

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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The Nelson-Atkins Museum of Art | French Paintings and Pastels, 1600–1945

Camille Pissarro, *Paris, Rue Saint-Honoré, Sun Effect, Afternoon, 1898*

Artist	Camille Pissarro, French, 1830–1903
Title	<i>Paris, Rue Saint-Honoré, Sun Effect, Afternoon</i>
Object Date	1898
Alternate and Variant Titles	<i>Paris, rue Saint-Honoré, effet de soleil, matin; La Rue Saint-Honoré, après-midi, effet de soleil; Paris, la rue Saint-Honoré, Soleil</i>
Medium	Oil on canvas
Dimensions (Unframed)	25 3/4 x 21 1/2 in. (65.4 x 54.6 cm)
Signature	Signed and dated lower right: C. Pissarro. 98
Credit Line	The Nelson-Atkins Museum of Art. Gift of Henry W. and Marion H. Bloch, 2015.13.18

doi: 10.37764/78973.5.650

Catalogue Entry

Citation

Chicago:

Brigid M. Boyle, "Camille Pissarro, *Paris, Rue Saint-Honoré, Sun Effect, Afternoon, 1898*," catalogue entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), <https://doi.org/10.37764/78973.5.650.5407>.

MLA:

Boyle, Brigid M. "Camille Pissarro, *Paris, Rue Saint-Honoré, Sun Effect, Afternoon, 1898*," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.650.5407.

Of the seven paintings by Camille Pissarro (1830–1903) in the collection of the Nelson-Atkins Museum of Art, *Paris, Rue Saint-Honoré, Sun Effect, Afternoon* is the only cityscape; the other six depict life in the Parisian suburbs. This imbalance reflects the artist's strong preference for the countryside. For most of his five-decade career, rural motifs in the environs of Louveciennes, Éragny, and Pontoise were his chief source of inspiration. Beginning in 1893, however, Pissarro embarked on a series of urban campaigns in Paris, Rouen, Dieppe, and Le Havre at the urging of his longtime dealer Paul Durand-Ruel.¹ Instead of painting en plein air, as was his custom, he stationed his easel at upper-story hotel windows and recorded bird's-eye views of city streets and quays. These shifts in his working method and subject matter stemmed from physical and financial circumstances. Pissarro suffered from a chronic eye infection, which required that he minimize his exposure to dust and wind.² He also depended on Durand-Ruel for his livelihood and was keen to satisfy his principal backer.³ Thus, when Durand-Ruel advised him in November 1897 to select a new

Parisian quartier to paint, the artist obligingly scouted several prospective locations on the right bank.⁴

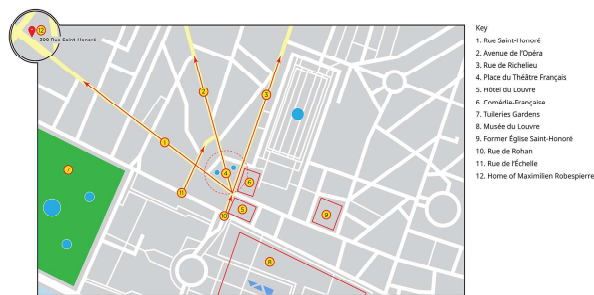


Fig. 1. Annotated map of the area surrounding the Place du Théâtre Français

Pissarro settled on the Place du Théâtre Français, in the first arrondissement, for his next metropolitan series (Fig. 1).⁵ Known today as the Place André Malraux, this site was originally named for the state-owned theater company that performed in the adjacent Salle Richelieu of the Comédie-Française. It is situated in one of the oldest sections of Paris, just north of the Tuileries Gardens and Louvre Museum, and marks the confluence of three streets: the Rue de Richelieu, Avenue de l'Opéra, and Rue Saint-Honoré, the last of which is the focus of the Nelson-Atkins picture. In existence since the Middle Ages, the Rue Saint-Honoré has a storied history. Its earliest denizens were Catholic canons affiliated with the now-defunct Église Saint-Honoré, a collegiate church.⁶ During the Terror, Jacobin leader Maximilien Robespierre lived with friends on the Rue Saint-Honoré until his death by guillotine in 1794, and Marie Antoinette was conveyed to the scaffold via this street.⁷ Numerous barricades were erected along the Rue Saint-Honoré during the subsequent revolutions of 1830 and 1848, including at its intersection with the Rue de Rohan, which we glimpse in the left foreground of the Nelson-Atkins painting.⁸ When Prussians laid siege to Paris in 1870, parts of the Comédie-Française were transformed into a hospital ward.⁹ Thus, the Rue Saint-Honoré bore witness to some of the most momentous events of the eighteenth and nineteenth centuries. Yet, what attracted Pissarro to this locale was not its extraordinary history but rather its modernity.



Fig. 2. Paris, Hôtel du Louvre, early 20th century, postcard, 3 9/16 x 5 1/2 in. (9 x 14 cm), Ville de Paris / Bibliothèque historique

To achieve the vantage point seen in the Nelson-Atkins picture, Pissarro rented a fourth-floor suite at the Hôtel du Louvre, directly across from the Place du Théâtre Français. Founded in 1855, the hotel boasted two hundred richly furnished guestrooms and conveniences like elevators and electric lighting.¹⁰ Pissarro's accommodations, which consisted of a bedroom, sitting room, and private bathroom, are visible in an early twentieth-century postcard of the establishment (Fig. 2). On the topmost level, three of the five casement windows opening onto the stone Juliet balcony—the ones beneath the first half of the larger Louvre sign—were part of the artist's suite.¹¹ The standard cost of these lodgings, according to the travel guide *Paris en huit jours* (Paris in Eight Days; 1901), was 25 francs per night; however, Pissarro benefited from a reduced nightly rate of 18 francs for long-term visitors.¹² This expenditure was a source of anxiety for Pissarro, who was often strapped for cash, but the "superb view" delighted him.¹³

Thanks to the artist's regular correspondence with his children, a general timeline of his Place du Théâtre Français series can be reconstructed. After spending the Christmas holiday in Éragny, Pissarro returned to Paris on January 5, 1898, and commenced work on two size-30 canvases the following day.¹⁴ He made steady progress over the next several weeks, reporting on February 22 that he had finished six pictures and begun four others—despite frequent visits from family members and colleagues and the charged political atmosphere surrounding French author Émile Zola's trial for libel.¹⁵ In March, eye complications and bouts of bad weather hampered Pissarro, but by April 11 he had completed all

fifteen paintings in the series, three of which took the Rue Saint-Honoré as their primary subject.¹⁶ Pissarro had initially intended to offload the entire group onto Durand-Ruel but ultimately reserved three cityscapes for himself. The Nelson-Atkins picture was among the dozen that he shipped to the dealer on April 26 and officially sold to him on May 2, just in time for his June retrospective.¹⁷



Fig. 3. Annotated image of *Paris, Rue Saint-Honoré, Sun Effect, Afternoon* showing: (1) the cross-street Rue de l'Échelle, (2) the southern façade of the central building, (3) the eastern façade of the central building, and (4) the sliver of ground shadow along the eastern façade

Although the precise order in which Pissarro executed his Place du Théâtre Français series remains speculative, a start date of early March 1898 for the Kansas City painting is supported by both meteorological observations in the artist's extant letters and solar-mapping tools developed by Shadowmap Technologies GmbH, as discussed below. On March 7, 1898, Pissarro wrote contentedly to his son: "My work is visibly progressing, this pleases me a great deal, *the lighting is so splendid, it's a feast for the eyes!*"¹⁸ His delight with the weather was short-lived, however, because two weeks later, on March 21, Pissarro mentioned to Durand-Ruel that the sun had emerged for the first time in days. Taking advantage of its return, he worked late into the

afternoon on his "effect of the setting sun" picture, which Janine Bailly-Herzberg has identified as either the Nelson-Atkins scene or a privately owned painting of the Avenue de l'Opéra.¹⁹ On March 26, winter reared its head again, and Paris was blanketed with snow. Pissarro informed his wife: "I was able to finish my two snow effects. I only have three sun effects that drag on."²⁰ The artist was still fretting about the lack of sunshine and his incomplete works on April 1, suggesting that he began *Paris, Rue Saint-Honoré* in early March 1898 and added the finishing touches in early April.²¹

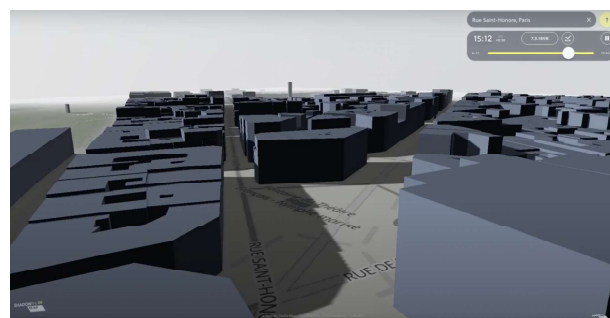


Fig. 4. Time-lapse video of solar shadows on March 7, 1898, from sunrise until sunset at the Place du Théâtre Français, Paris. Commissioned by Brigid M. Boyle, 2021. © Shadowmap Technologies GmbH

Corroborating this epistolary evidence is Shadowmap, a sophisticated digital platform that visualizes solar shadows on interactive 3-D maps of the world and allows users to track the sun's position anywhere on earth, at any point in time.²² In the Nelson-Atkins work, shadows engulf the foreground and three-quarters of the pedestrian island, while sunlight illuminates the Rue de l'Échelle (the nearest cross-street) and most of the central building's southern façade. A sliver of ground shadow is also present along this edifice's eastern side, which faces the viewer (Fig. 3). This distribution of light and shade strongly suggests mid-afternoon in early March 1898, as demonstrated by a time-lapse video of the Rue Saint-Honoré created using the Shadowmap application (Fig. 4).²³ For the purposes of this simulation, Monday, March 7, 1898—the day noted for its "splendid" lighting by Pissarro—was selected as the artist's approximate start date, although he may have begun the Nelson-Atkins painting slightly earlier or later in the month.²⁴ Around 3 p.m. that day, the solar shadows at the Place du Théâtre Français would have corresponded closely to those seen in the Kansas City picture,

confirming the timeframe of inception indicated by Pissarro's letters.



Fig. 5. Detail of the omnibus in *Paris, Rue Saint-Honoré, Sun Effect, Afternoon*



Fig. 6. Agence Rol, *Horse-Drawn Omnibus: Belleville-Louvre*, 1912, photographic negative on glass, 5 1/8 x 7 1/16 in. (13 x 18 cm), Bibliothèque nationale de France, Paris, EI-13 (144)

Critics responded enthusiastically to Pissarro's views of the Place du Théâtre Français at his June 1898 retrospective. They praised his deft handling of atmospheric light and delighted in the sheer modernity of his subject. Most of the buildings, vehicles, landscape elements, and monuments in his paintings were just a

few decades old. For example, the *îlot* (block of houses) between the Rue de Rohan and the Rue de l'Échelle, seen at left in the Nelson-Atkins picture, dates to 1854. Designed by architect Gabriel Jean Antoine Davioud (1823–1881), a colleague of Baron Haussmann (1809–1891), it is emblematic of Second Empire styles, with its mansard roof and iron grillwork.²⁵ Similarly, the yellow, horse-drawn omnibus in the center-left foreground of the Kansas City painting was a fixture of nineteenth-century Paris (Fig. 5). French inventor Stanislas Baudry had launched the city's first omnibus service in 1828, but the *impériale* (open top deck with half-price seating) seen here was introduced only in 1853.²⁶ Originally reserved for male passengers, the *impériale* became gender-integrated in the late 1880s following changes in women's fashions and societal norms. In *Paris, Rue Saint-Honoré*, touches of black and gray paint mingle with dots of red and pink pigment on the vehicle's upper deck, suggesting that male and female travelers are indeed seated together. Horse-drawn omnibuses remained in service until 1913, a decade after Pissarro's death (Fig. 6).²⁷ In the photograph reproduced here, a customer at the rear of the vehicle climbs the spiral staircase to the *impériale*, which is already occupied by four men in bowler hats. Pissarro's inclusion of this mode of transportation in *Paris, Rue Saint-Honoré* highlights its role in transforming Paris into a modern metropolis.²⁸

The pedestrian island in the Nelson-Atkins picture was an even more recent development. Engineer and landscape architect Jean Charles Adolphe Alphand (1817–1891), head of the new Service des Promenades et Plantations (parks department) under Napoléon III, superintended the design, construction, and maintenance of Paris's increasing number of parks, squares, and tree-lined streets, including the Place du Théâtre Français.²⁹ Alphand's collaborators included fellow landscape architect Jean Pierre Barillet (1824–1875), who sourced the trees seen in the Nelson-Atkins work from municipal nurseries near the Bois de Vincennes and Bois de Boulogne; and Davioud, who designed the fountain that those trees encircle.³⁰ The fountain is one of a pair: its sister monument flanks the east side of the Avenue de l'Opéra and appears in other paintings by Pissarro.³¹ Davioud submitted a proposal for both fountains in 1867, but the Franco-Prussian War put the project on hold, so they were not realized until 1874.³² Each one comprises a stone base, marble piedouche, and bronze effigy. A sea nymph statue by Albert-Ernest Carrier-Belleuse (1824–1887) crowns the fountain seen in the Nelson-Atkins painting, while a river

nymph sculpture by Mathurin Moreau (1822–1912) caps its twin.³³ These details are somewhat obscured in *Paris, Rue Saint-Honoré* by the surrounding foliage and lamppost, but they are discernible in a period postcard of the square (Fig. 7).³⁴ Here, as in the Kansas City picture, the pedestrian islands facilitate a range of social encounters: people pause to enjoy the shade, chat with other passersby, and hail fiacres. Haussmann’s Paris offered many opportunities to casually meet old acquaintances and make new ones, and this aspect of modernity assumes prominence in Pissarro’s Place du Théâtre Français campaign.

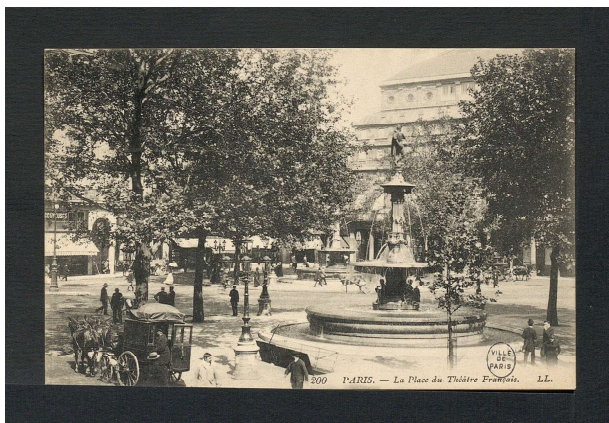


Fig. 7. L. L., *Paris. La Place du Théâtre Français*, early 20th century, postcard, 3 9/16 x 5 1/2 in. (9 x 14 cm), Ville de Paris / Bibliothèque historique

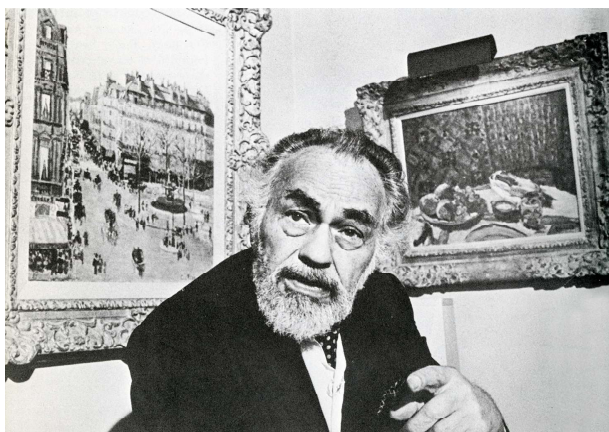


Fig. 8. Publicity photograph of actor Edward G. Robinson for his final film, *Soylent Green* (1973), reproduced in Edward G. Robinson and Leonard Spigelgass, *All My Yesterdays: An Autobiography* (New York: Hawthorn Books, 1973), unpaginated plate. © Estate of Edward G. Robinson and Leonard Spigelgass

Interestingly, despite Pissarro’s modern subject matter and favorable press, Durand-Ruel failed to find a buyer for the Nelson-Atkins painting for almost two decades, and the purchaser, Josef Stransky (1872–1936), returned

it two months later.³⁵ However, *Paris, Rue Saint-Honoré* would eventually land in the very distinguished collection of actor Edward G. Robinson (né Emanuel Goldenberg, 1893–1973). Born in Romania, Robinson immigrated to the United States as a child and performed on Broadway for several years before pivoting to cinema in the 1920s.³⁶ His breakthrough role as the titular gangster in *Little Caesar* (1931) set him on the path to stardom and provided him with the financial means to begin collecting art. The actor initially gravitated toward American painters such as Ralph Albert Blakelock (1847–1919) and John Henry Twachtman (1853–1902) but soon acquired a taste for French Impressionism and Post-Impressionism. By the 1950s, he owned no fewer than five Pissarros, three of which were Parisian cityscapes.³⁷ Robinson regarded these artworks not just as treasured possessions but as “quiet friends” whose company he cherished.³⁸ When Robinson and his first wife divorced in 1956, he was devastated to lose most of his collection in the settlement; he retained only fourteen prized pictures, including *Paris, Rue Saint-Honoré*.³⁹ The actor refused to part with the Nelson-Atkins picture for the rest of his life, and it even made a cameo appearance in a publicity photograph for his final film, *Soylent Green* (1973) (Fig. 8).⁴⁰ In Robinson’s autobiography, penned the year of his death, he pays tribute to Pissarro’s urban scenes, saying: “I think there is no Paris like Pissarro’s Paris.”⁴¹ This assessment would surely have pleased the artist, who, though a countryman at heart, made significant contributions to the genre of cityscapes.

Brigid M. Boyle
December 2021

Notes

1. Pissarro had visited Rouen once previously in 1883, but this isolated trip was suggested by his friend Claude Monet (1840–1926) rather than Durand-Ruel. See Claire Durand-Ruel Snollaerts, “Les vues urbaines de Pissarro / Pissarro’s Urban Views,” in *Camille Pissarro: Le premier des impressionnistes / The First among the Impressionists*, exh. cat. (Paris: Musée Marmottan Monet, 2017), 138, 144.
2. Pissarro’s doctor prescribed silver nitrate eye drops to mitigate his inflammation and pus. See Camille Pissarro to Dr. Parenteau, February 13, 1897, and Camille Pissarro to Lucien Pissarro,

- November 22, 1897, in Janine Bailly-Herzberg, ed., *Correspondance de Camille Pissarro* (Paris: Valhermeil, 1989), 4:327, 409–10, letter nos. 1370, 1477.
3. Durand-Ruel Snollaerts, "Les vues urbaines de Pissarro," 165, 170.
 4. See Camille Pissarro to Lucien Pissarro, November 9, 1897, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:396, no. 1462.
 5. Pissarro's previous Parisian campaigns had centered on the Gare Saint-Lazare in the eighth arrondissement (1893 and 1897) and Montmartre in the eighteenth arrondissement (1897).
 6. This thirteenth-century church was nationalized in 1789 and largely demolished in 1792; the surviving remnants were destroyed in 1854. See Robert Hénard, *La Rue Saint-Honoré de la Révolution à nos jours* (Paris: Émile-Paul, 1909), 463. Today, the Ministère de la Culture building occupies the church's former site.
 7. Hénard, *La Rue Saint-Honoré*, 141–42, 147–49.
 8. Hénard, *La Rue Saint-Honoré*, 415. The corner café with the red-and-white striped awning in the Nelson-Atkins work marks this intersection. For a period illustration of one such barricade, see Richard, *28 Juillet 1830. Première barricade, Rue Saint Honoré*, lithograph, 8 1/8 x 11 13/16 in. (20.6 x 30 cm), Bibliothèque nationale de France, Paris, <https://gallica.bnf.fr/ark:/12148/btv1b540007880>.
 9. Hénard, *La Rue Saint-Honoré*, 503. The Comédie-Française is not visible in the Nelson-Atkins picture but appears in several other works from the same series, such as Camille Pissarro, *Place du Théâtre Français*, 1898, oil on canvas, 29 x 36 in. (73.7 x 91.4 cm), Minneapolis Institute of Art, 18.19.
 10. The hotel switched from gas to electric lighting prior to 1894. See Henri Maréchal, *L'Éclairage à Paris: Étude technique des divers modes d'éclairage employés à Paris* (Paris: Librairie polytechnique Baudry et Cie, 1894), 366–67.
 11. This sign has since been removed from the building. Only the smaller Hôtel du Louvre sign remains today.
 12. *Paris en huit jours: Guide offert par le Grand Hôtel Terminus de la Gare Saint-Lazare* (Paris: P. Mouillot, [1901]), 36. For Pissarro's rate, see Camille Pissarro to Lucien Pissarro, January 8, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:427, no. 1494.
 13. See Camille Pissarro to Lucien Pissarro, December 15 and 21, 1897, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:417–20, nos. 1489–90. In the latter, Pissarro states: "Je vais avoir des frais considérables, mais Durand a l'air de m'y encourager" ("My costs will be substantial, but Durand seems like he will help me").
 14. Camille Pissarro to Lucien Pissarro, January 6, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:425–26, no. 1493.
 15. Camille Pissarro to Lucien Pissarro, February 22, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:453–54, no. 1518. Pissarro's visitors during those first six weeks included his wife, Julie (January 10–13 and February 6–9), his son Georges (third week of February), and the painter Hippolyte Petitjean (1854–1929) (January 24). He followed Zola's trial (February 7–23) closely and often discussed the Dreyfus affair in his correspondence.
 16. See Camille Pissarro to Julie Pissarro, March 5, 1898; Camille Pissarro to Lucien Pissarro, March 7, 1898; and Camille Pissarro to Lucien Pissarro, April 11, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:456–59, 469–70, nos. 1521, 1523, 1534.
 17. See Camille Pissarro to Paul Durand-Ruel, April 25, 1898; and Camille Pissarro to Lucien Pissarro, April 26, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:475–77, nos. 1539–1540. Pissarro's retrospective was on view from June 1 to 18, 1898, at the Galeries Durand-Ruel.
 18. Camille Pissarro to Lucien Pissarro, March 7, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:457, no. 1523. "Mon travail avance à vue d'œil, cela m'amuse énormément, les lumières sont si splendides, c'est une fête des yeux!" Emphasis added.
 19. Camille Pissarro to Paul Durand-Ruel, March 21, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:461, no. 1526. Pissarro stated: "Je comptais passer rue Lafitte, mais je suis retenu par mon 'effet de soleil couchant' assez tard" ("I

- had intended to stop by the rue Lafitte, but my 'effect of the setting sun' kept me [at the hotel] quite late").
20. Camille Pissarro to Julie Pissarro, March 26, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:463, no. 1528. "J'ai pu finir mes deux effets de neige. Je n'ai plus que trois effets de soleil qui traînent en longueur."
 21. Camille Pissarro to Lucien Pissarro, April 1, 1898, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:467, no. 1531.
 22. Shadowmap combines data from OpenStreetMap (OSM) and SunCalc to create maps with realistic buildings and solar shadows. Buildings are plotted as blocks, meaning the application does not account for sloped roofs when projecting shadows. See <https://shadowmap.org> for further details. I thank Simon Mulser, cofounder of Shadowmap, for his kind assistance with this project.
 23. According to descendants of Pissarro's dealer, the Nelson-Atkins picture is listed as *Paris, rue Saint-Honoré, effet de soleil, matin* (*Paris, Rue Saint-Honoré, Sun Effect, Morning*) in Durand-Ruel's stockbooks. See Paul-Louis Durand-Ruel and Flavie Durand-Ruel to Nicole Myers, NAMA, January 11, 2016, NAMA curatorial files. It seems that Durand-Ruel confused the Kansas City picture with another painting of the Rue Saint-Honoré in the collection of Ordrupgaard in Charlottenlund, Denmark, which depicts a morning scene.
 24. Scientists at the Montsouris Observatory in Paris recorded a sunrise of 6:32 a.m. and a sunset of 5:51 p.m. on March 7, 1898. See *Annuaire de l'Observatoire municipal de Montsouris pour l'année 1898* (Paris: Gauthier-Villars et fils, 1898), 7. Paris operates on Central European Time (CET) today, but in 1898 the city still privileged the Paris meridian over the Greenwich meridian, which meant that their time zone was 9 minutes and 21 seconds behind Greenwich Mean Time (GMT). See Vanessa Ogle, *The Global Transformation of Time, 1870–1950* (Cambridge, MA: Harvard University Press, 2015), 38–41. The Shadowmap video accounts for this historical zone and reflects local time in Paris.
 25. For Davioud's original sketch of the îlot, see Gabriel Jean Antoine Davioud, "Rue Saint-Honoré 255–257," in "Expropriations de 1852–1854 pour le prolongement de la rue de Rivoli [Recueil de dessins]," vol. 2, fol. 38, Bibliothèque Historique de la Ville de Paris, CP 3369.
 26. Masha Belenky, *Engine of Modernity: The Omnibus and Urban Culture in Nineteenth-Century Paris* (Manchester: Manchester University Press, 2019), 15–18. A deck seat cost fifteen centimes, whereas an enclosed seat cost thirty centimes.
 27. Belenky, *Engine of Modernity*, 20–22.
 28. By 1878, the demand for public transport was such that La Compagnie générale des omnibus added a forty-passenger vehicle to its fleet. Nevertheless, overcrowding remained a problem, which Pissarro experienced firsthand. As he related in one letter: "Je voulais aller aujourd'hui dimanche à la recherche de motifs à Passy et Trocadéro, mais il y a un tel monde aux omnibus à cause du beau soleil que j'y renonce." See Camille Pissarro to Georges Pissarro, November 14, 1897, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 4:403, no. 1468.
 29. For Alphand's life and career, see Gideon Fink Shapiro, "The Promenades of Paris: Alphand and the Urbanization of Garden Art, 1852–1871" (PhD diss., University of Pennsylvania, 2015). Alphand expounded his approach to urban landscape design in Jean Charles Adolphe Alphand, *Les Promenades de Paris: Bois de Boulogne, Bois de Vincennes, parcs, squares, boulevards* (Paris: J. Rothschild, 1867–1873).
 30. The trees were carefully pruned so that their leaves did not obstruct the streetlamps. Alphand's guidelines specified that all foliage be 3.5 meters or higher above the ground. Alphand further required that all tree roots be covered by iron grilles, though Pissarro opted to omit these grates from the Nelson-Atkins picture. See Shapiro, "The Promenades of Paris," 60–61, 213–15.
 31. See Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures / Critical Catalogue of Paintings*, trans. Mark Hutchinson and Michael Taylor (Paris: Wildenstein Institute, 2005), nos. 1195, 1197–98, 1201–08, pp. 3:749–55.
 32. *Gabriel Davioud, architecte (1824–1881)*, exh. cat. (Alençon, France: Firmin-Didot, 1981), 49.

33. For Carrier-Belleuse's involvement in the sculptural program, see June Ellen Hargrove, "The Life and Work of Albert-Ernest Carrier-Belleuse" (PhD diss., Institute of Fine Arts, New York University, 1976), 165–66.
34. The lamppost is also Davioud's handiwork: he designed this *candélabre ordinaire* (single, branchless streetlamp) and several other models. See Alphand, *Les Promenades de Paris*, unnumbered and unpaginated plate titled "Voie publique candélabres."
35. Stransky, a conductor for the New York Philharmonic, purchased *Paris, Rue Saint-Honoré* from Durand-Ruel on February 20, 1917, and returned it on April 20, 1917.
36. Robinson's first silent film was *The Bright Shawl* (1923), and his first talkie was *The Hole in the Wall* (1929). Michael Frank, "Edward G. Robinson: Sterling Collection for the Star of *Little Caesar* and *Double Indemnity*," *Architectural Digest* 47, no. 4 (April 1990): 181.
37. See *The Gladys Lloyd Robinson and Edward G. Robinson Collection*, exh. cat. (Los Angeles: Los Angeles County Museum, 1956), nos. 39–43.
38. Robinson once remarked of his collection: "Sometimes late at night, when the house is quiet, and the last guest has gone, I go into my living room and sit down among these quiet friends, and we study each other very gravely, and I hope with mutual pleasure." Jane Robinson, *Edward G. Robinson's World of Art* (New York: Harper and Row, 1971), 116.
39. Robinson paid his ex-wife one-half the insurance value of those fourteen artworks. See Roland Balaÿ to Edward G. Robinson, January 18, 1957, M. Knoedler and Co. Records, approximately 1848–1971, The Getty Research Institute, Los Angeles, 2012.M.54, Series VI, Box 985, Folder 5.
40. I am grateful to Danielle Hampton Cullen, project assistant, NAMA, for this discovery.
41. Edward G. Robinson and Leonard Spigelgass, *All My Yesterdays: An Autobiography* (New York: Hawthorn Books, 1973), 15.

Technical Entry

Technical entry forthcoming.

Documentation

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Danielle Hampton Cullen, "Camille Pissarro, *Paris, Rue Saint-Honoré, Sun Effect, Afternoon, 1898*," documentation in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), <https://doi.org/10.37764/78973.5.650.4033>.

MLA:

Hampton Cullen, Danielle. "Camille Pissarro, *Paris, Rue Saint-Honoré, Sun Effect, Afternoon, 1898*," documentation. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2022. doi: 10.37764/78973.5.650.4033.

Provenance

Purchased from the artist by Durand-Ruel, Paris, stock no. L4635, as *Paris, rue Saint-Honoré, effet de soleil, matin [sic]*, May 2, 1898–February 20, 1917 [1];

Purchased from Durand-Ruel, New York, stock no. 3800, by Josef Stransky (1872–1936), New York, February 20–April 20, 1917 [2];

Purchased from Stransky by Durand-Ruel, New York, stock no. 4078, April 20, 1917–September 23, 1920 [3];

Purchased from Durand-Ruel by Henry Douglas Hughes (1869–1928), Philadelphia, September 23, 1920;

With Marie Sterner Gallery, New York, by May 16, 1930–at least June 8, 1934 [4];

Purchased from Marie Sterner Gallery, probably through Sam Salz, by Gladys Lloyd (née Cassell, 1895–1971) and Edward G. (1893–1973) Robinson, Beverly Hills, after July 8, 1934–1956 [5];

Edward G. Robinson (1893–1973), Beverly Hills, 1956–January 26, 1973 [6];

Inherited by his wife, Jane Robinson (née Bodenheimer, 1919–1991), January 26–April 3, 1973 [7];

Purchased from Jane Robinson by Armand Hammer, through Knoedler and Co., New York, on joint account with Acquavella Galleries, New York, April 3, 1973 [8]

Purchased from Acquavella Galleries by Alex Reid and Lefèvre Ltd., London, stock no. 46/73, by November 1, 1973–December 1976 [9];

Purchased from Reid and Lefèvre by Cynthia Wood (d. 1993), Santa Barbara, CA, December 1976–December 30, 1982;

Purchased from Wood, through John and Paul Herring and Co., New York, by Marion (née Helzberg, 1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, December 30, 1982–June 15, 2015;

Given by Henry W. and Marion H. Bloch to the Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

Notes

[1] Durand-Ruel purchased the painting from Pissarro under the title *Paris, rue Saint-Honoré, effet de soleil, matin*, not “après-midi”; see email from Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel et Cie., Paris, to Nicole Myers, NAMA, January 11, 2016, NAMA curatorial file. The painting was exhibited at Durand-Ruel, Paris, in April 1904, as belonging to “M. Lebeau,” a name sometimes used by Paul Durand-Ruel when he lent paintings from his personal collection. However, the painting was entered as stock into Durand-Ruel, Paris, from May 2, 1898 to February 20, 1917. The painting was transferred from Durand-Ruel, Paris, to Durand-Ruel, New York, in 1914. Durand-Ruel, New York, stock no. 3800. See email from Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel et Cie, Paris, to Nicole Myers, NAMA, January 11, 2016, NAMA curatorial files.

[2] See email from Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel et Cie, Paris, to Nicole Myers, NAMA, January 11, 2016, NAMA curatorial files.

[3] See email from Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel et Cie, Paris, to Nicole Myers, NAMA, January 11, 2016, NAMA curatorial files.

[4] See letter from Marie Sterner to Louis Earle Rowe, Rhode Island School of Design, May 16, 1930, proposing the purchase of the painting by the museum. According to the letter, Sterner was acting as an agent for another owner. This may have been Hannah Curnuck Hughes (b.

ca. 1885), widow of Henry D. Hughes, who often consigned paintings to Sterner. Archives of American Art, Smithsonian Institution, Washington, D. C., Clayton-Liberatore Gallery records and papers, 1899-1977, Marie Sterner Gallery subset, folder “Sterner, M. Rhode Is. School of Design.” See also <https://www.nga.gov/collection/provenance-info.20330.html>.

[5] See the publicity photo of Edward G. Robinson taken in 1934 featuring the painting. Along the bottom of the photo it reads: copyright 1934 Vitagraph Inc. Property of Vitagraph Inc. Photograph, gift of Harold Sterner, 41919, Frick Art Reference Library, New York (FARL) negative. Robinson purchased the painting shortly after Marie Sterner lent it to the California Palace of the Legion of Honor, San Francisco, from June 8 to July 8, 1934.

[6] Gladys and Edward G. Robinson divorced in 1956. In the divorce proceedings, the couple sold most of their art collection, with the exception of fourteen paintings (including the Nelson-Atkins canvas) which were retained by Edward. See letter from Knoedler and Co., New York, to Edward G. Robinson, January 18, 1957, copy in NAMA curatorial files. See also M. Knoedler and Co. records, approximately 1848–1971. Series VI. Correspondence, box 985, Folder 5, Getty Research Institute, Los Angeles. In 1958, Robinson married his second wife, Jane Bodenheimer.

[7] A publicity photo of Robinson taken in 1973 for his upcoming film *Soylent Green* features the Nelson-Atkins painting. This was Robinson’s final film appearance as he died on January 26, twelve days after the completion of filming; see photograph in Edward G. Robinson and Leonard Spigelgass, *All My Yesterdays: An Autobiography* (New York: Hawthorn Books, 1973), unpaginated, (repro.), as *La Rue St. Honoré*.

[8] In his will, Robinson left his wife Jane his entire art collection, including the Pissarro, *The Dead Tree*. The entire collection was purchased by oil tycoon Armand Hammer, through his firm Knoedler and Co., New York, on April 3, 1973; see “Knoedler Pays 5-Million For Robinson Collection,” *New York Times* (April 4, 1973): 36, and Alan L. Gansberg, *Little Caesar: A Biography of Edward G. Robinson* (Lanham, MD: Scarecrow Press, 2004), 257. Acquavella Gallery, New York, also purchased the collection in conjunction with Armand Hammer; see Peter Aspden, “Lunch with the FT: William Acquavella,” *Financial Times* (September 30, 2011).

[9] See the Alex Reid and Lefèvre Ltd label on the painting's backing board, lower middle, encapsulated white rectangular with blue border, handwritten in black marker: 64/73. This information was confirmed via a similar label found on the verso of a painting at the Art Institute of Chicago; see Gloria Groom et al., *Pissarro: Paintings and Works on Paper at the Art Institute of Chicago* (Chicago: Art Institute of Chicago, 2015), no. 2, https://publications.artic.edu/pissarro/sites/publications.artic.edu/pissarro/files/file_assets/Cat.2VRSstr26351_PDF.pdf.

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Camille Pissarro, *Rue Saint-Honoré, Morning, Effect of Sunlight*, 1898, oil on canvas, 25 3/4 x 21 1/4 in. (65.5 x 54 cm), Ordrupgaard, Charlottenlund.

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