886?
Conté crayon, 11 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in.
The Metropolitan Museum of Art,
New York
- 68 Landscape: The Island of *La Grande
Jatte*. 1884*
- Oil on canvas, 25 $\frac{1}{2}$ x 32 in.
Ambassador and Mrs. John Hay Whit-
ney, London
Seurat painted this landscape for *La
Grande Jatte* before studying and placing
the figures in his composition.
- 69 Rehearsal. 1884
Colored crayons, 9 $\frac{3}{16}$ x 5 $\frac{7}{8}$ in.
Mrs. Siegfried Kramarsky, New York
At one time connected with the series
done at the café concert, Fénéon associ-
ates it with *La Grande Jatte*. Robert L.
Herbert points out its connection with
a standing figure to the left which ap-
pears in the sketch in the Block Collec-
tion (No. 94) but omitted by Seurat in
the final version.
- 70 Lady with a Parasol. 1884*
Conté crayon, 12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in.
The Museum of Modern Art, Mrs. John
D. Rockefeller, Jr. Bequest
The first preliminary drawing for the
figure of the Lady with a Parasol in *La
Grande Jatte*.
- 71 Trees on a River Bank. 1884
Conté crayon, 18 $\frac{3}{8}$ x 24 $\frac{1}{4}$ in.
Anonymous loan
A preliminary study for *La Grande Jatte*.
- 72 Child in White. 1884-1885
Conté crayon, 12 x 9 $\frac{1}{4}$ in.
The Solomon R. Guggenheim Museum,
New York
A preliminary drawing for one of the
central figures in *La Grande Jatte*.
- 73 Lady Fishing, drawing for *La Grande
Jatte*. 1884-1885
Conté crayon, 12 x 9 in.
The Metropolitan Museum of Art,
New York
- 74 Man Fishing. 1884-1885
Conté crayon, 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in.
Städtisches Museum, Wuppertal,
Germany
A preliminary drawing for a figure in
La Grande Jatte.

- 75 The Nurse. 1884–1885
 Conté crayon, 9 x 12 in.
 A. Conger Goodyear, Old Westbury,
 Long Island, N.Y.
 A preliminary drawing for *La Grande Jatte*.
- 76 Monkeys. 1884–1885
 Conté crayon, 11 $\frac{1}{16}$ x 9 $\frac{1}{8}$ in.
 Mrs. W. Feilchenfeldt, Zurich
 A preliminary study for the monkey in
La Grande Jatte.
- 77 Seated Woman. 1884–1885*
 Conté crayon, 12 x 9 $\frac{1}{2}$ in.
 Louis E. Stern, New York
 A preliminary drawing for a figure in
La Grande Jatte.
- 78 Three Women. 1884–1885
 Conté crayon, 9 $\frac{1}{4}$ x 12 in.
 The Smith College Museum of Art,
 Northampton, Mass.
 A preliminary drawing for *La Grande Jatte*.
- 79 Monkey. 1884–1885
 Conté crayon, 10 $\frac{1}{2}$ x 14 in.
 Mrs. Henry D. Sharpe, Providence, R.I.
 A preliminary drawing for the monkey
 in *La Grande Jatte*.
- 80 Monkey. 1884–1885
 Conté crayon, 6 $\frac{1}{4}$ x 9 $\frac{1}{8}$ in.
 Miss Adelaide M. de Groot, New York
 A preliminary drawing for the monkey
 in *La Grande Jatte*.
- 81 Monkey, Sitting Up. 1884–1885
 Conté crayon, 6 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in.
 The Solomon R. Guggenheim Museum,
 New York
 A preliminary drawing for the monkey in
La Grande Jatte.
- 82 Monkeys: Drawing for *La Grande Jatte*.
 1884–1885
 Conté crayon, 11 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in.
 Cabinet des Dessins, The Louvre, Paris
- 83 Drawing for a Figure in *La Grande Jatte*.
 1884–1885
 Conté crayon, 11 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.
 A. Dunoyer de Segonzac, Paris
- 84 Landscape: The Island of La Grande Jatte. 1884–1885
 Conté crayon, 15 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in.
 Private collection
- 85 Seated Woman. 1884–1885
 Conté crayon, 18 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in.
 The Museum of Modern Art, Mrs. John
 D. Rockefeller, Jr. Bequest
 A preliminary drawing for a figure in
La Grande Jatte.
- 86 Sketch for the Lady with the Monkey,
La Grande Jatte. 1884–1885*
 Oil on panel, 9 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in.
 The Smith College Museum of Art,
 Northampton, Mass.
- 87 Sketch for *La Grande Jatte*. 1884–1885
 Oil on panel, 6 $\frac{1}{4}$ x 9 $\frac{3}{4}$ in.
 Mr. and Mrs. Howard J. Sachs, Stamford,
 Conn.
- 88 Sketch for *La Grande Jatte*. 1884–1885
 Oil on panel, 6 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in.
 Georges Renand, Paris
- 89 Sketch for *La Grande Jatte*. 1884–1885
 Oil on panel, 6 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in.
 Miss Adèle Marié, New York
- 90 Sketch for *La Grande Jatte*. 1884–1885
 Oil on panel, 6 x 9 $\frac{1}{2}$ in.
 The Louvre, Paris
- 91 Sketch for *La Grande Jatte*. 1884–1885
 Oil on panel, 6 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in.
 Mr. and Mrs. Robert Lehman, New York
- 92 Sketch for *La Grande Jatte*. 1884–
 1885*
 Oil on panel, 6 x 9 $\frac{1}{2}$ in.
 Mrs. Alan Cunningham, Brookline, Mass.
- 93 Sketch for *La Grande Jatte*. 1884–1885
 Oil on panel, 6 x 9 $\frac{1}{2}$ in.
 Mrs. Alan Cunningham, Brookline, Mass.

- 94 Sketch for *La Grande Jatte*. 1884–1885*
Oil on panel, 6 x 9½ in.
Mr. and Mrs. Leigh B. Block, Chicago
- 95 Lady with the Parasol. 1884–1885
Oil on panel, 10 x 6¾ in.
Emil Bührle Collection, Zurich
A preliminary study for the figure in *La Grande Jatte*.
- 96 Sketch for *La Grande Jatte*. 1884–1885
Oil on panel, 6¼ x 9¾ in.
Anonymous loan
- 97 Sketch for *La Grande Jatte*. 1884–1885
Oil on panel, 6¼ x 9¾ in.
Mr. and Mrs. Richard J. Bernhard,
New York
- 98 Sketch for *La Grande Jatte*. 1884–1885
Oil on panel, 6¼ x 9¾ in.
The Albright Art Gallery, Buffalo
- 99 Sketch for *La Grande Jatte*. 1884–1885
Oil on panel, 7¾ x 11½ in.
Anonymous loan
- 100 Definitive Study for *La Grande Jatte*.
1884–1885*
Oil on canvas, 27¾ x 41 in.
The Metropolitan Museum of Art,
New York
Another late study for the couple on the
right (32 x 25½ in.) is in the collection
of Lady Keynes, London.
- 101 A Sunday Afternoon on the Island of
La Grande Jatte. 1884–1886*
Oil on canvas, 81 x 120¾ in.
The Art Institute of Chicago. Helen
Birch Bartlett Collection
Robert L. Herbert has informed me of an
unpublished letter by Seurat to Fénéon,
dated June 20, 1890, in which the artist
remarks that he finished the painting by
March, 1885. He then repainted it in
October, 1885, finally completing it for
the Eighth Impressionist Exhibition of
May, 1886.
About twenty preparatory drawings and
forty painted sketches (*croquetons*) exist,
- including the definitive study in The
Metropolitan Museum of Art, No. 100 of
this exhibition. Perhaps twenty other
works may be associated with the evolu-
tion of the picture, such as earlier draw-
ings utilized by Seurat, other sketches
made at the same time and a few paint-
ings done between 1884–1886.
- 102 The Couple from *La Grande Jatte*. 1886?
Conté crayon, 11½ x 9 in.
Private collection
Often regarded as a preliminary drawing
for *La Grande Jatte* it was, according to
Fénéon, done after the picture.
- 103 Two Women. About 1885*
Conté crayon, 11¾ x 9 in.
Dr. and Mrs. John Mayers, Bronxville,
New York
- 104 Mouth of the Seine, Evening, Honfleur.
1886
Oil on canvas, 31 x 37 in.
Dr. and Mrs. David M. Levy, New York
- 105 Low Tide at Grandcamp. 1885*
Oil on canvas, 25¾ x 32½ in.
Mr. and Mrs. Charles S. Payson,
Manhasset, N.Y.
- 106 The Bay of Grandcamp. 1885*
Oil on canvas, 31½ x 25¼ in.
Mr. and Mrs. David Rockefeller,
New York
- 107 Le Bec du Hoc, Grandcamp. 1885
Oil on canvas, 26 x 32½ in.
The Trustees of the Tate Gallery,
London
- 108 Grandcamp, Evening. 1885*
Oil on canvas, 25½ x 32 in.
Ambassador and Mrs. John Hay
Whitney, London
- 109 The Carriage. About 1885
Conté crayon, 12 x 9¼ in.
Sydney J. Lamon, New York
- 110 The Lighthouse of Honfleur. 1886
Conté crayon with gouache, 9½ x 12½ in.
Mr. and Mrs. John Rewald, New York

- 111 The Shore at Bas-Butin, Honfleur. 1886
 Oil on canvas, $25\frac{1}{2}$ x $32\frac{1}{4}$ in.
 The Musée des Beaux-Arts, Tournai,
 Belgium.
- 112 Family Reunion. 1886
 Conté crayon, $9\frac{1}{2}$ x $12\frac{1}{2}$ in.
 Private collection
 This drawing was owned by Joris-Karl Huysmans in 1886 and then named *Condolences*. Family tradition says that it represents members of the Seurat family at the time of a funeral.
- 113 Ballet Dancer in a White Hat. 1886
 Colored crayons, 9 x $5\frac{1}{8}$ in.
 Mrs. Siegfried Kramarsky, New York
- 114 The Bridge at Courbevoie. 1886
 Conté crayon, $9\frac{1}{2}$ x 12 in.
 Mrs. Francis Kettaneh, New York
 A preliminary drawing for the painting (No. 115 of the present exhibition).
- 115 The Bridge at Courbevoie. 1886*
 Oil on canvas, 18 x $21\frac{1}{2}$ in.
 Home House Society, Courtauld Institute of Art, London
 Compare a preliminary drawing (No. 114) in the present exhibition.
- 116 The Steamboat. 1886
 Conté crayon, $9\frac{3}{8}$ x $12\frac{1}{8}$ in.
 The Albright Art Gallery, Buffalo.
- 117 The Canoe. 1886*
 Oil on panel, $6\frac{1}{4}$ x $10\frac{1}{4}$ in.
 Georges Renand, Paris
 Sometimes associated with the group of preliminary sketches for *La Grande Jatte* but more likely painted after it.
- 118 Interior of the Artist's Studio. 1886–1887*
 Conté crayon, $9\frac{1}{4}$ x 12 in.
 Cabinet des Dessins, The Louvre, Paris
 A preliminary drawing for *The Three Models*.
- 119 Drawing for *The Three Models*: The Standing Model. 1886–1887*
 32
- Conté crayon, $11\frac{3}{4}$ x $8\frac{1}{8}$ in.
 Mr. and Mrs. Robert Lehman, New York
- 120 Sketch for *The Three Models*: The Standing Model. 1887
 Oil on panel, $10\frac{1}{4}$ x $6\frac{1}{4}$ in.
 Georges Renand, Paris
 A preliminary sketch for the central figure in *The Three Models* in the Barnes Collection, Merion, Penn. It preceded the study, No. 123 of this exhibition.
- 121 Study of Still Life for *The Three Models*. 1886–1887
 Conté crayon, 12 x $9\frac{1}{4}$ in.
 Walter C. Baker, New York
- 122 Study for *The Three Models*: The Model on the Left. 1887*
 Oil on canvas, $9\frac{1}{2}$ x $5\frac{7}{8}$ in.
 The Louvre, Paris
- 123 Study for *The Three Models*: The Model on the Right. 1887*
 Oil on canvas, $9\frac{5}{8}$ x $6\frac{1}{4}$ in.
 The Louvre, Paris
- 124 Study for *The Three Models*: The Standing Model. 1887*
 Oil on canvas, $10\frac{1}{4}$ x $6\frac{3}{4}$ in.
 The Louvre, Paris
 Compare a drawing (No. 119) and a painted sketch (No. 120), both preliminary to these studies. The final painting is in the Barnes Collection, Merion, Penn. A second, smaller and freer version is No. 136 of the present exhibition. A pen and ink drawing of the Standing Model, done in characteristically dotted line after the final painting, is in the collection of Mme Jean Charles Moreux, Paris.
- 125 Scaffolding. 1886–1888*
 Conté crayon, $12\frac{1}{2}$ x $9\frac{1}{8}$ in.
 Anonymous loan
- 126 Gateway. 1886–1888
 Conté crayon, $9\frac{3}{4}$ x $12\frac{3}{4}$ in.
 The Solomon R. Guggenheim Museum, New York

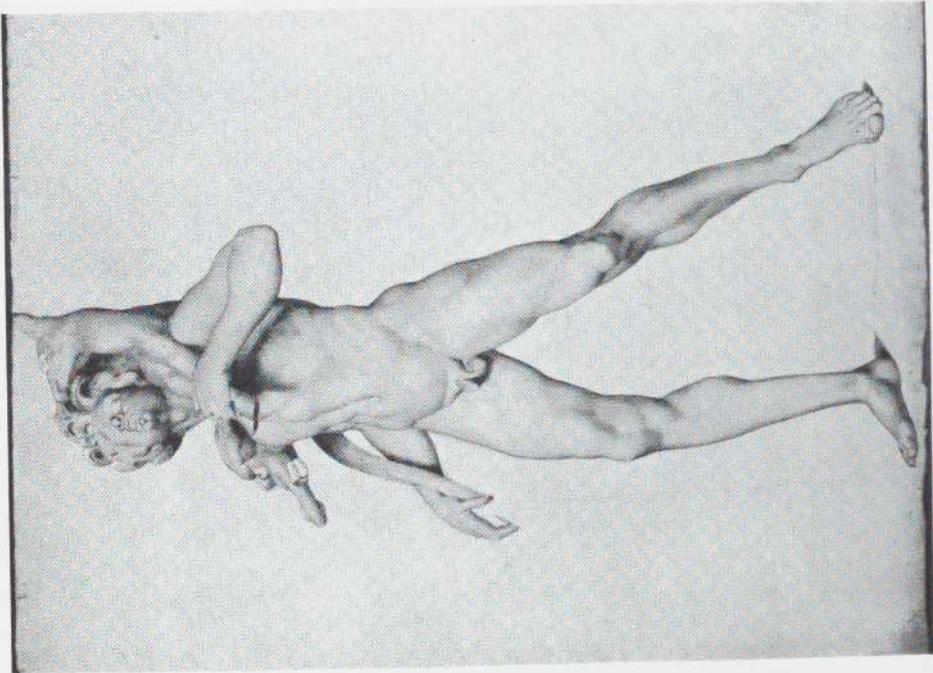
- 127 Mother and Daughters. 1887
 Conté crayon, 17½ x 13½ in.
 Anonymous loan
 According to the owner, the persons represented are Madame Adrien Appert and her two daughters, Charlotte and Juliette.
- 128 The Café Singer. 1887*
 Conté crayon and gouache, 11¾ x 9 in.
 V. W. van Gogh, Laren, Holland
- 129 Café-Concert. 1887
 Conté crayon and gouache, 12 x 9¼ in.
 Rhode Island School of Design,
 Providence, R.I.
- 130 At the *Concert Européen*. 1887
 Conté crayon and gouache, 12¼ x 9¾ in.
 The Museum of Modern Art. Lillie P. Bliss Collection.
- 131 Clowns. 1887
 Conté crayon, 9¼ x 12¼ in.
 The Archer M. Huntington Collection,
 California Palace of the Legion of Honor, San Francisco
 A preliminary drawing for *La Parade* in the collection of Stephen C. Clark, New York.
- 132 Saltimbanques. About 1887*
 Conté crayon, 12¼ x 9¼ in.
 Anonymous loan
 Associated with *La Parade*.
- 133 Saltimbanques. Couple Dancing. 1886–1887*
 Conté crayon, 9¾ x 12½ in.
 Mr. and Mrs. Leigh B. Block, Chicago
 A preliminary drawing associated with *La Parade*.
- 134 Drawing for *La Parade*. About 1886*
 Conté crayon, 12½ x 9½ in.
 The Phillips Collection,
 Washington, D.C.
 An early preliminary conception for the painting, *La Parade*.
- 135 Trombone Player, Drawing for *La Parade*. 1887
- Conté crayon, 12½ x 9½ in.
 Henry P. McIlhenny, Philadelphia
- 136 The Three Models (second version). 1888*
 Oil on canvas, 15½ x 19¼ in.
 Henry P. McIlhenny, Philadelphia
- 137 Port-en-Bessin. 1888
 Oil on canvas, 21⅛ x 25⅜ in.
 City Art Museum of St. Louis.
- 138 Port-en-Bessin. 1888*
 Oil on canvas, 25½ x 32 in.
 The Minneapolis Institute of Arts
- 139 Fishing Fleet at Port-en-Bessin. 1888*
 Oil on canvas, 21½ x 25½ in.
 The Museum of Modern Art. Lillie P. Bliss Collection
- 140 Les Grues et la Percée. 1888*
 Oil on canvas, 25½ x 31¾ in.
 Governor and Mrs. Averell Harriman, Albany, New York
- 141 Grandcamp, Fort Samson. 1885
 Oil on panel, 6⅓ x 9⅕ in.
 Anonymous loan
- 142 Le Crotoy, Seaside. 1889*
 Oil on canvas, 27⅔ x 34 in.
 Mr. and Mrs. Stavros Niarchos, Athens
- 143 Study for *Le Chahut*. 1889*
 Oil on canvas, 22 x 18¼ in.; with painted frame, 26½ x 22¾ in.
 The Albright Art Gallery, Buffalo
 The second and more complete painted study for the large painting (No. 144); the first study (8½ x 6½ in.) is in the Courtauld Institute, London.
- 144 *Le Chahut*. 1889–1890*
 Oil on canvas, 66½ x 54¾ in.
 Rijksmuseum Kröller-Müller, Otterlo, Holland
- 145 The Clipper. 1889?
 Conté crayon, 9¼ x 12½ in.
 The Solomon R. Guggenheim Museum, New York

A study for *The Channel at Gravelines, Small Fort Philippe*, in the John Herron Art Institute, Indianapolis.

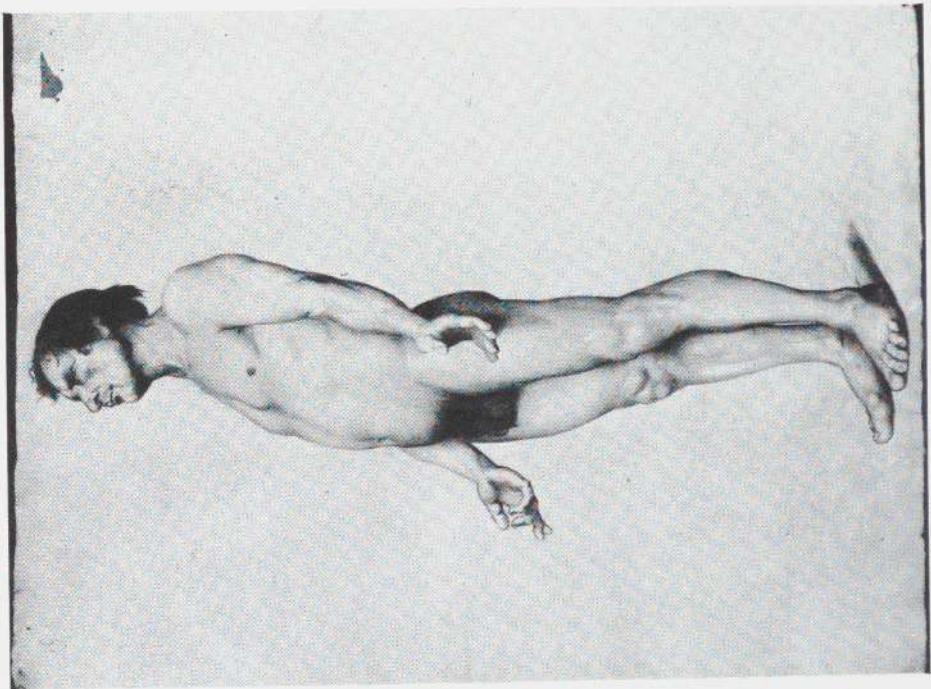
- 146 The Eiffel Tower. 1888-1889
Oil on panel, 9½ x 6 in.
Mr. and Mrs. Germain Seligman,
New York
- 147 Young Woman Powdering. 1889*
Oil on canvas, 37½ x 31¼ in.
Home House Society, Courtauld Institute of Art, London
- 148 Portrait of Paul Signac. 1889-1890*
Conté crayon, 13½ x 11 in.
Mme Ginette Cachin-Signac, Paris
- 149 The Channel at Gravelines. 1890*
Oil on canvas, 25¾ x 32¼ in.
Mr. and Mrs. William A. M. Burden,
New York
- 150 Two Sailboats. 1890*
Conté crayon, 12¼ x 9½ in.
Mme Jean Follain, Paris
- 151 Study for *The Circus*. 1890*
Water color and crayon, 11⅞ x 9¼ in.
Cabinet des Dessins, The Louvre, Paris
- 152 The Circus. 1891*
Oil on canvas, 70⁵/₈ x 58¼ in. (with frame painted by Seurat), 87¾ x 70⁵/₈ in.
The Louvre, Paris

Preparatory studies include a drawing of the clown, a drawing of the *equestrienne*, the tumbler and part of the horse (both in private French collections), a painted study in the Louvre (21¹/₁₆ x 18¼ in.) and a cartoon for the foreground figure (No. 151 of the present exhibition).

1 Study from a Cast of the Calf-bearer, Anonymous loan



2 Male Nude, Anonymous loan

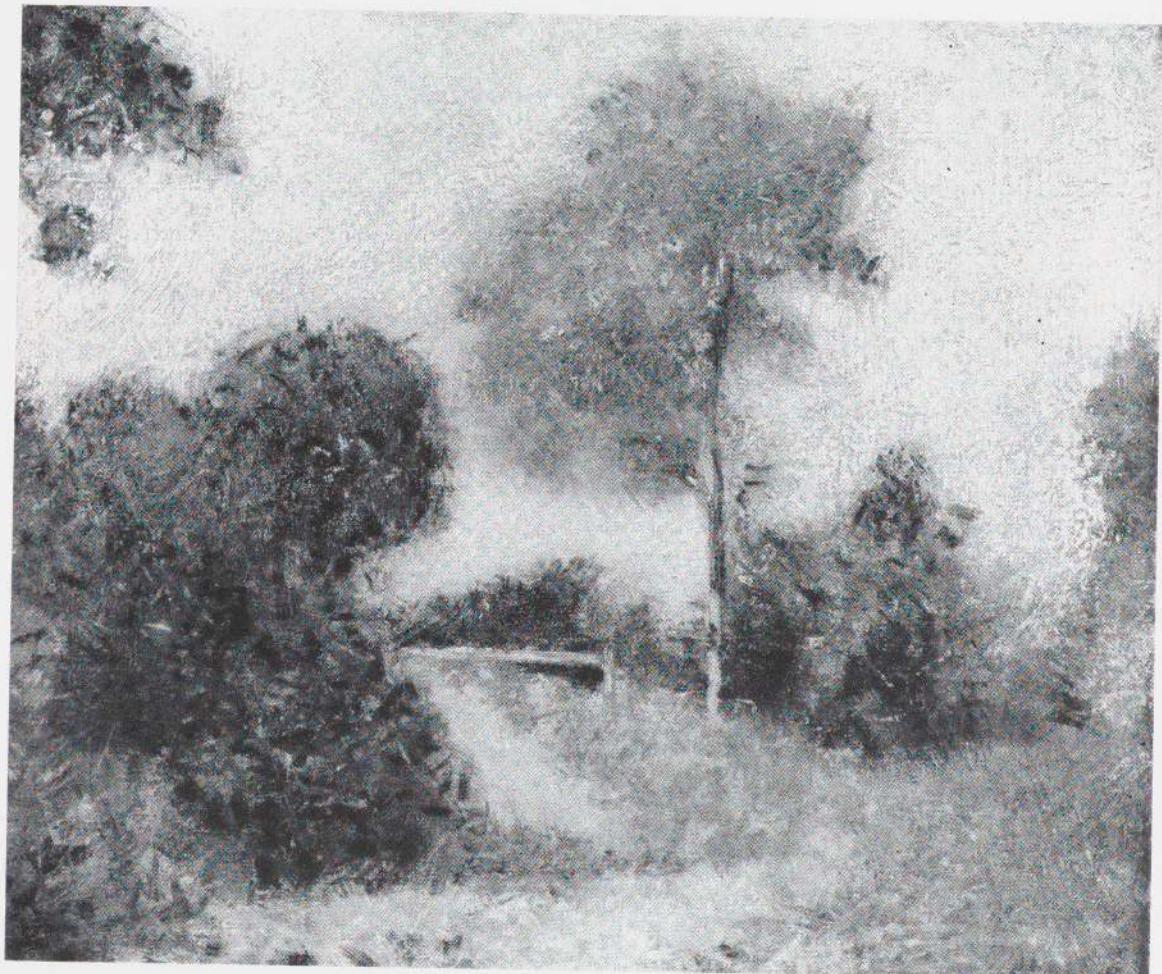




10 *Soldier and Figures. The Matthiesen Gallery, London*



12 *Woman on a Bench, Mr. and Mrs. R. J. Sainsbury, London*



20 *The Clearing*. M. Knoedler & Co., Inc., New York



18 *Seated Woman*. The Solomon R. Guggenheim Museum, New York



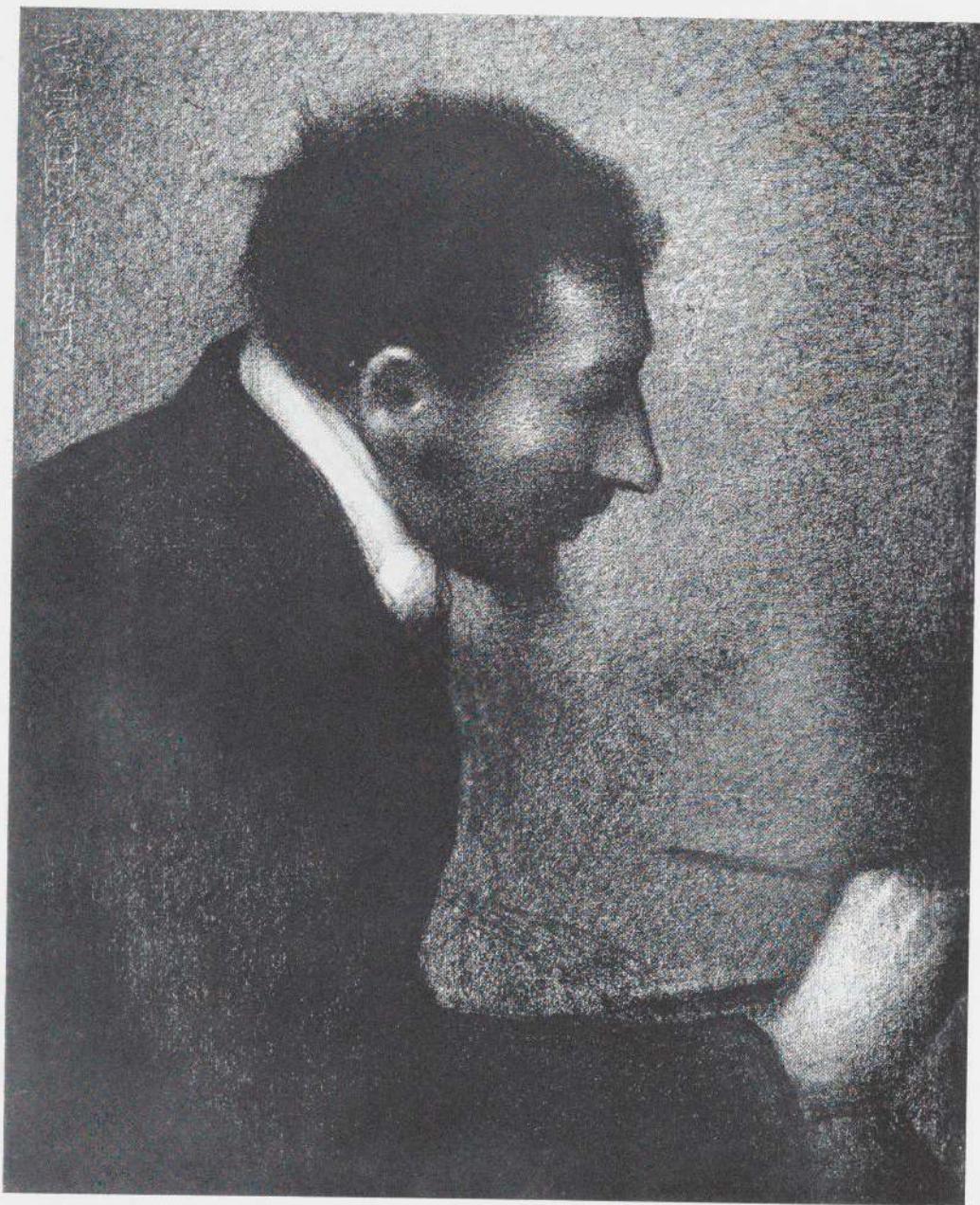
26 *Peasants in the Field*, Cabinet des Dessins, The Louvre, Paris

31 *The Gardener*, Cabinet des Dessins, The Louvre, Paris

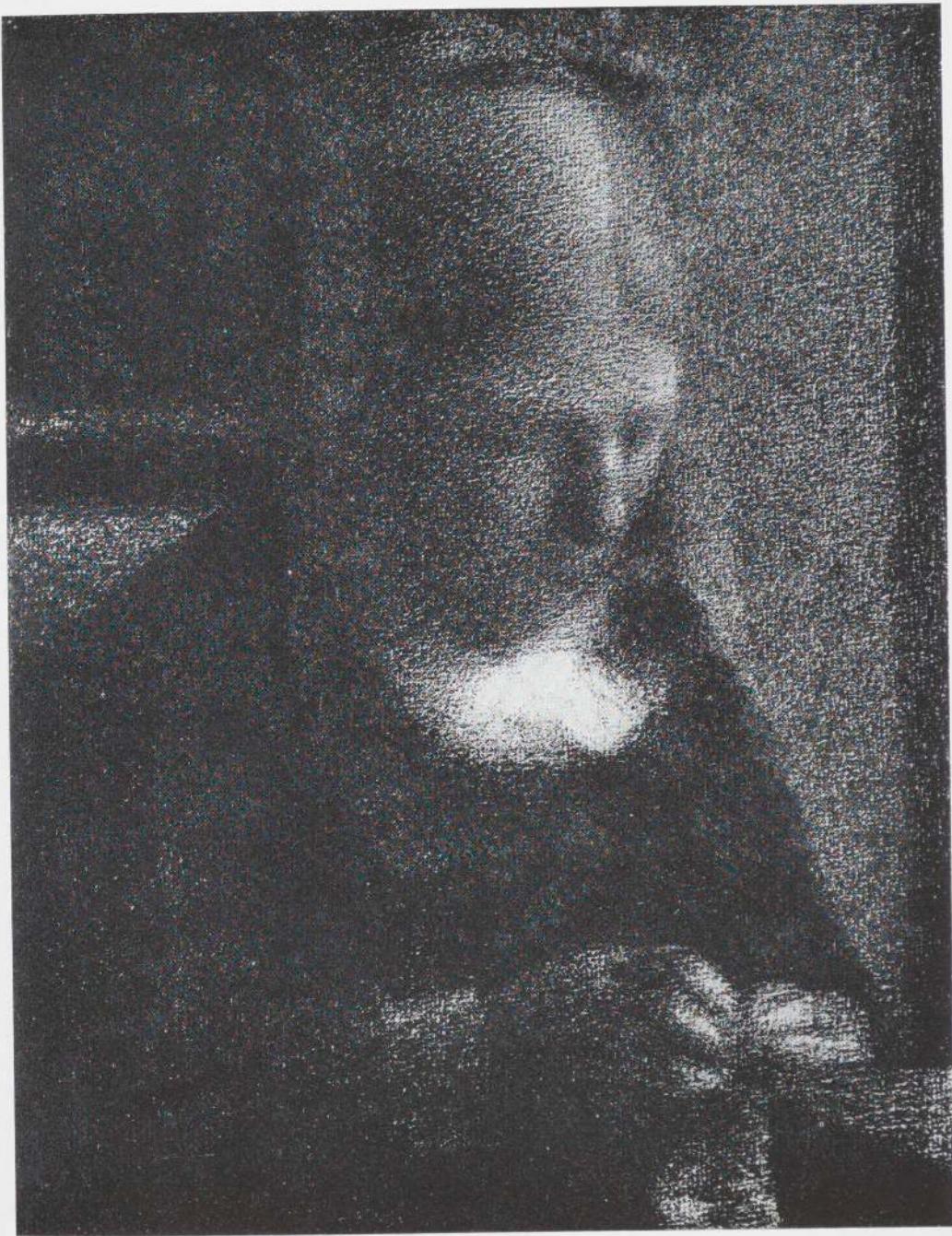




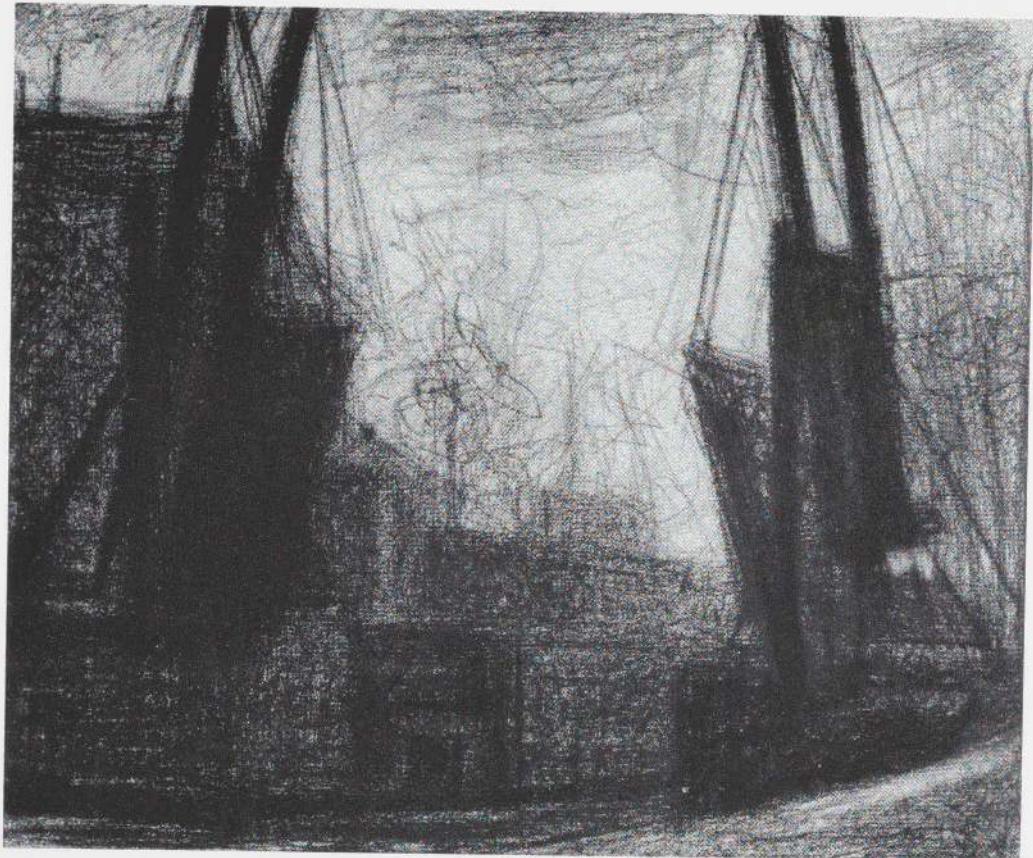
34 *Farm Laborer with Hoe*. The Solomon R. Guggenheim Museum, New York



38 *Portrait of the Painter, Aman-Jean. Stephen C. Clark, New York*

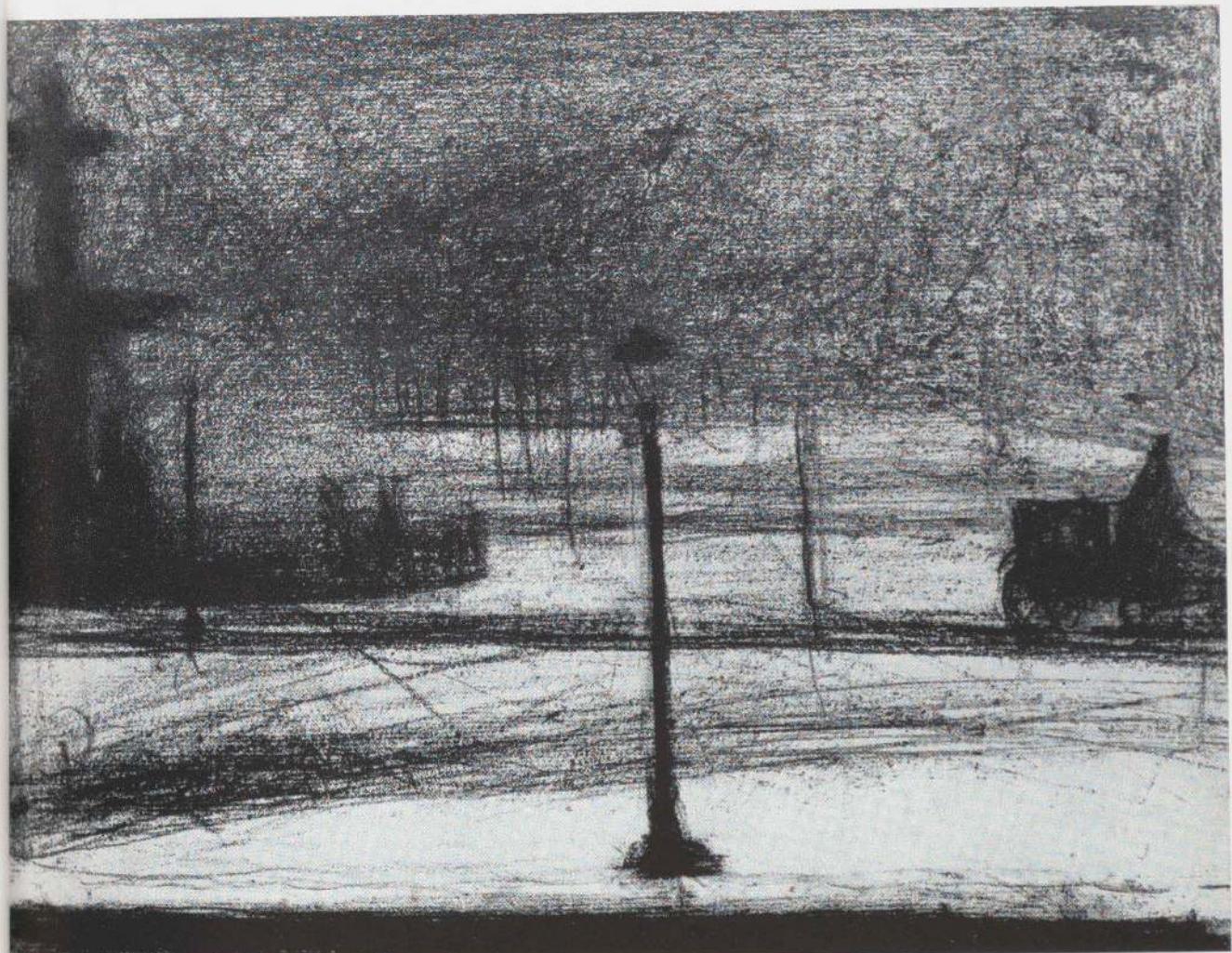


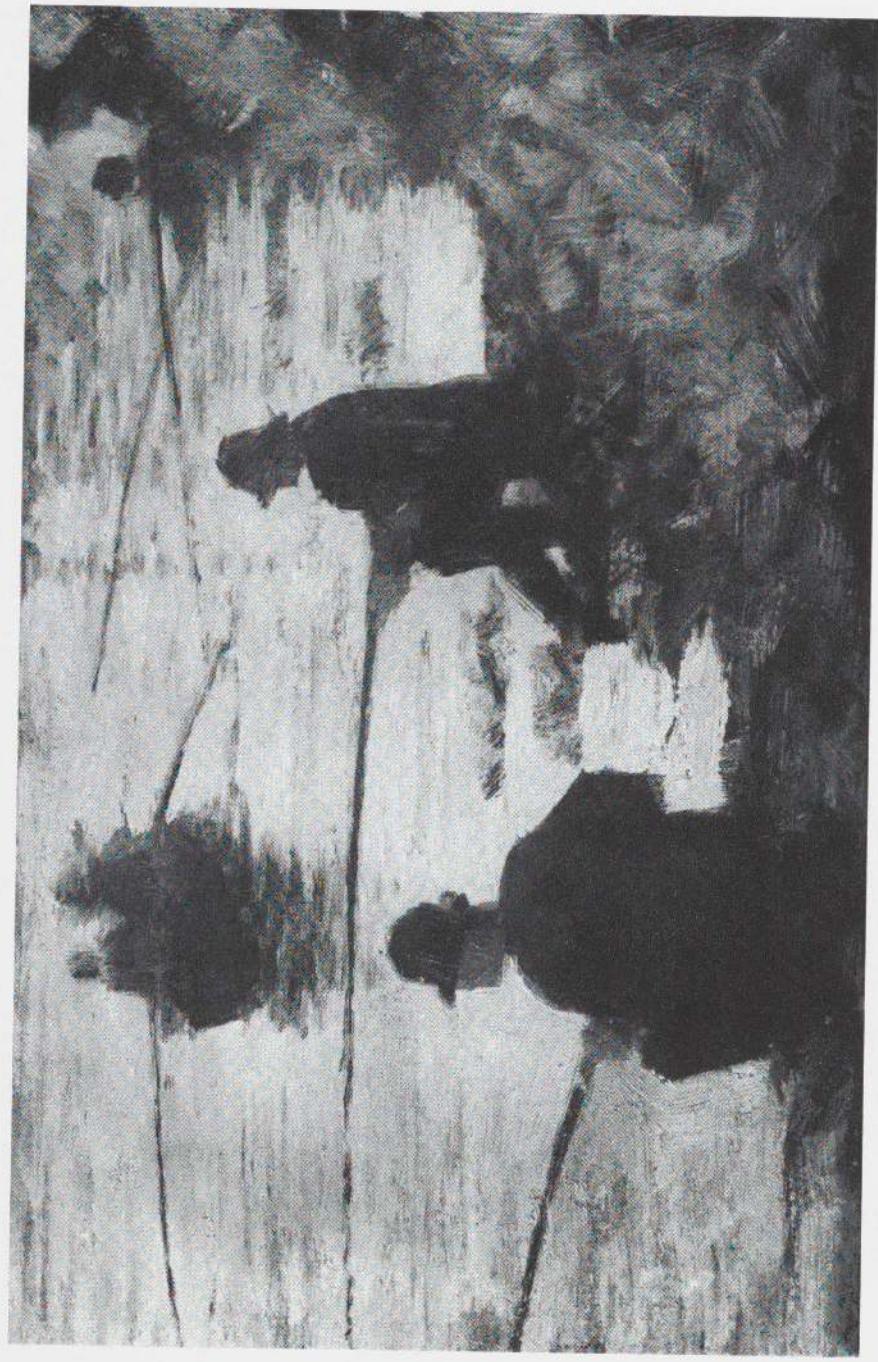
52 *The Mother of the Artist*. The Metropolitan Museum of Art, New York



45 *The Drawbridge*. Mr. and Mrs. Sidney Simon, New York

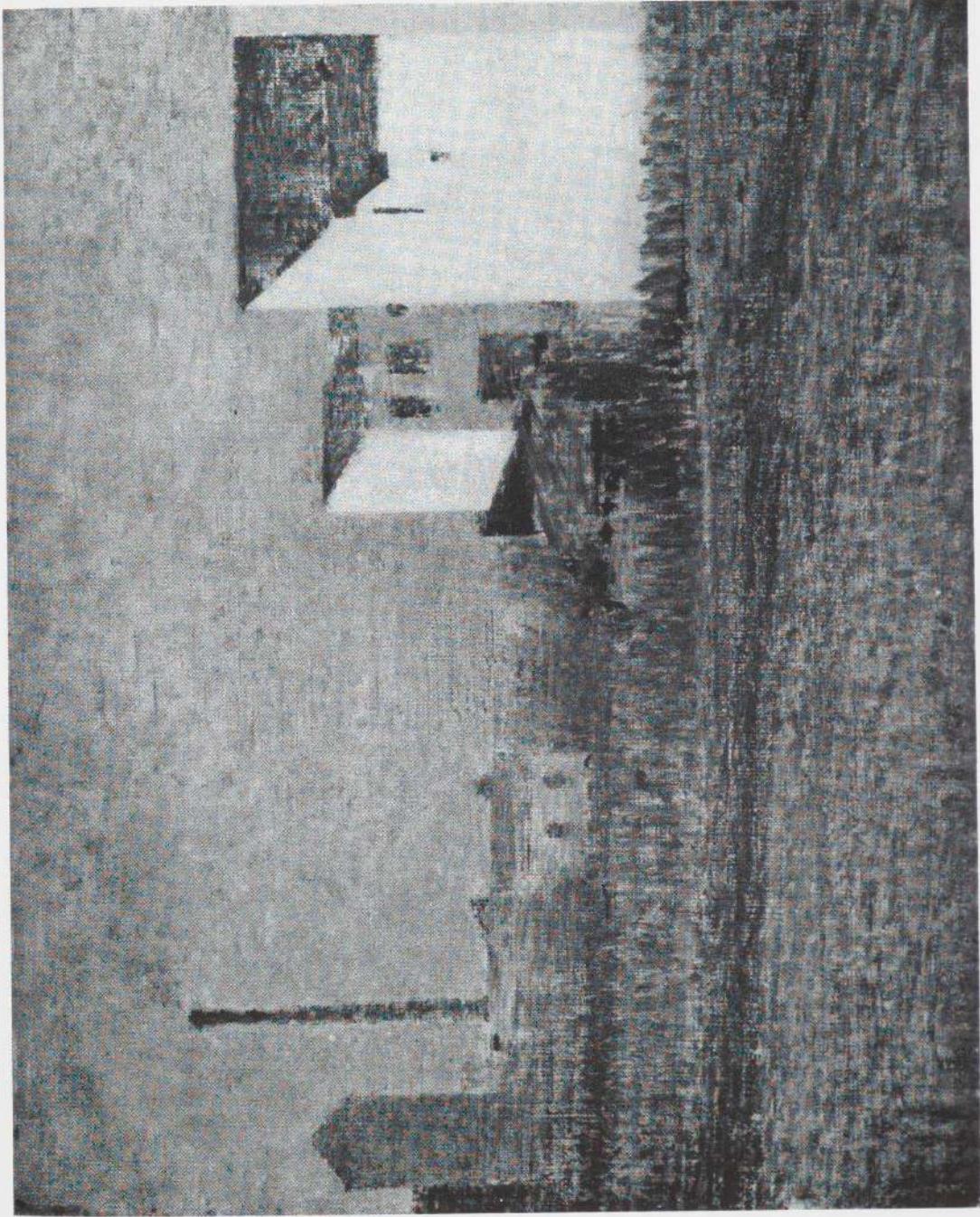
44 *Place de la Concorde, Winter. The Solomon R. Guggenheim Museum, New York*

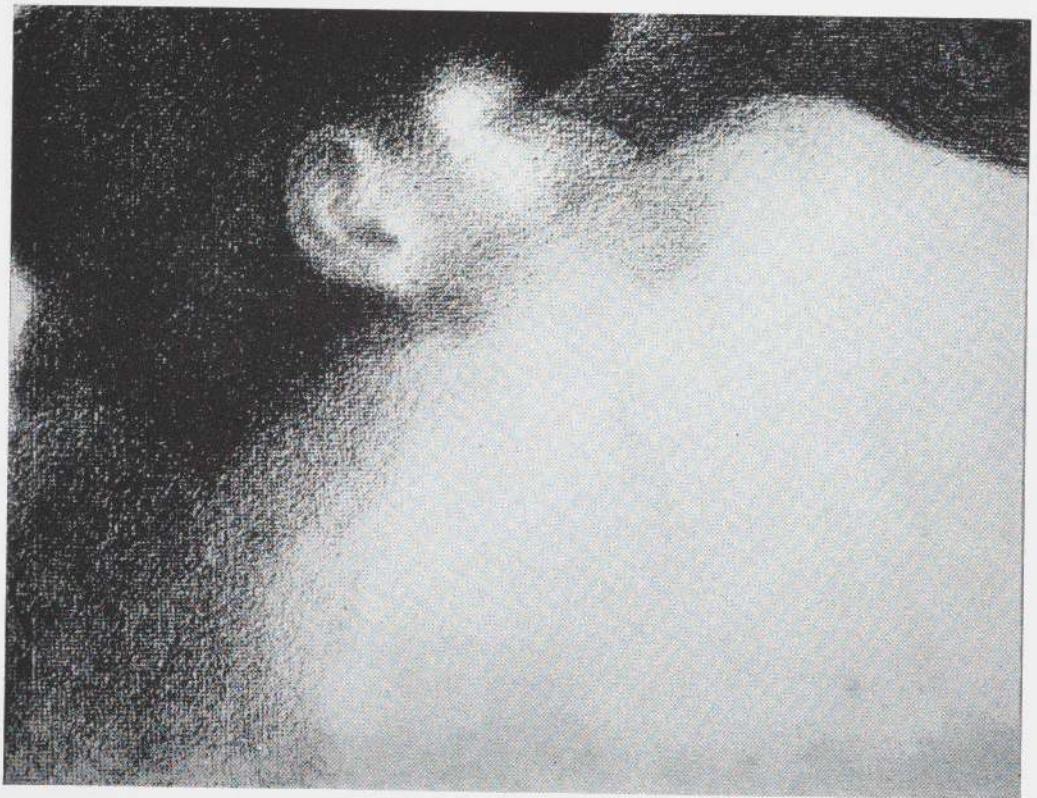




51 *Fishermen. Pierre Lévy, Troyes, France*

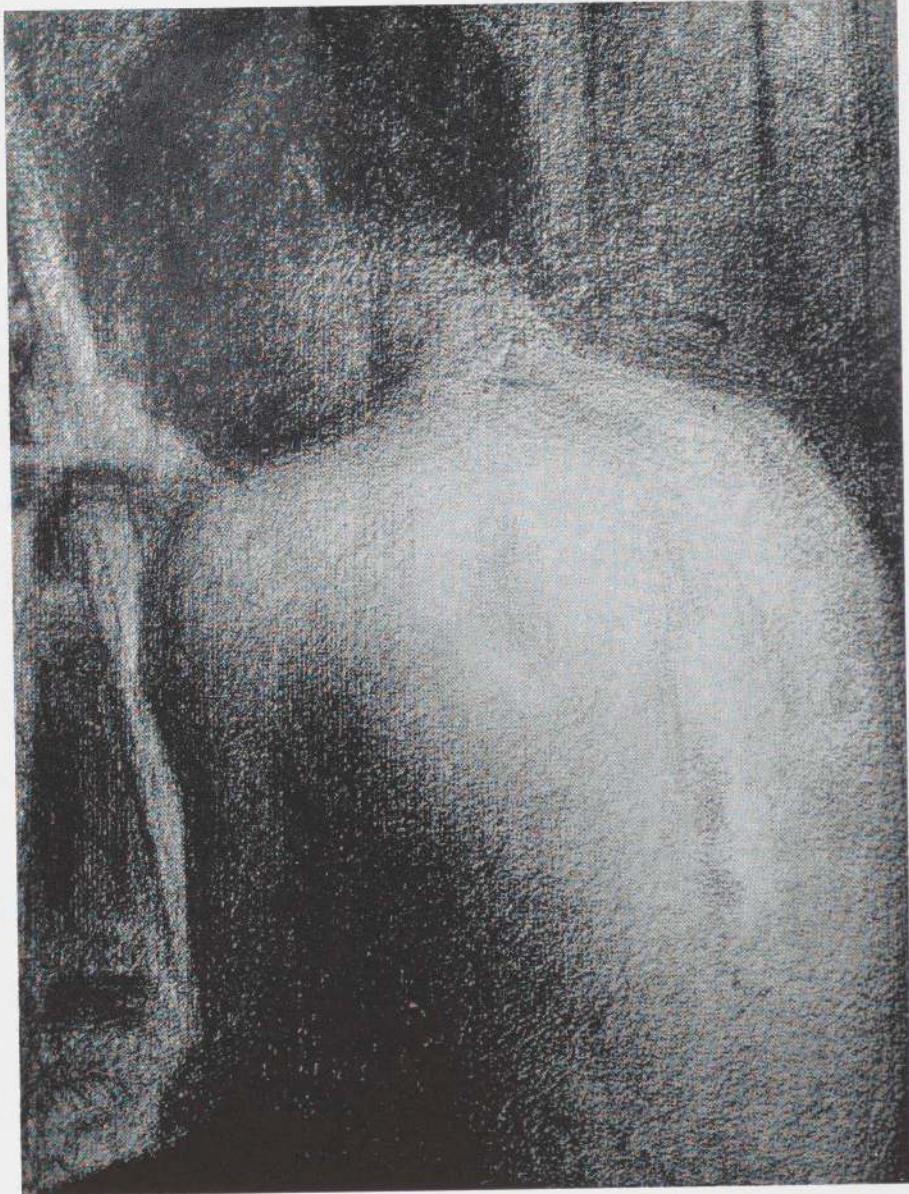
29 *Outskirts of the City*. Pierre Lévy, Troyes, France





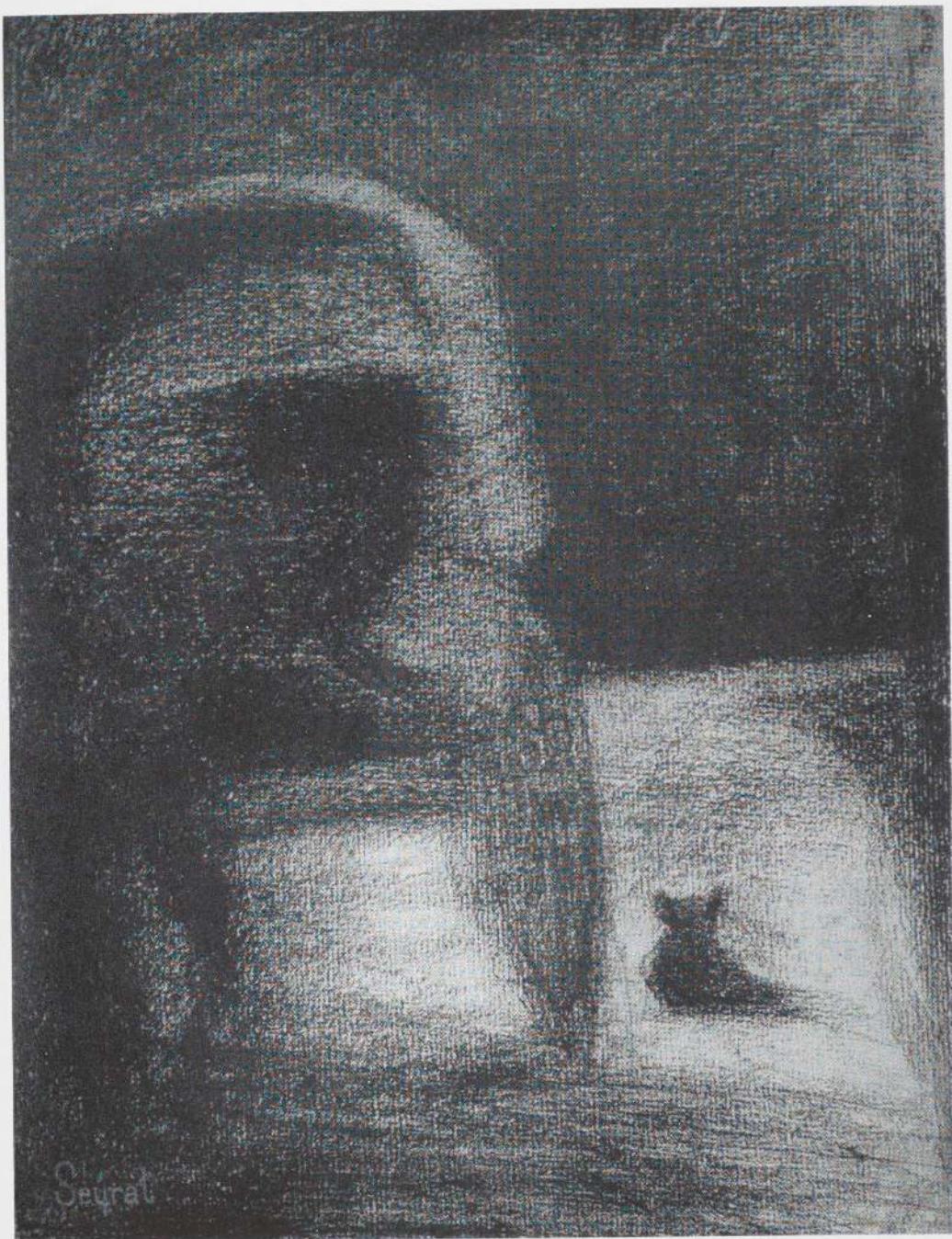
55 *Head of a Man*. Cabinet des Dessins, The Louvre, Paris

56 *Nude Back of a Youth*. *Anonymous loan*





103 *Two Women, Dr. and Mrs. John J. Mayers, Bronxville, New York*



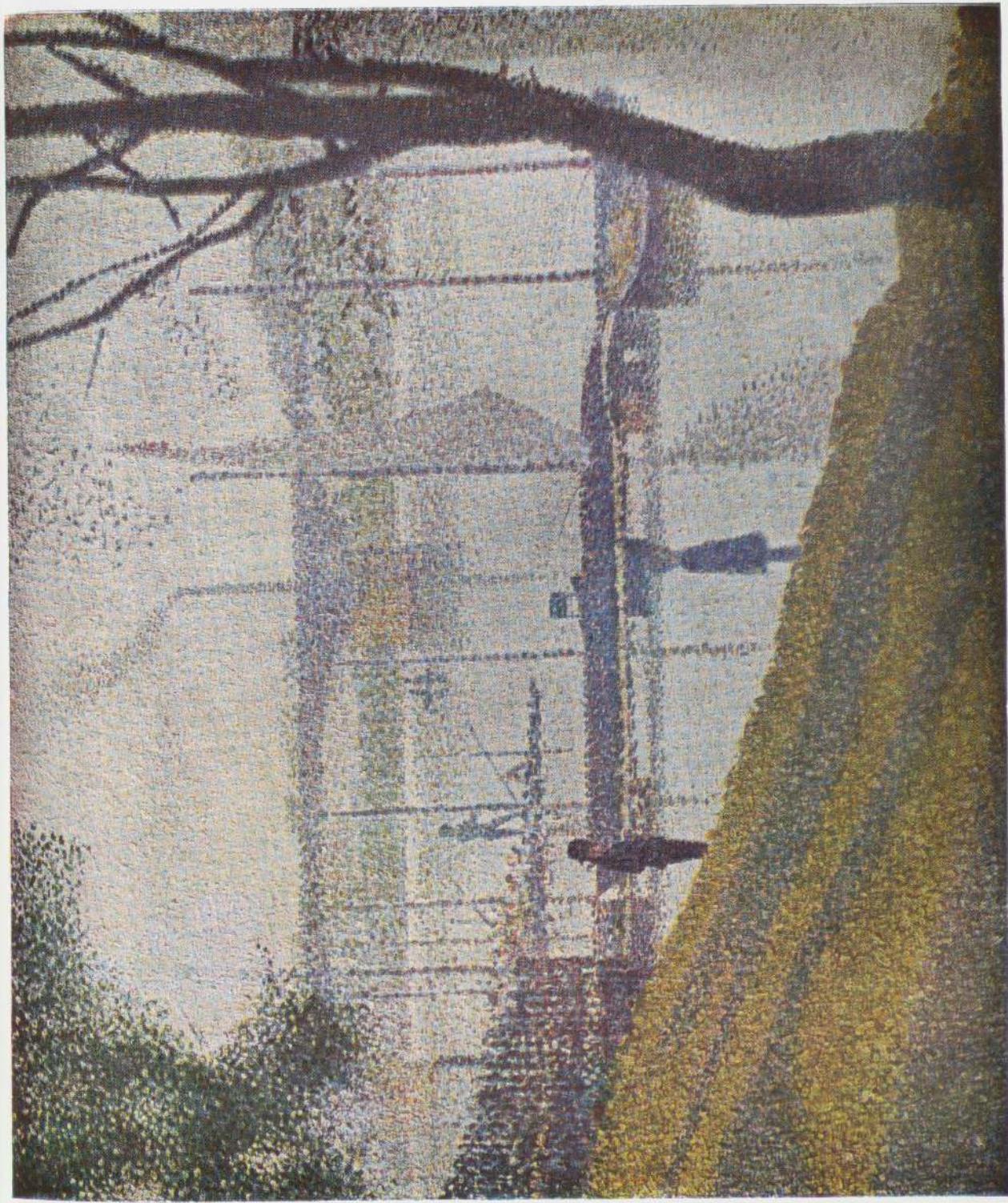
48 *Carriage and Dog, Princess Marguerite Caetani, Rome*

BELOW: 115 *The Bridge at Courbevoie*. Home House Society, Courtauld Institute of Art, London

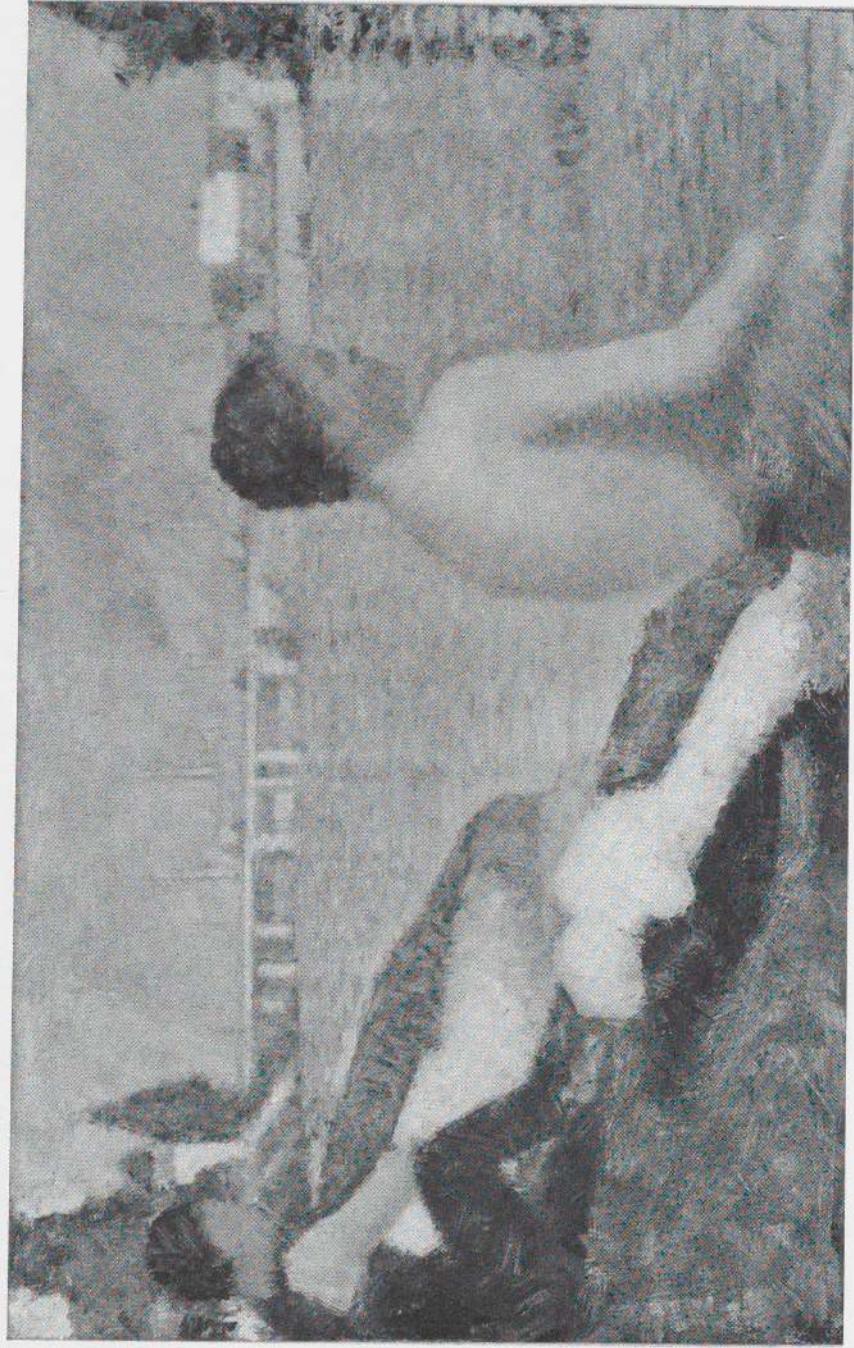
117 *The Canoe*. Georges Renand, Paris



BELOW: 115 *The Bridge at Courbevoie*. Home House Society, Courtauld Institute of Art, London



58 Sketch for *The Bathers*. The Nelson Gallery—Atkins Museum (Nelson Fund), Kansas City, Mo.



54 *Reclining Figure of a Man*. Dr. J. Koerfer, Berne, Switzerland

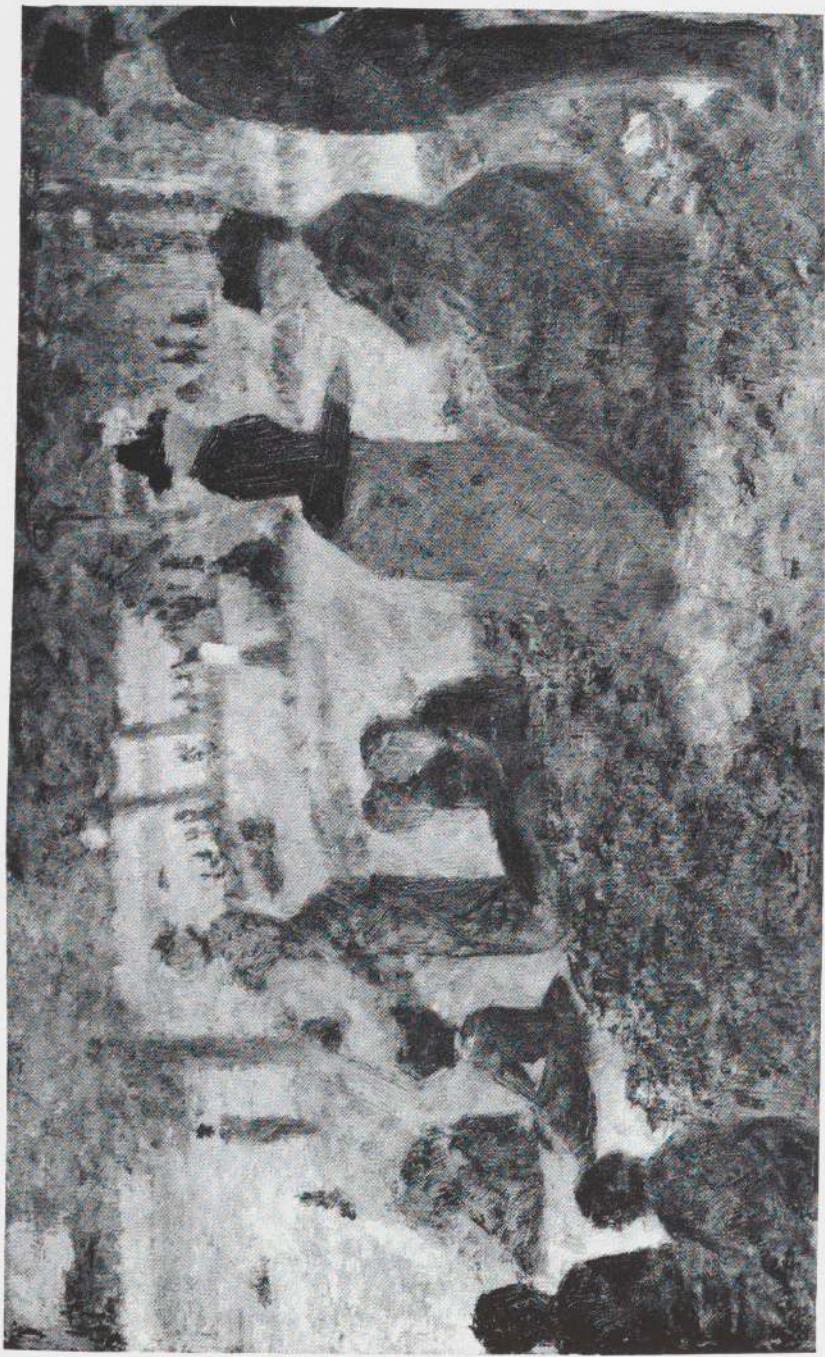




59 *Man Dining (The Artist's Father)*. Anonymous loan

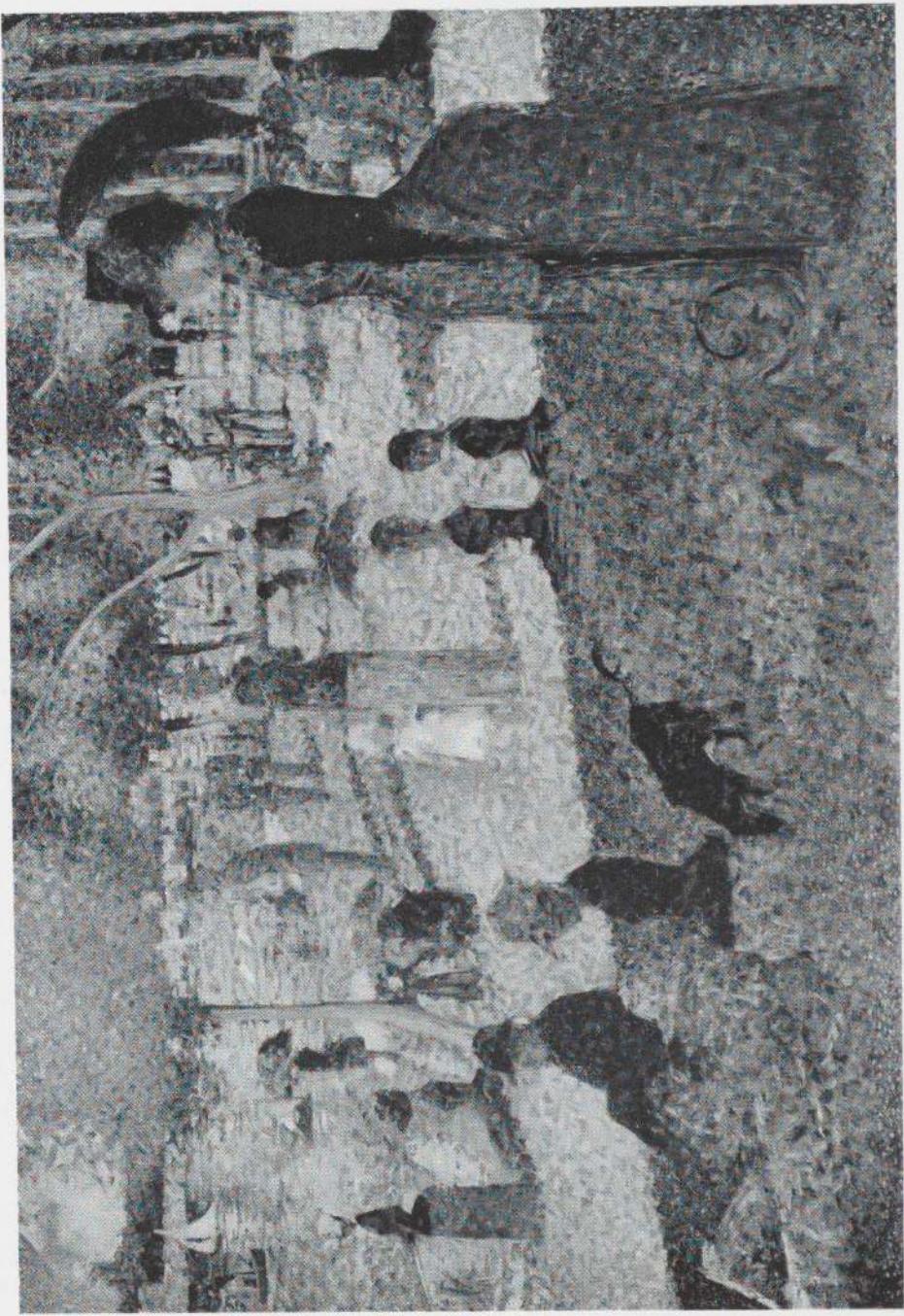


39 Market Porter, Mr. and Mrs. Paul H. Nitze, Washington, D.C.

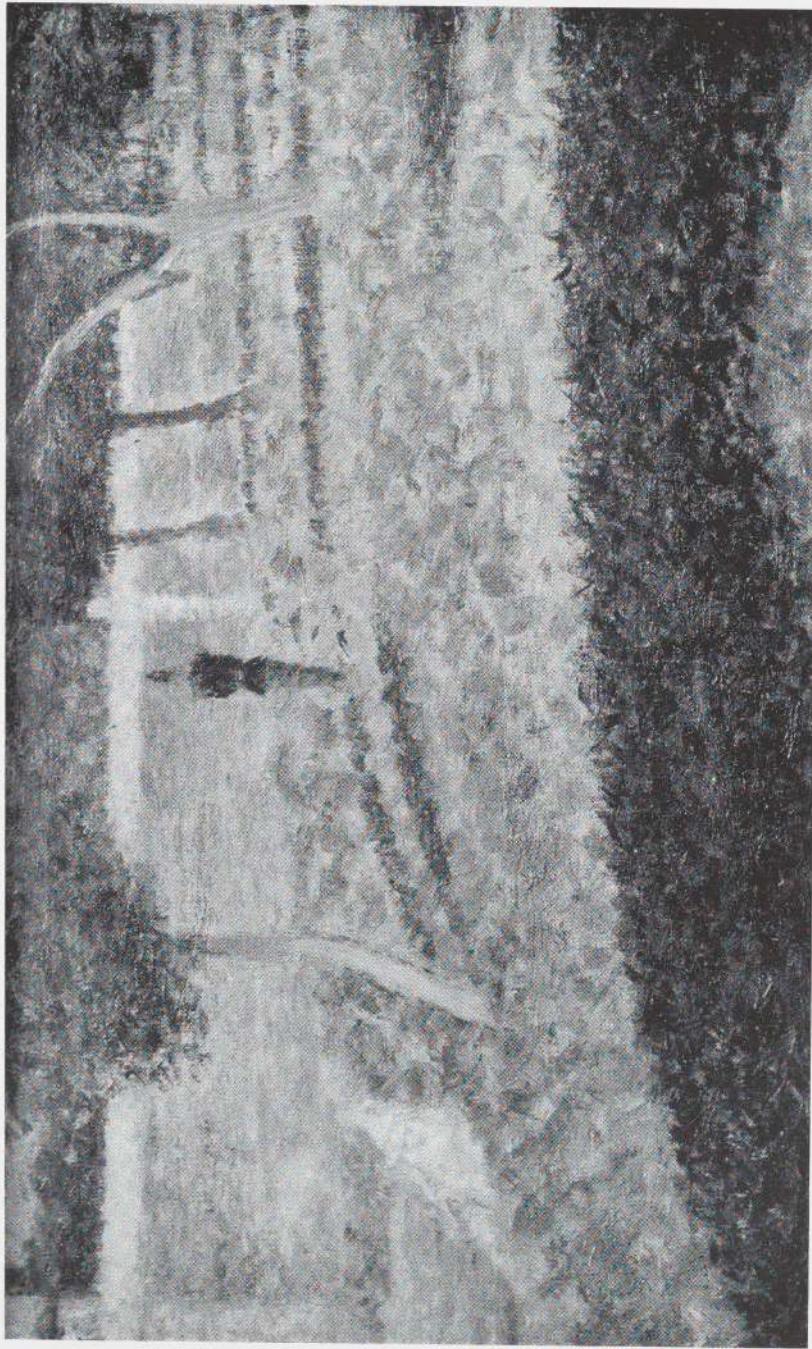


94 Sketch for *La Grande Jatte*. Mr. and Mrs. Leigh B. Block, Chicago

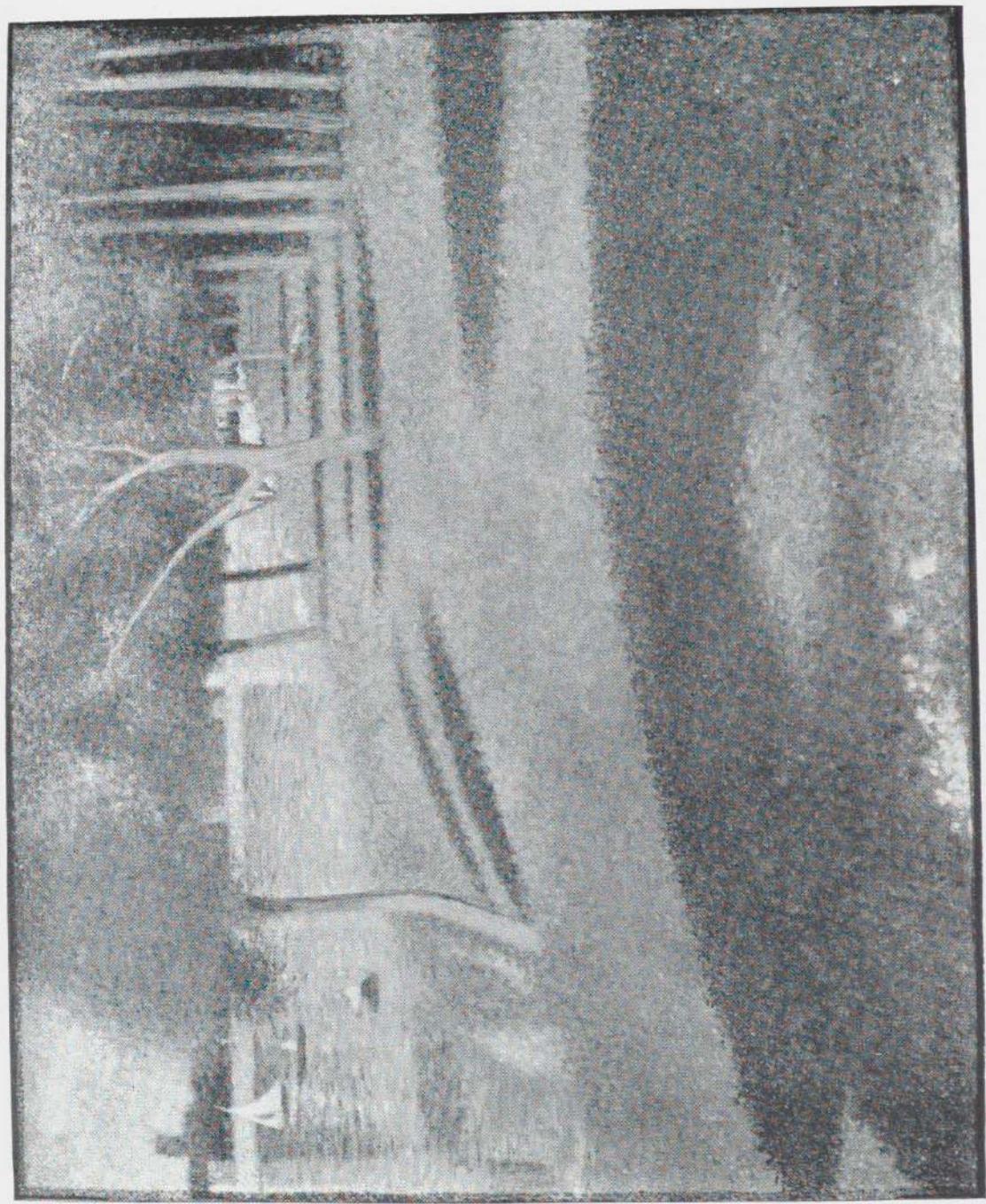
100 Definitive Study for *La Grande Jatte*. The Metropolitan Museum of Art, New York



92 Sketch for *La Grande Jatte*. Mrs. Alan Cunningham, Brookline, Mass.

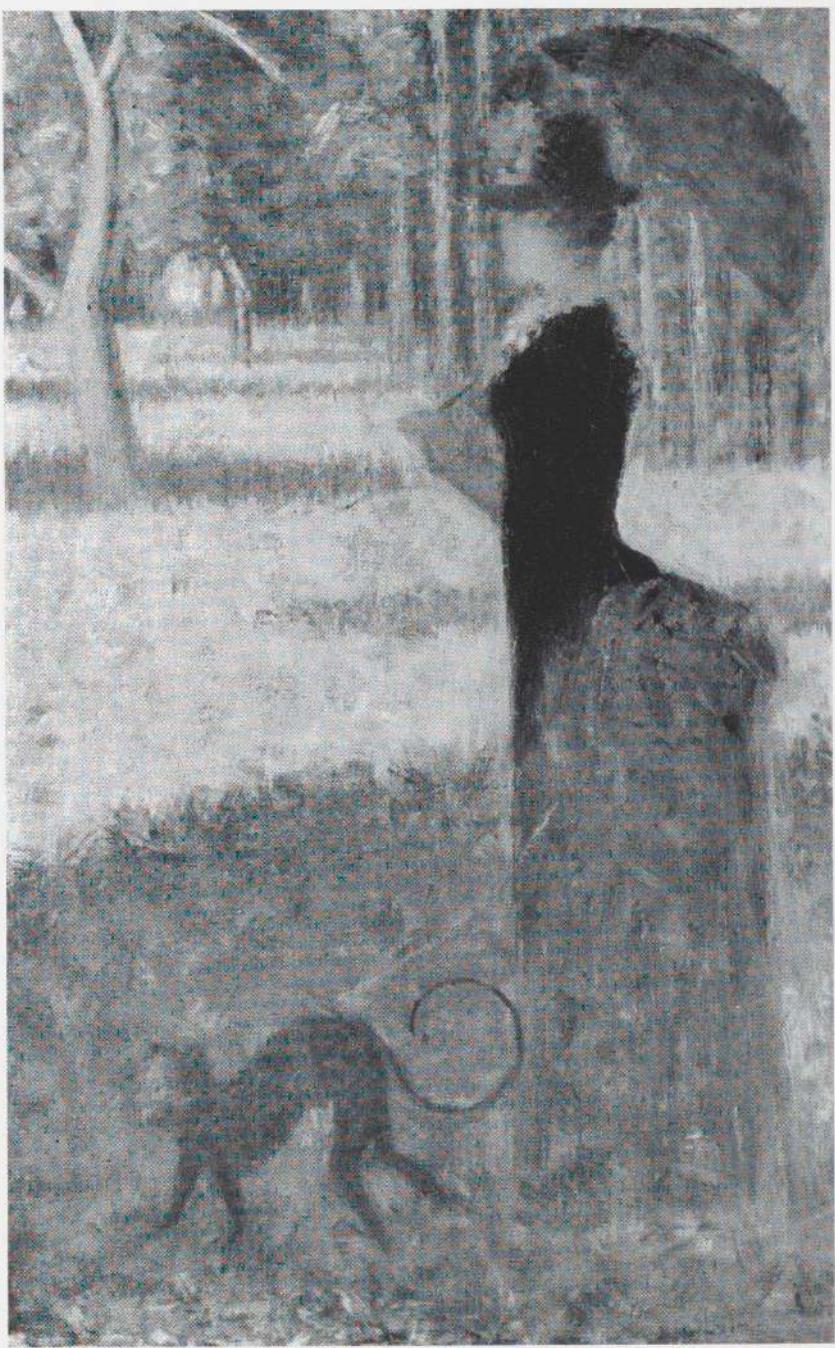


68 *Landscape: The Island of La Grande Jatte. Ambassador and Mrs. John Hay Whitney*





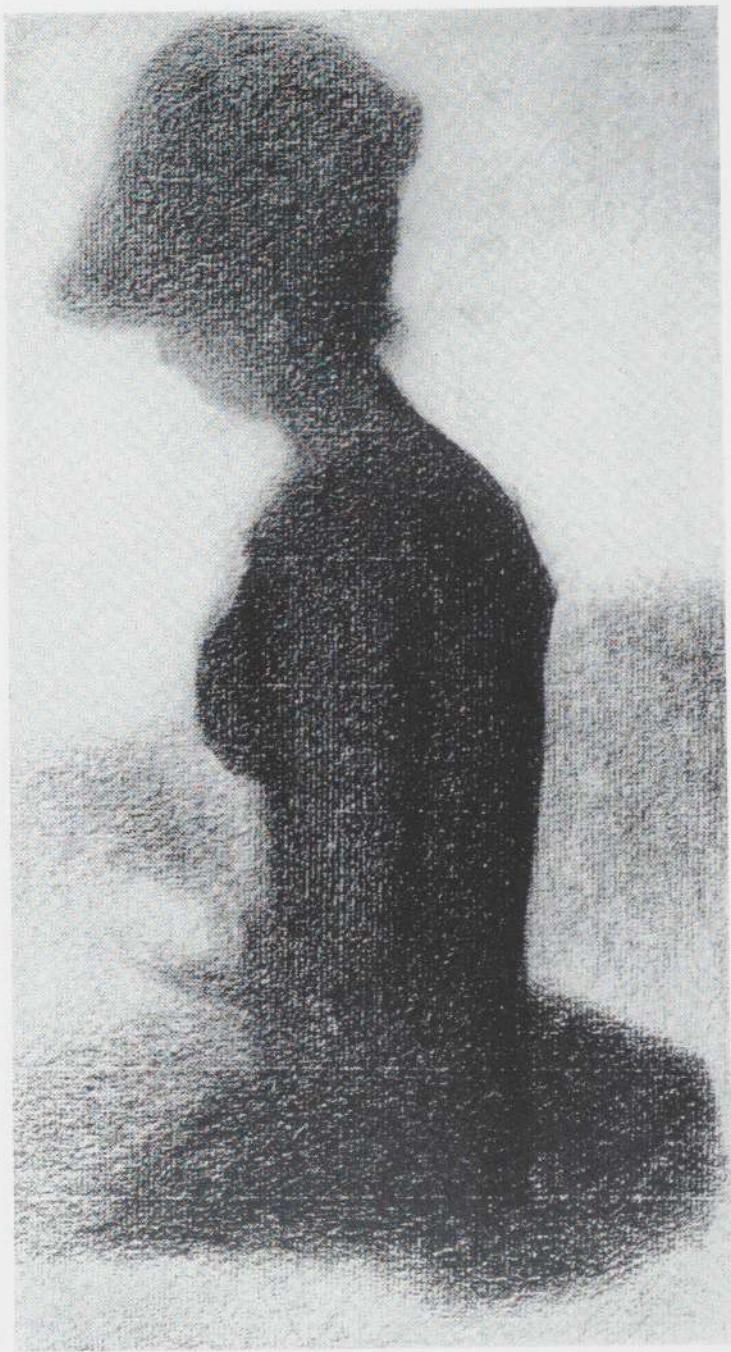
102 *The Couple from La Grande Jatte*. Private collection



86 Sketch for the Lady with the Monkey, *La Grande Jatte*
The Smith College Museum of Art, Northampton, Mass.



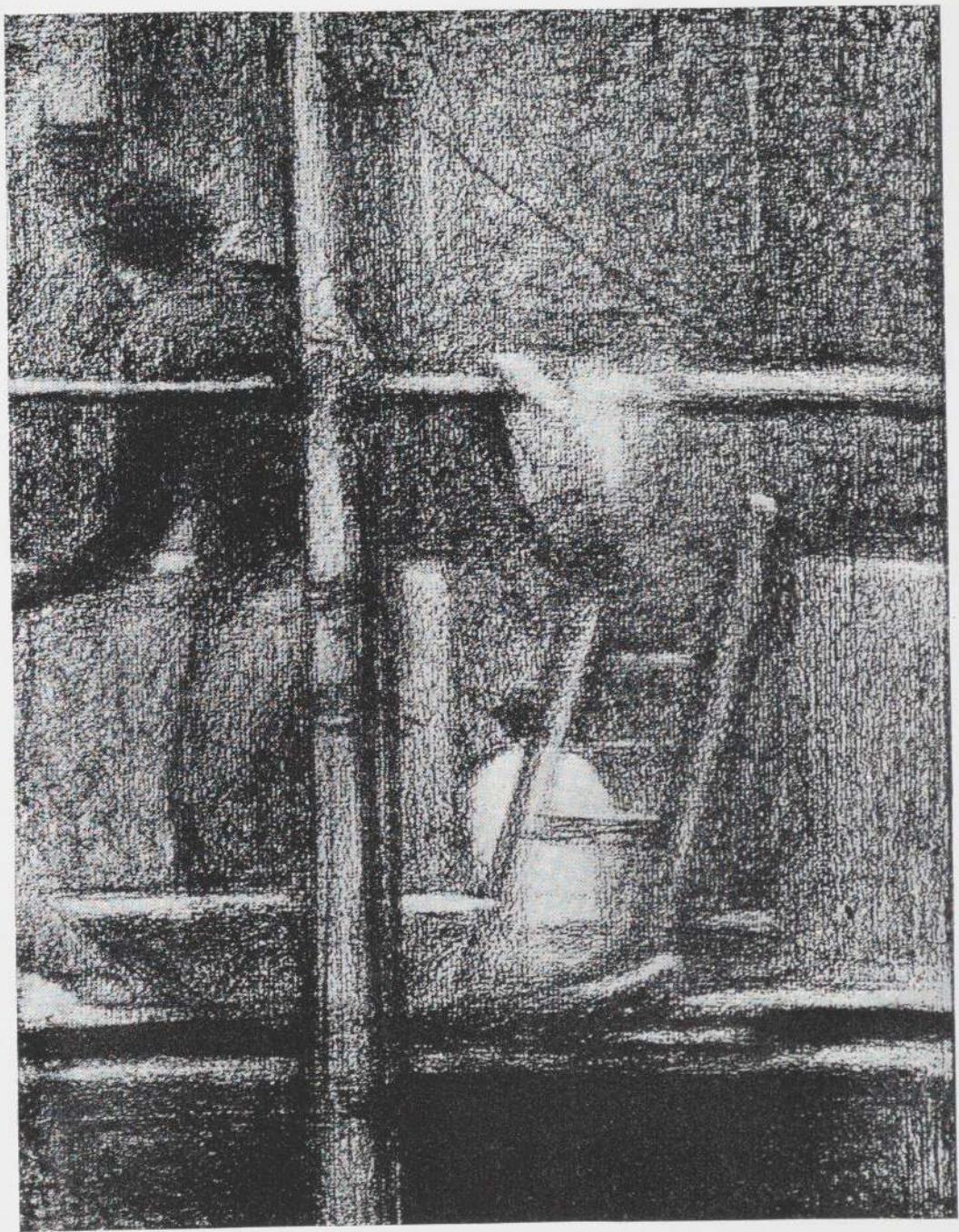
70 *Lady with a Parasol*. The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Bequest



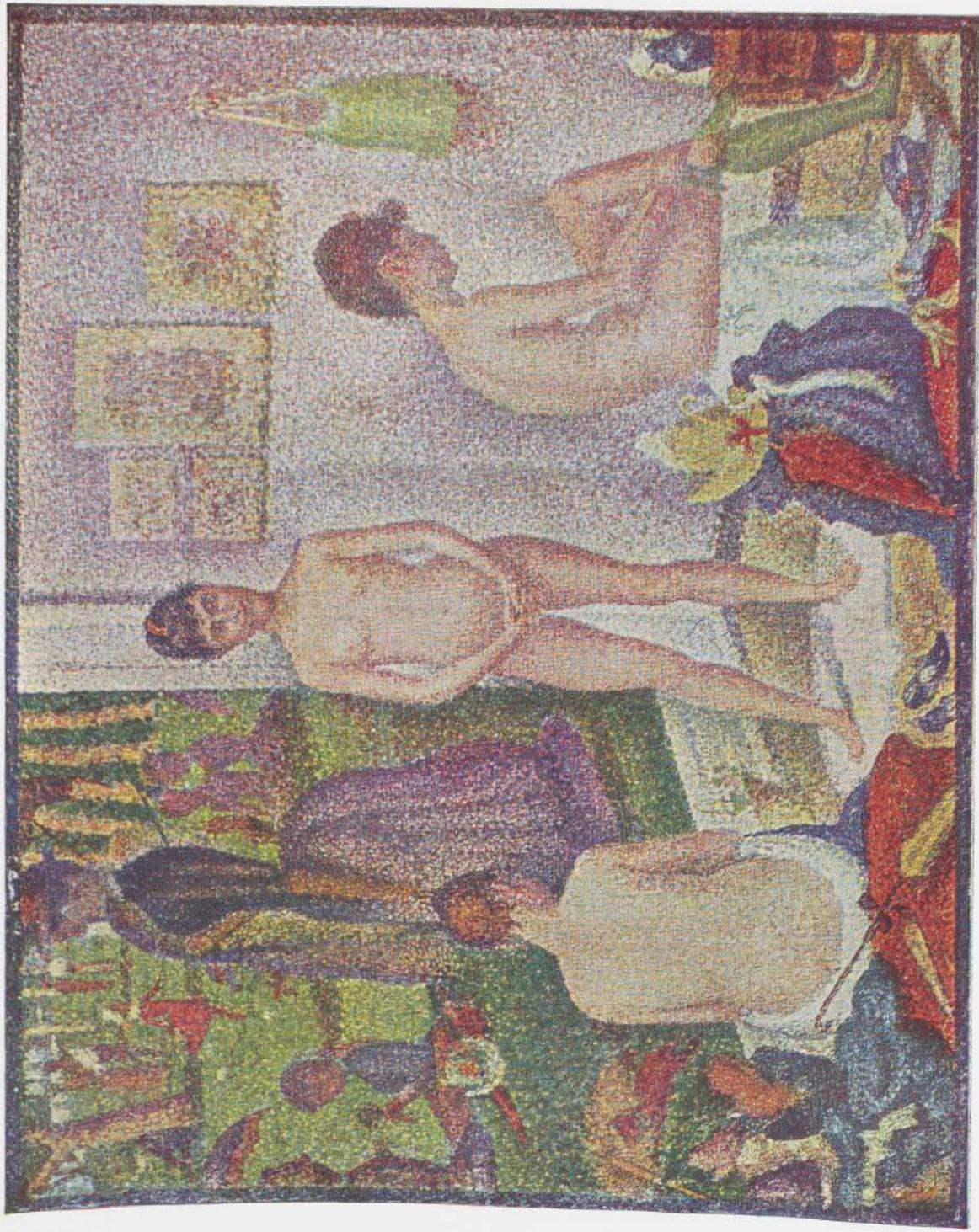
77 *Seated Woman*, Louis E. Stern, New York



62 *The Artist in his Studio*. The Philadelphia Museum of Art, A. E. Gallatin Collection

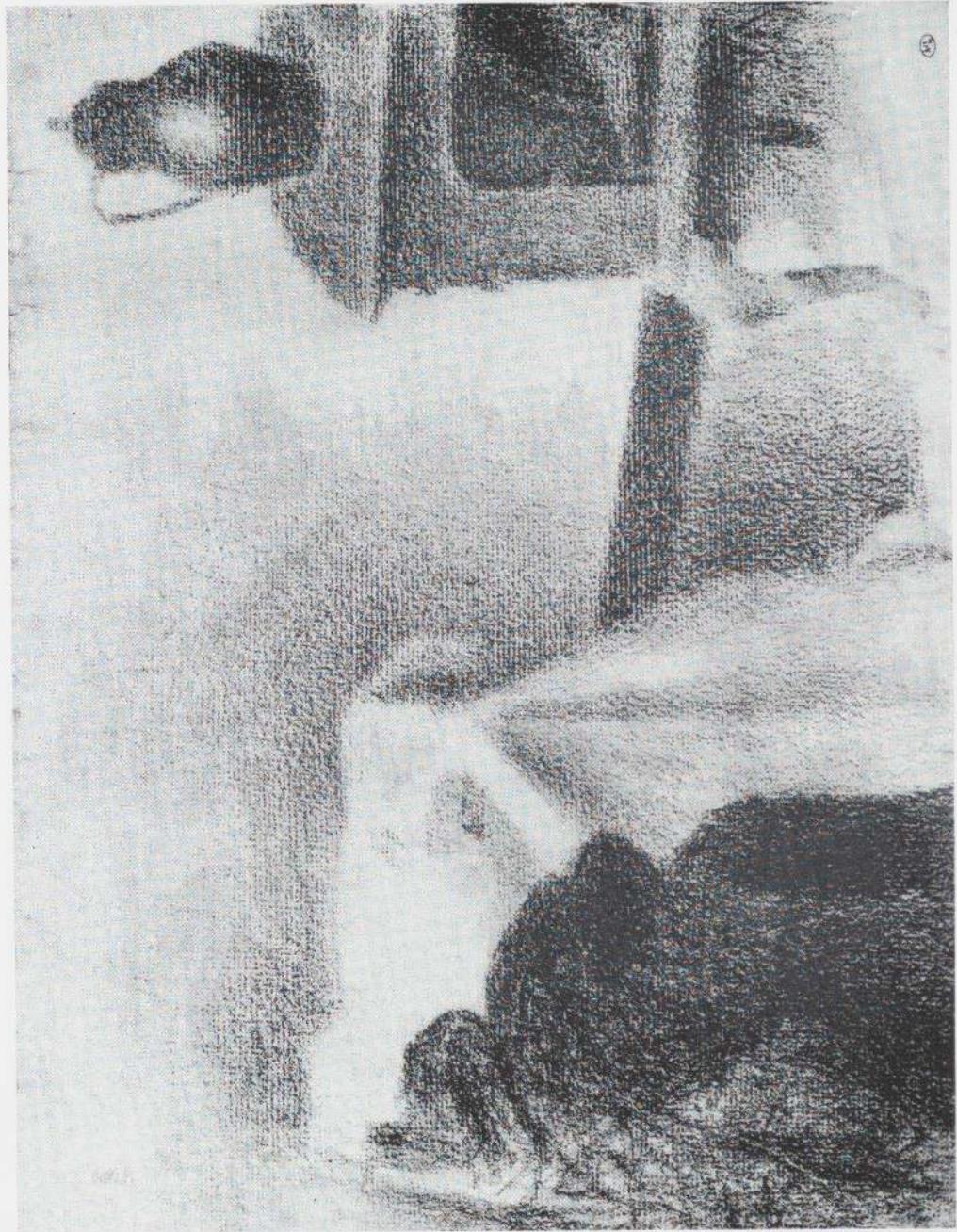


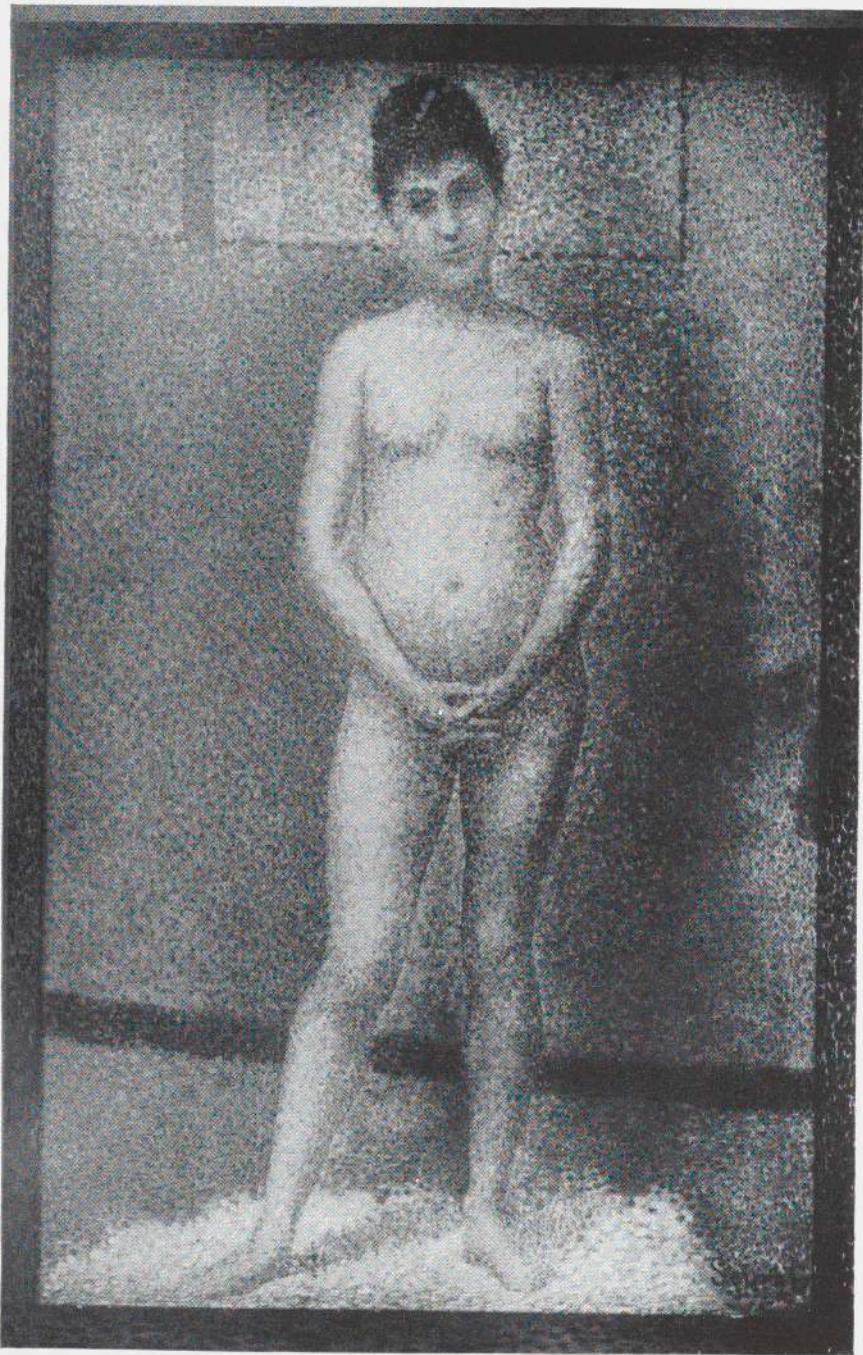
125 Scaffolding. *Anonymous loan*



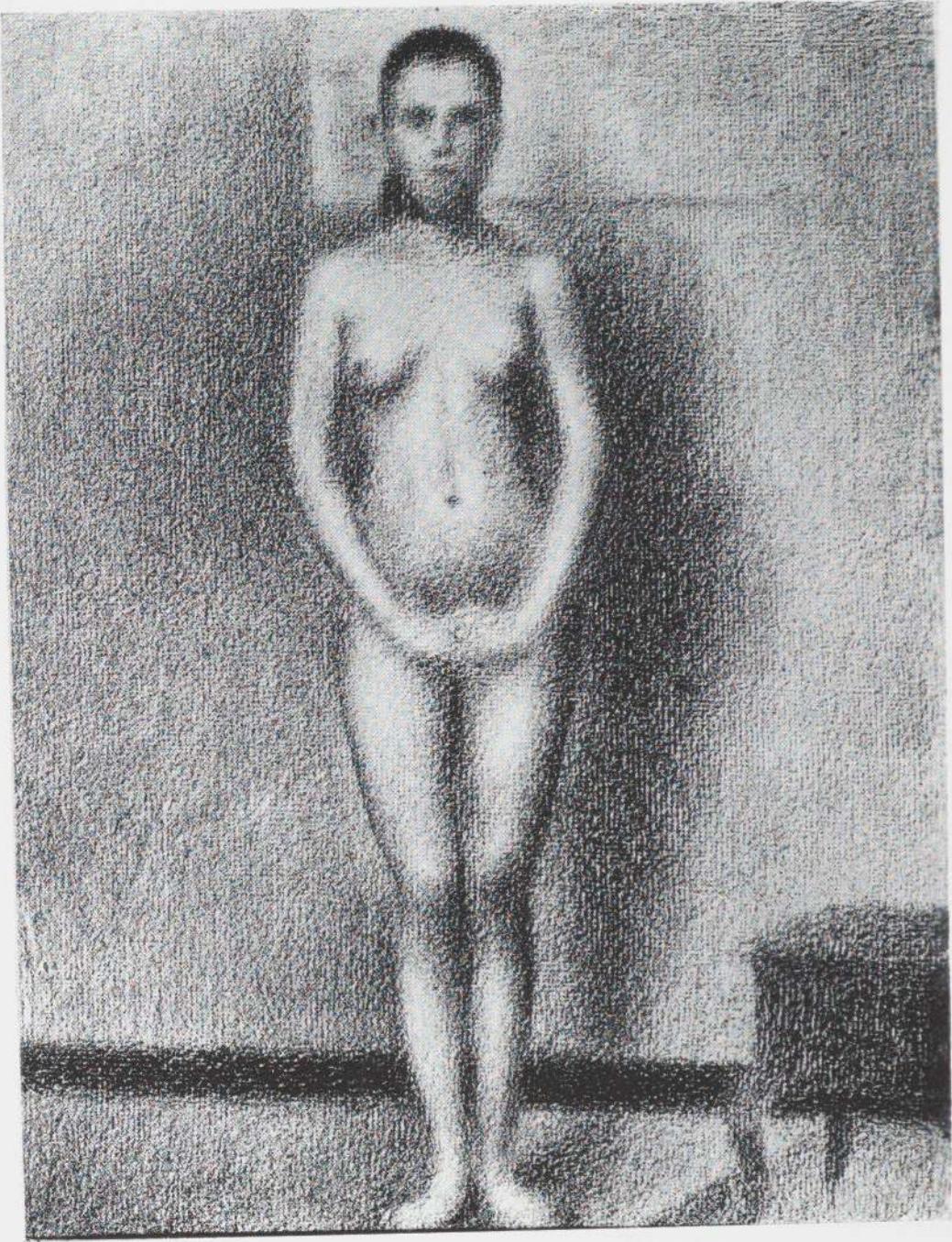
136 *The Three Models (second version)*. Henry P. McIlhenny, Philadelphia

118 *Interior of the Artist's Studio*, Cabinet des Dessins, The Louvre, Paris

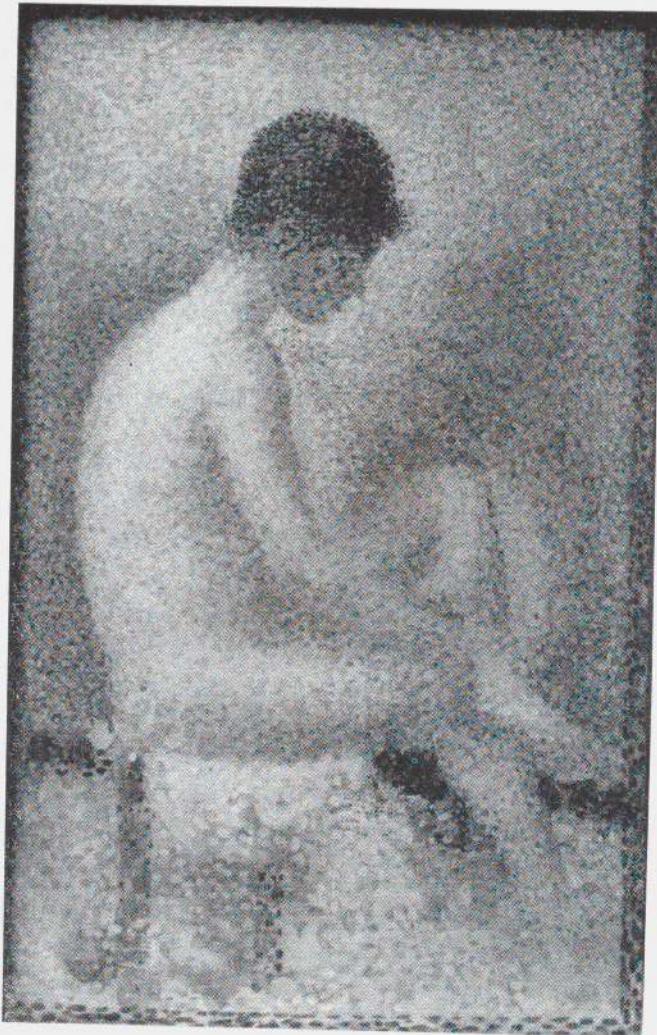




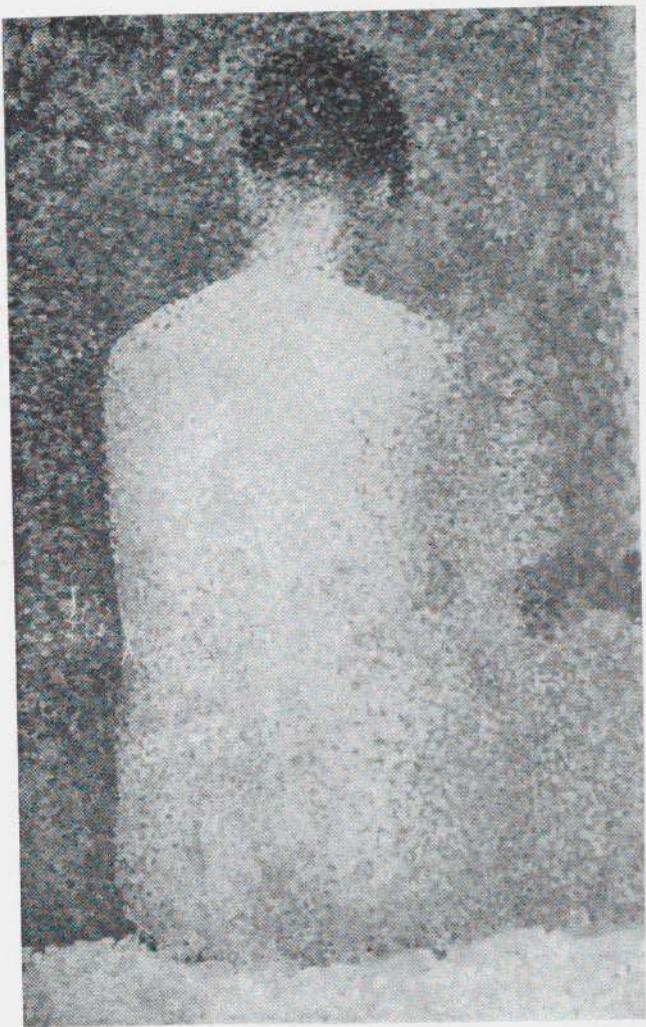
124 *Study for The Three Models: The Standing Model. The Louvre, Paris*
70



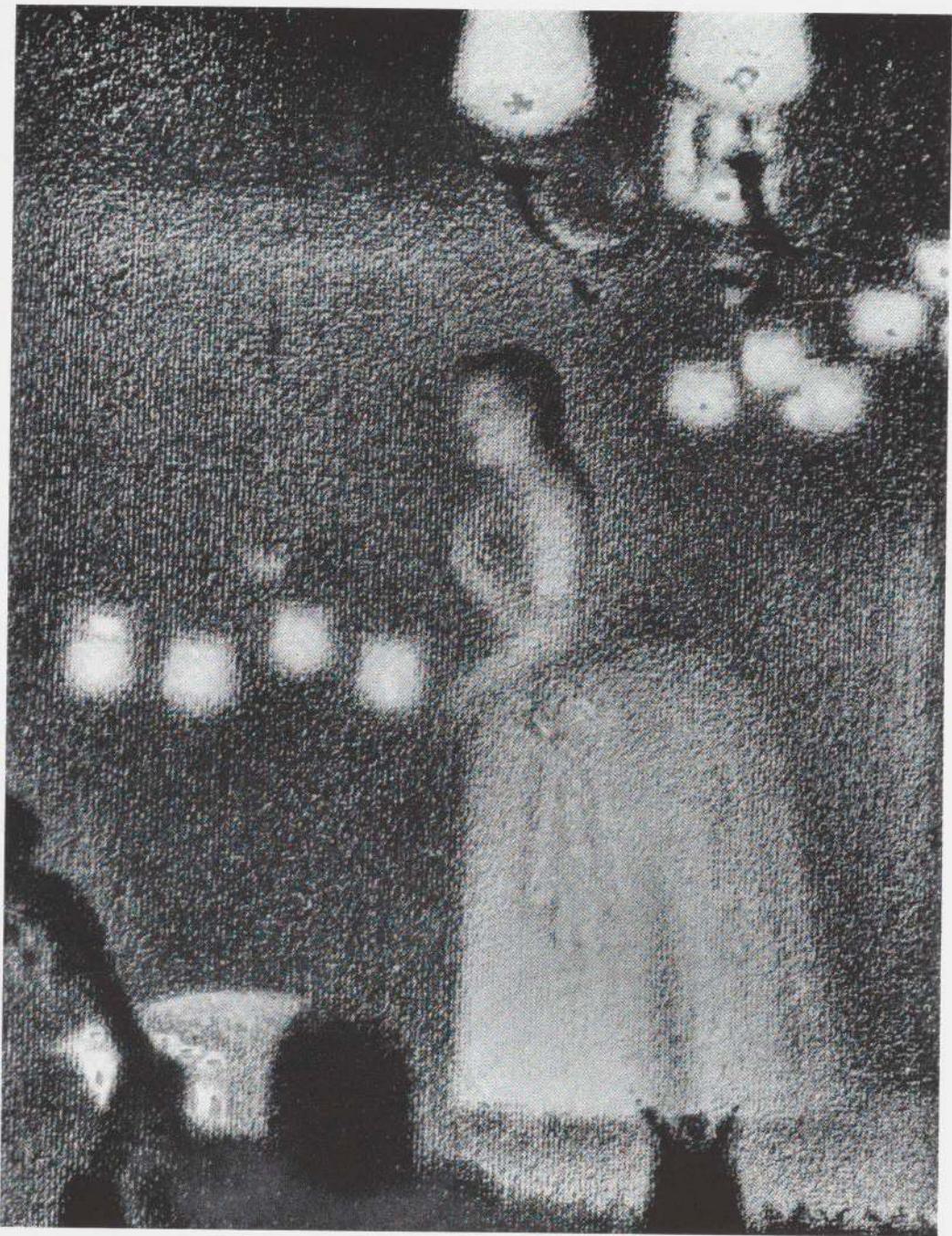
119 Drawing for *The Three Models: The Standing Model*. Mr. and Mrs. Robert Lehman, New York



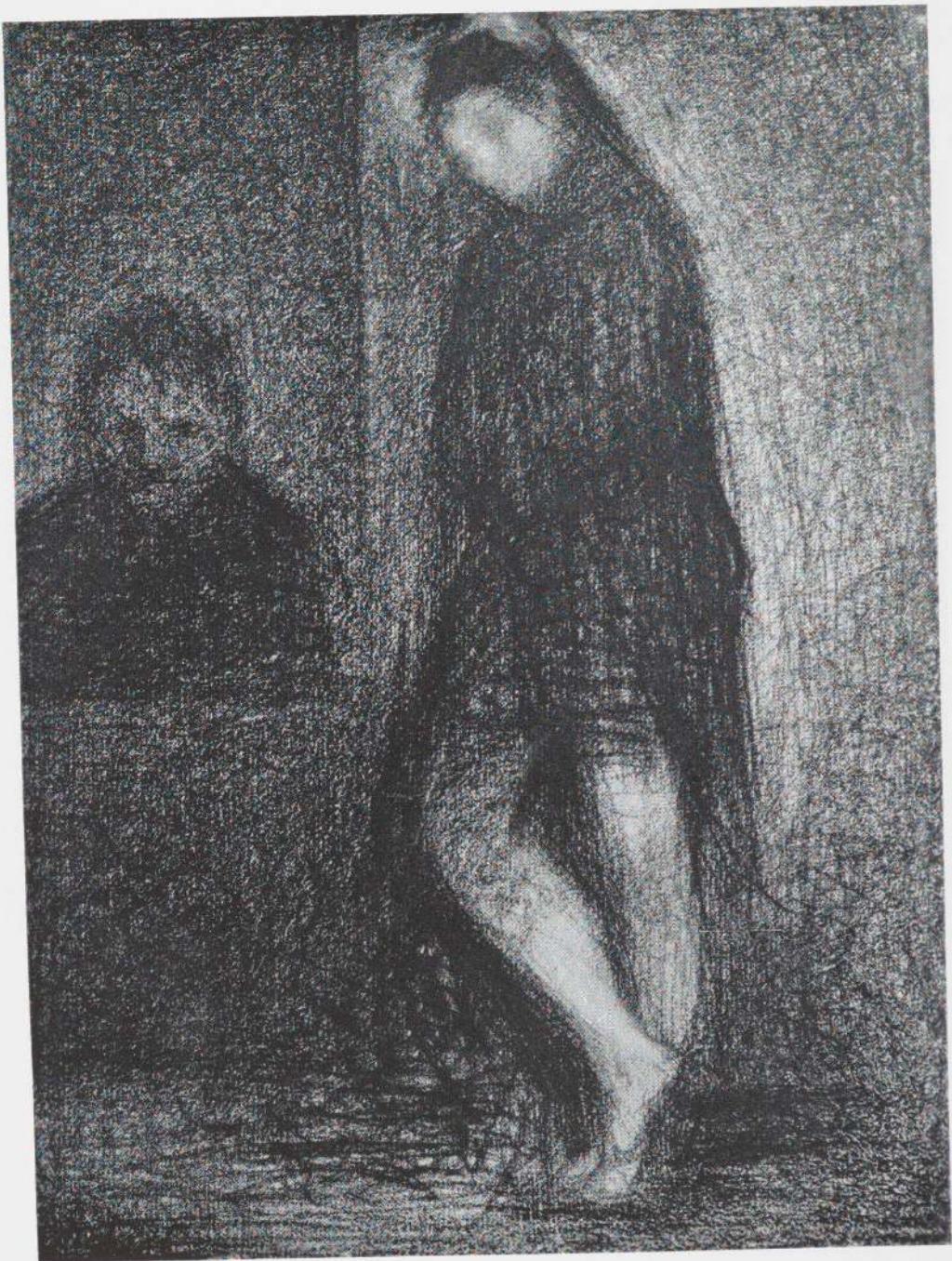
123 *Study for The Three Models: The Model on the Right*
The Louvre, Paris



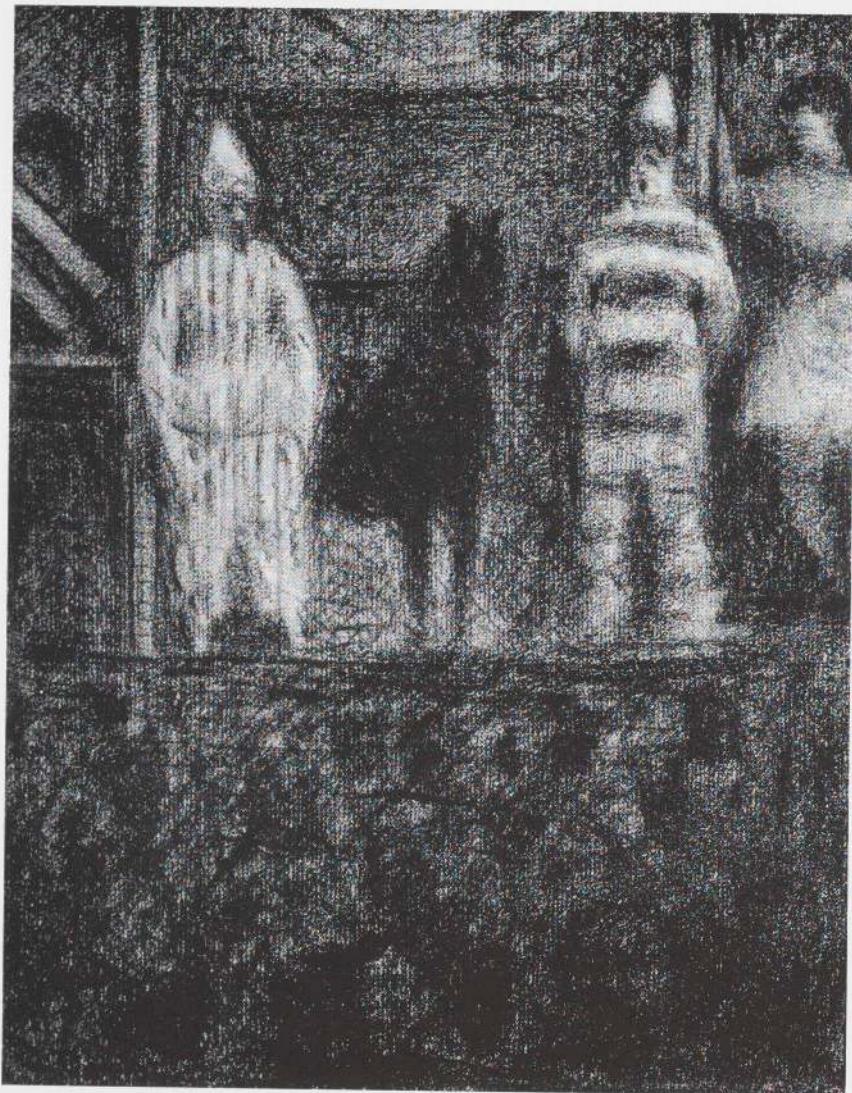
122 *Study for The Three Models: The Model on the Left*
The Louvre, Paris



128 *The Café Singer*. V. W. van Gogh, Laren, Holland



132 *Saltimbanques*. Anonymous loan



134 Drawing for *La Parade*. The Phillips Collection, Washington, D.C.



133 Saltimbanques. Couple Dancing. Mr. and Mrs. Leigh B. Block, Chicago



144 *Le Chahut*. Rijksmuseum Kröller-Müller, Otterlo, Holland



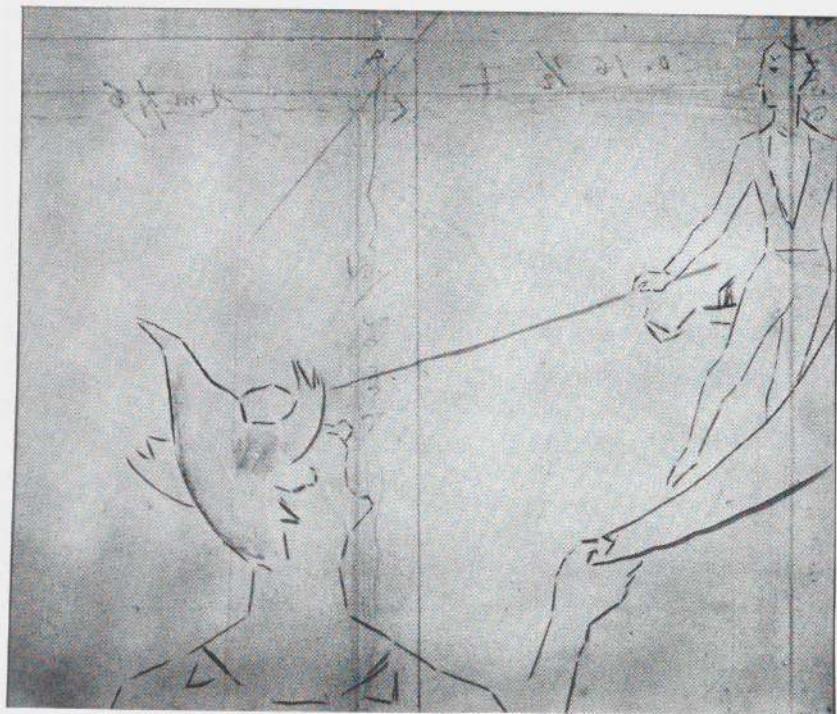
143 Study for *Le Chahut*. The Albright Art Gallery, Buffalo



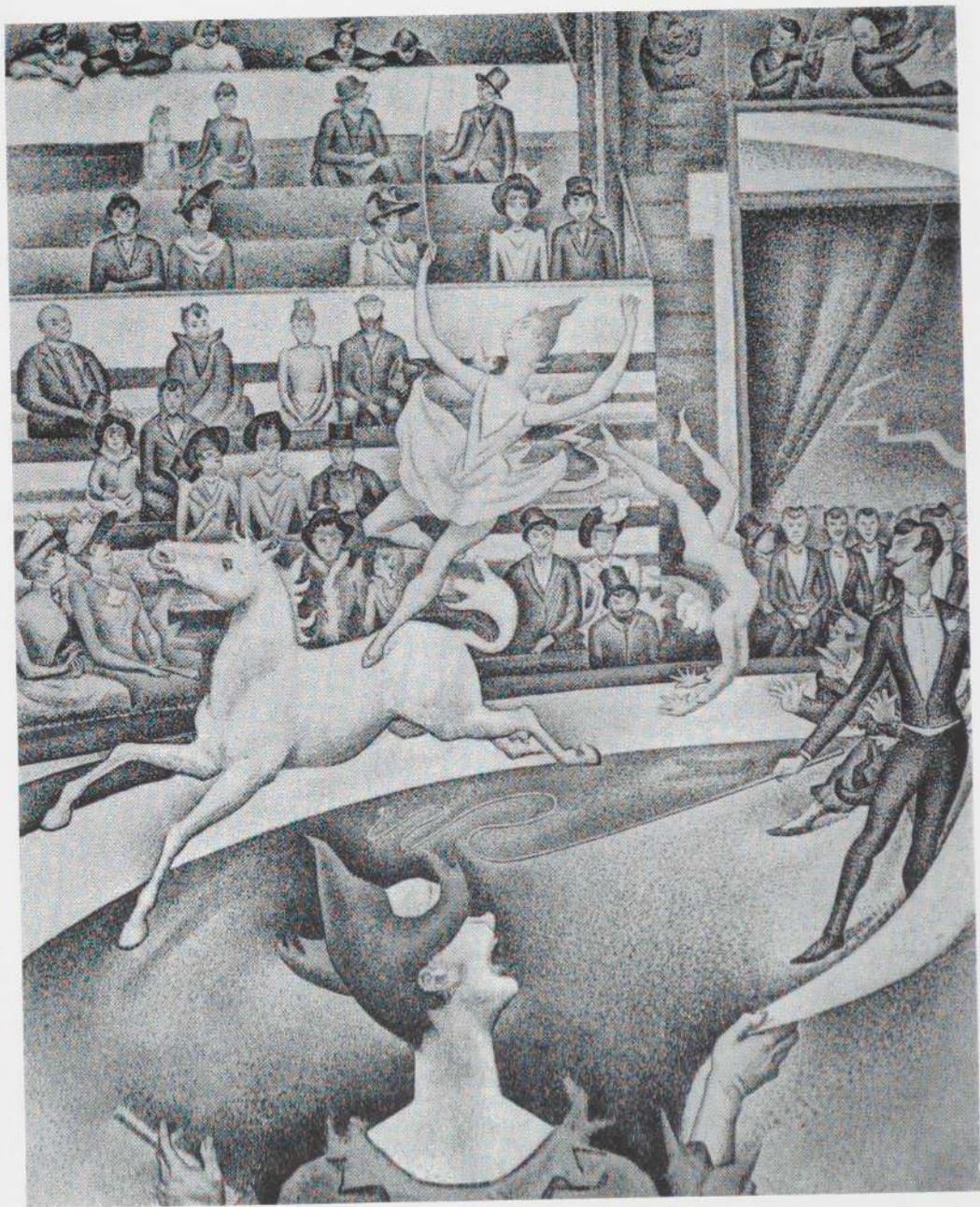
148 *Portrait of Paul Signac. Mme Ginette Cachin-Signac, Paris*



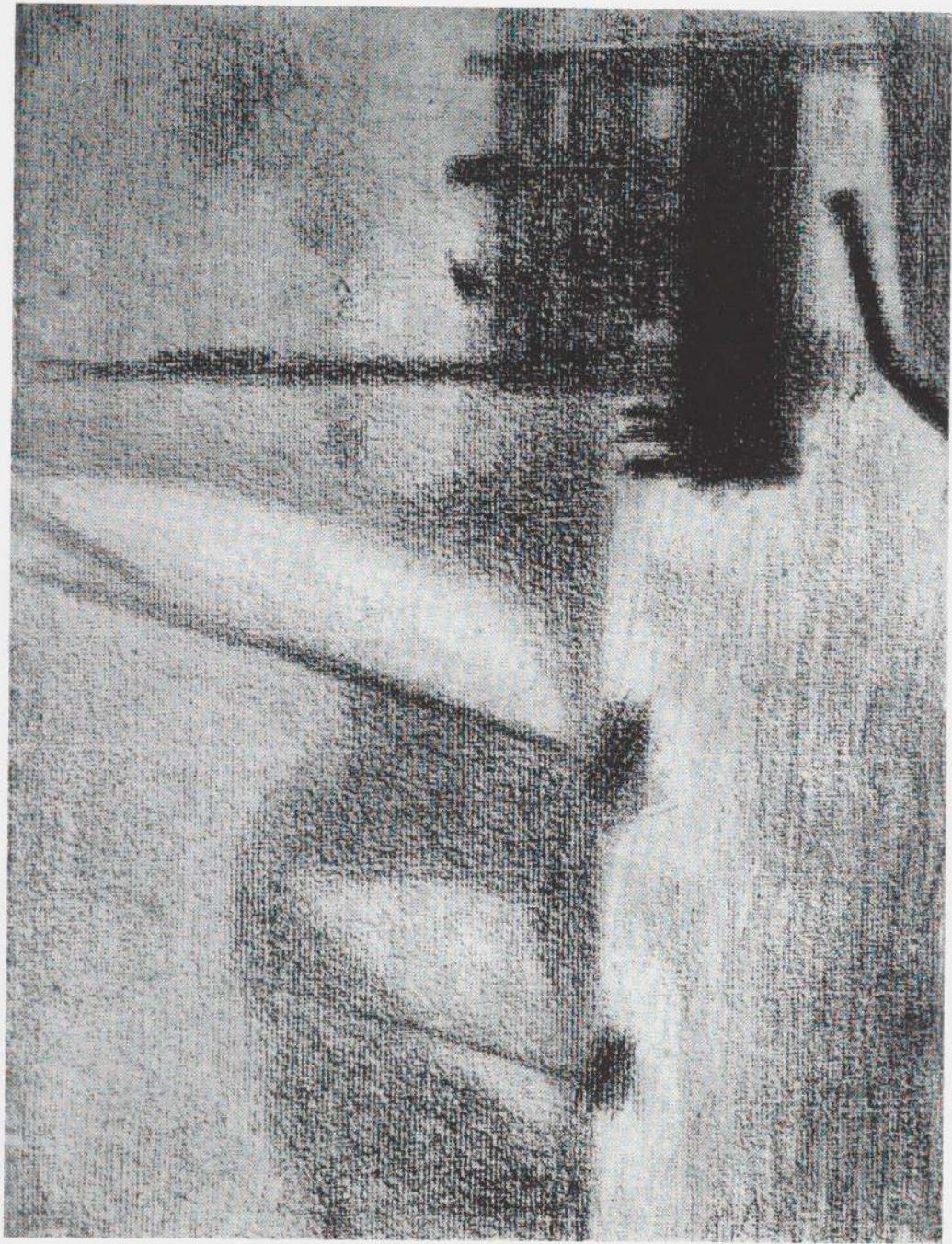
147 *Young Woman Powdering*. Home House Society, Courtauld Institute of Art, London



151 *Study for The Circus. Cabinet des Dessins, The Louvre, Paris*

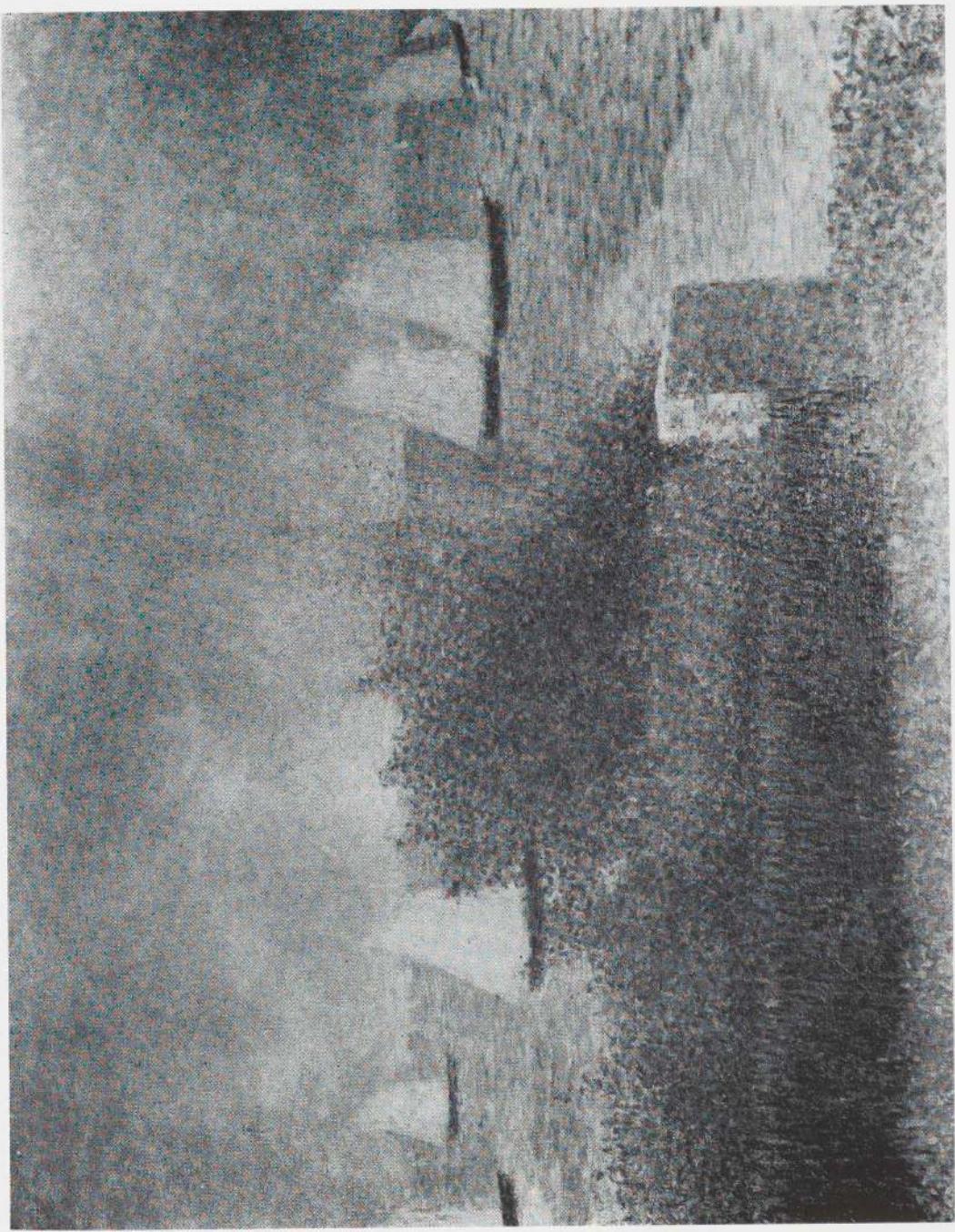


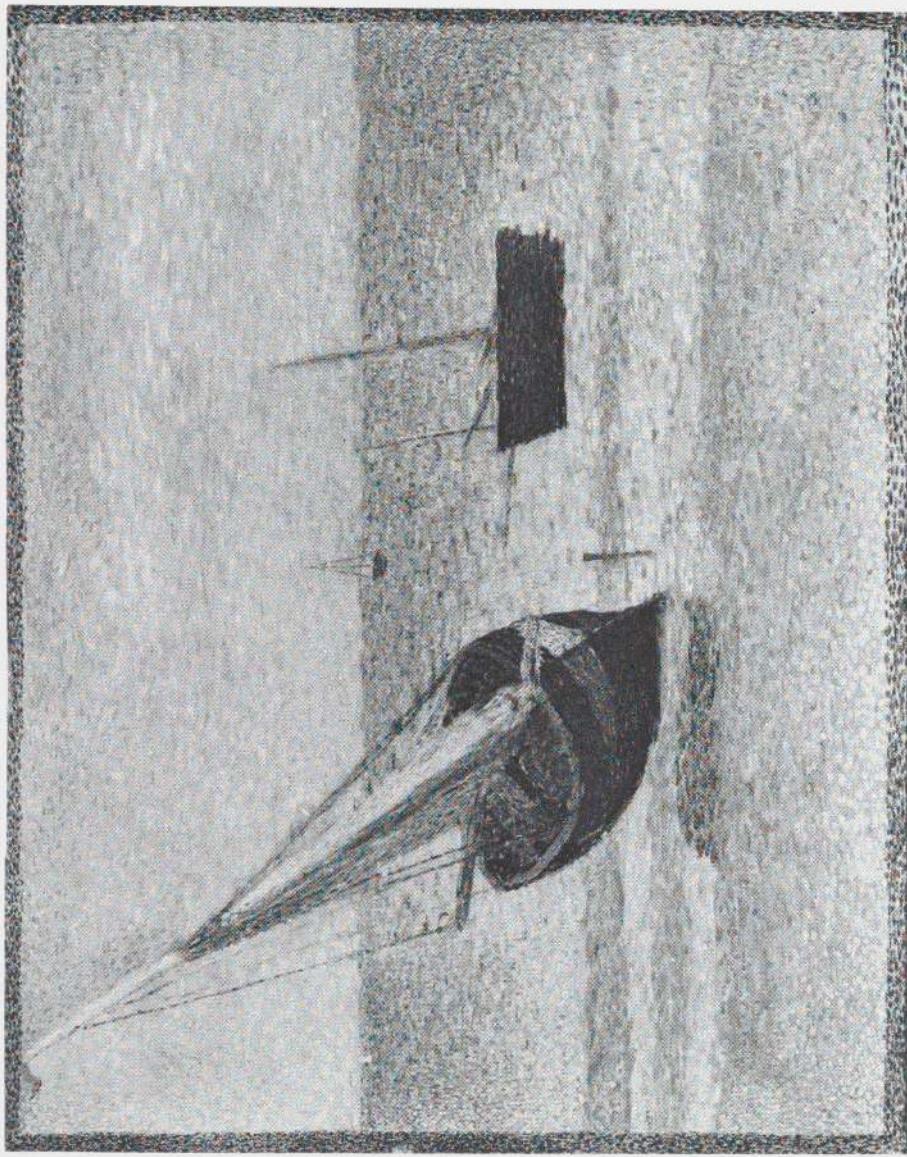
152 *The Circus*. The Louvre, Paris



150 Two Sailboats. Mme Jean Follain, Paris

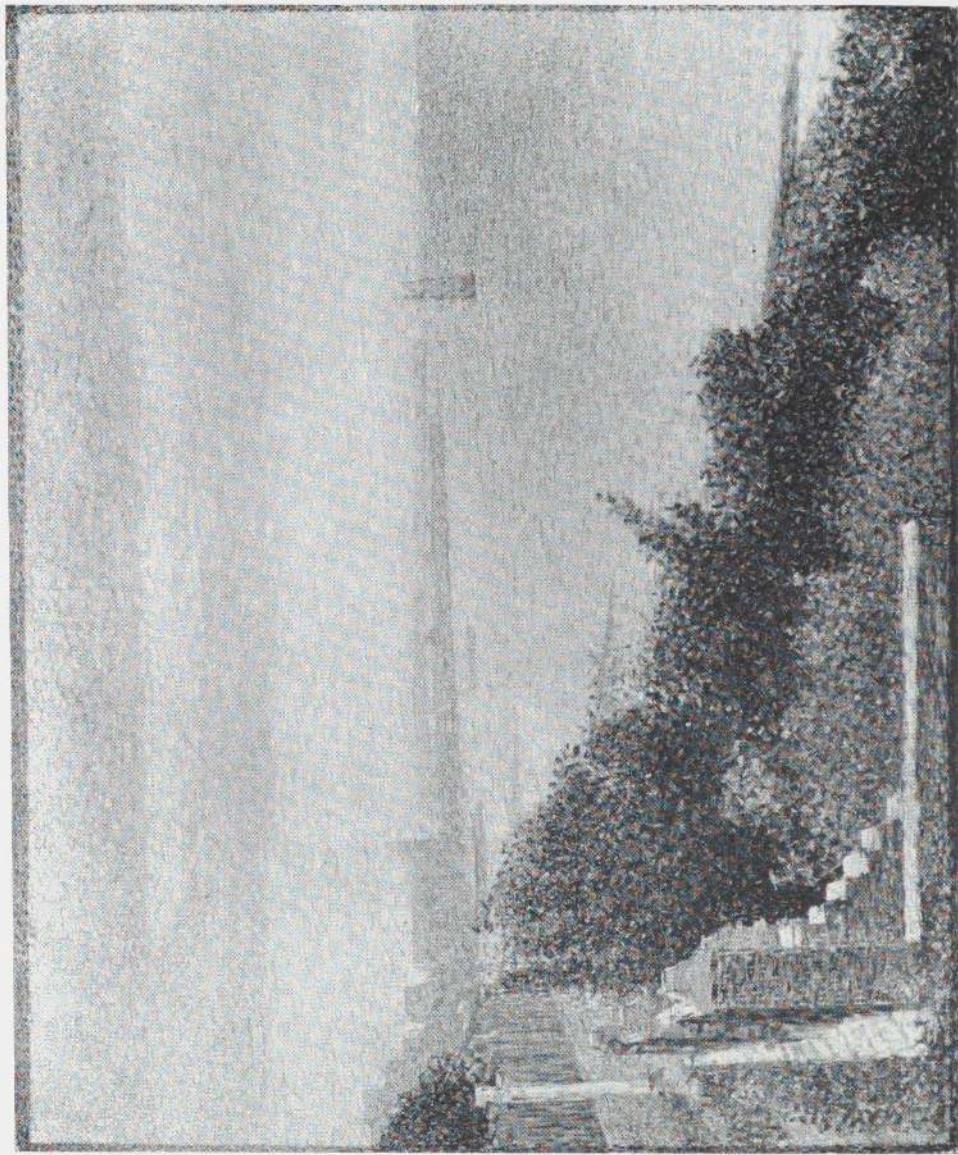
106 *The Bay of Grandcamp. Mr. and Mrs. David Rockefeller, New York*



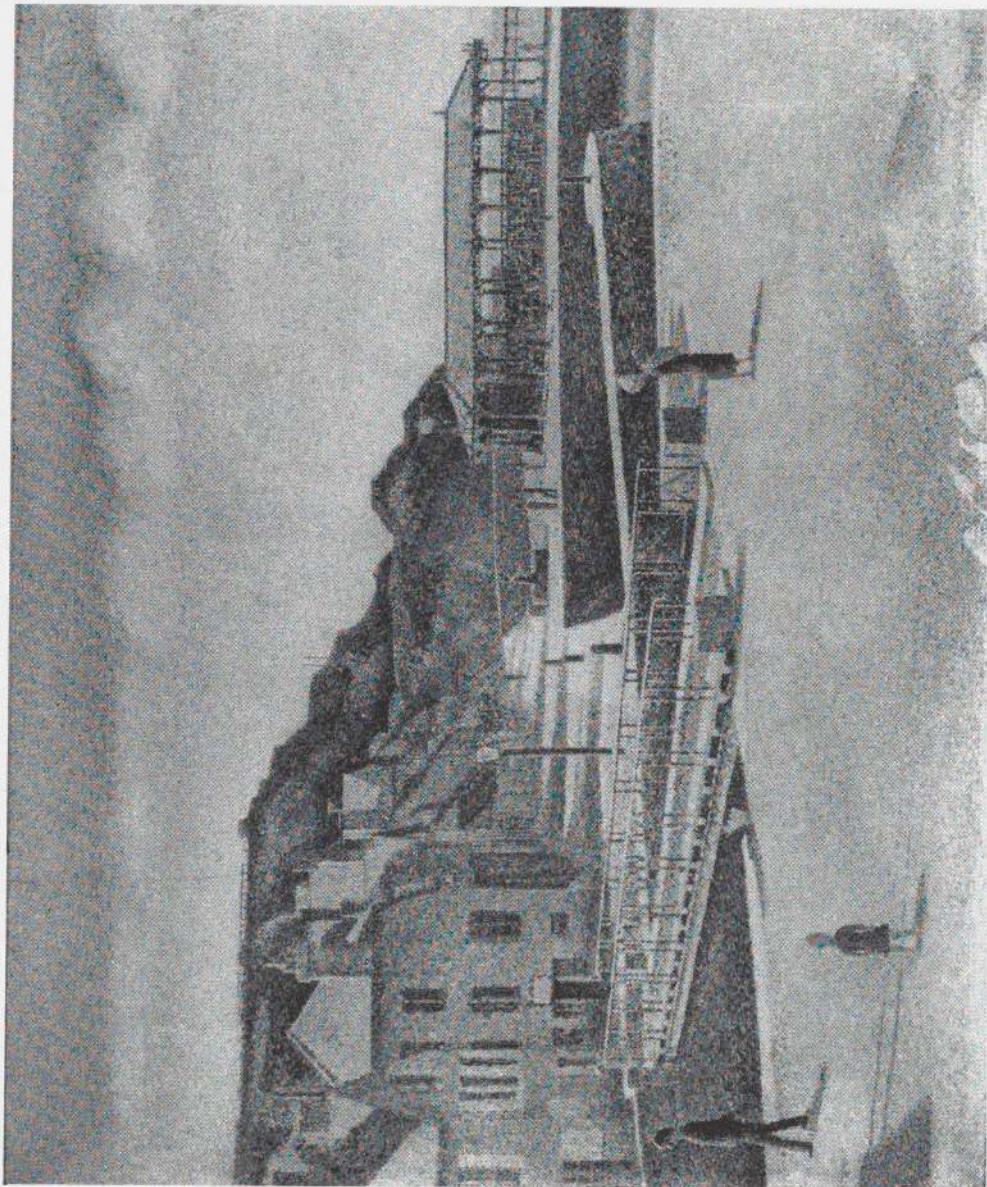


105 Low Tide at Grandcamp. Mr. and Mrs. Charles S. Payson, Manhasset, N.Y.

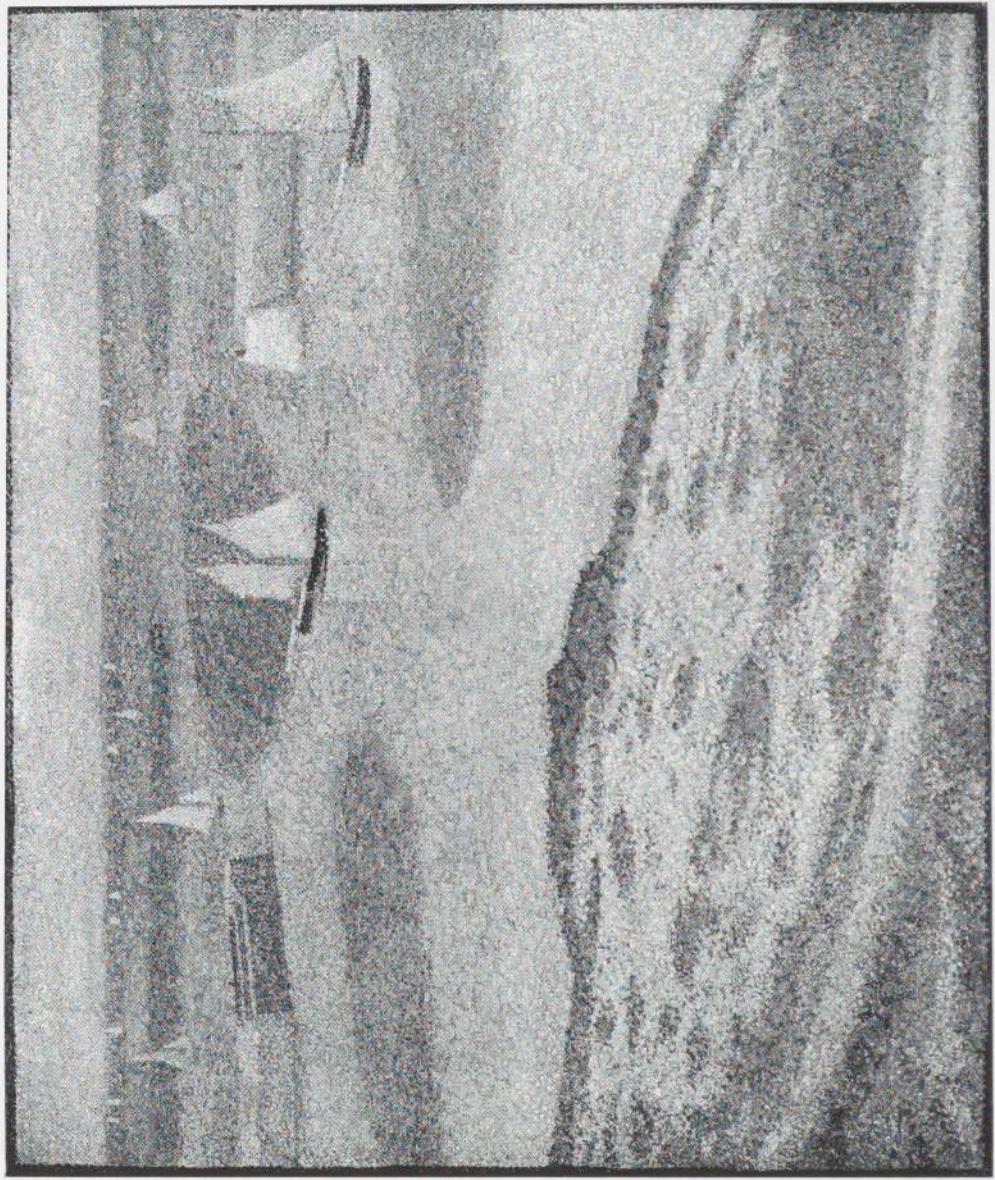
108 Grandcamp, Evening. Ambassador and Mrs. John Hay Whitney, London

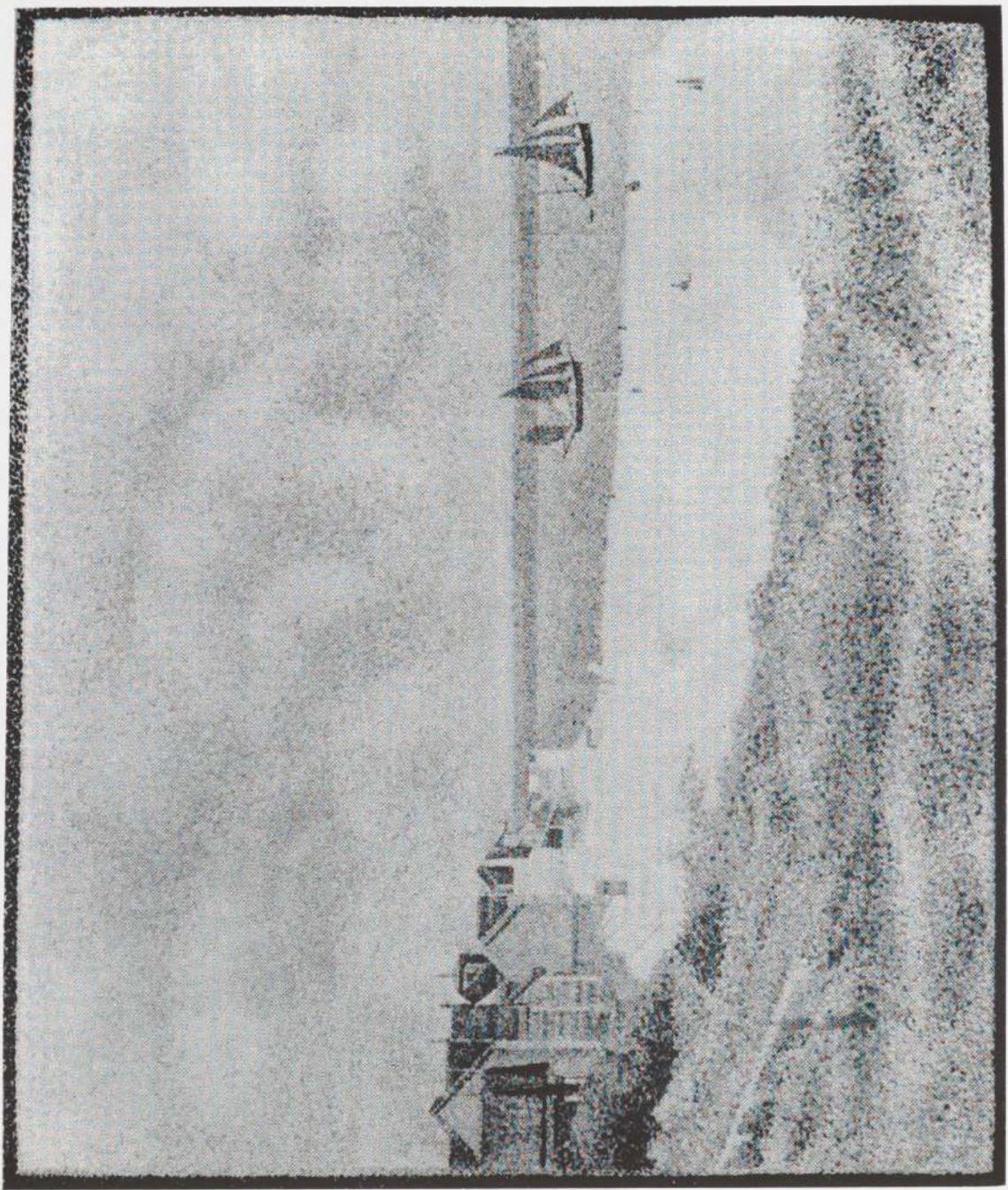


138 Port-en-Bessin. The Minneapolis Institute of Arts



139 *Fishing Fleet at Port-en-Bessin*. The Museum of Modern Art. Lillie P. Bliss Collection



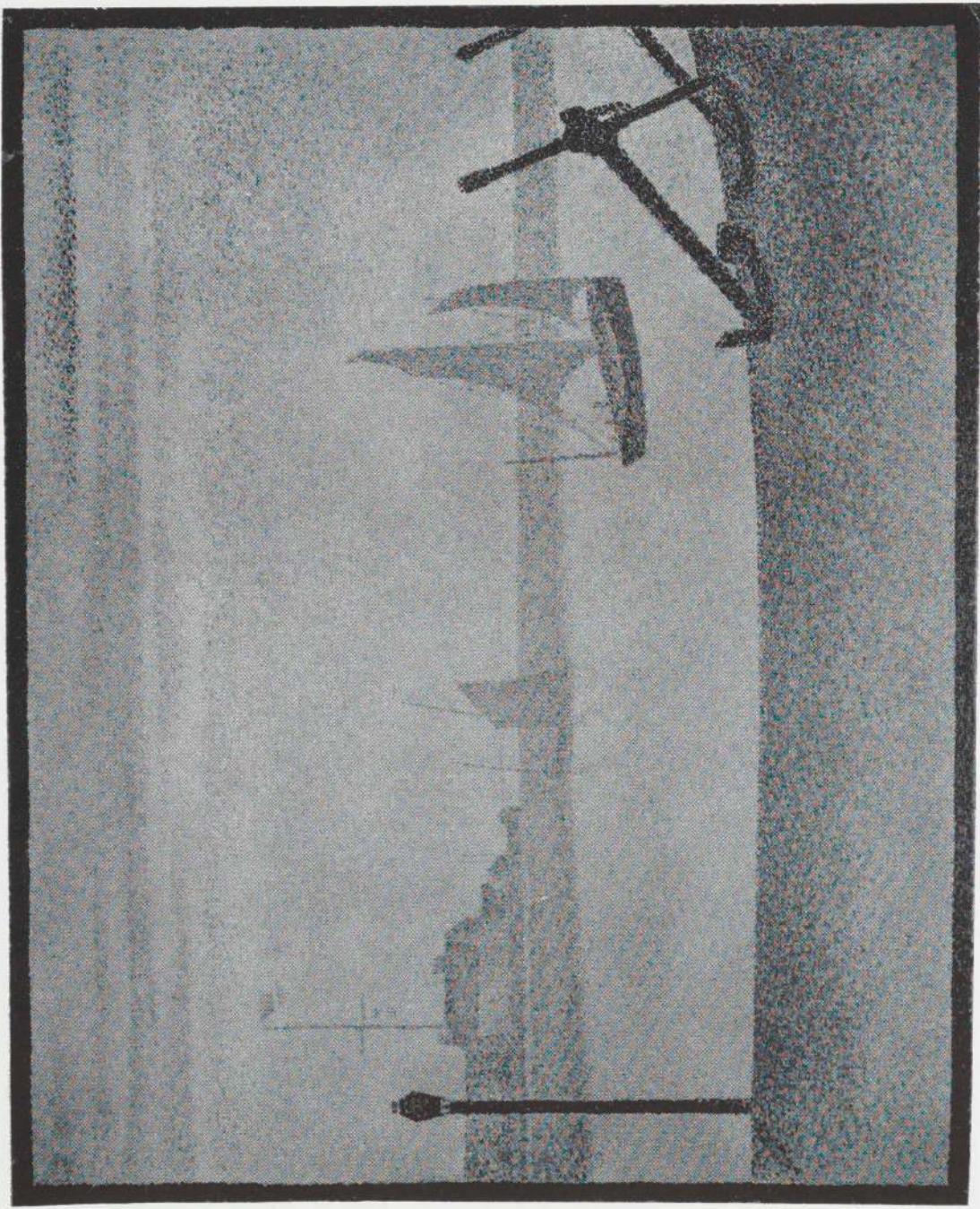


142 *Le Crotoy, Seaside. Mr. and Mrs. Stavros Niarchos, Athens*

140 *Les Grues et la Percée*. Governor and Mrs. Averell Harriman, Albany, New York.



149 *The Channel at Gravelines. Mr. and Mrs. William A. M. Burden, New York*



The Museum of Modern Art



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