

Charles Bague

French, 1826–1883

*The Artist's Model*, 1874

Oil on board

Purchased by Margaret Davies, 1910

Bague was a popular and commercially successful artist in France during the second half of the 19th century. This oil sketch reflects the period's widespread fashion for styles of French 18th-century dress and decor—as seen, for example, in the subject's hairstyle.

Robert Polhill Bevan

British, 1865–1925

*Maples at Cuckfield, Sussex*, 1914

Oil on canvas

Purchased by Margaret Davies, 1954

Bevan was a member of the Camden Town Group, an artist group in London that was influenced by the techniques of Post-Impressionism. This work was painted at the artist's family home during the summer of 1914. The flat color and form suggest the work of the Nabis, followers of Paul Gauguin, with whom Bevan had spent time during the early 1890s in Pont-Aven. Gauguin's reduction of art to the essentials of color, surface, and form and the Nabis' interest in pattern and design are suggested in this painting.

Pierre Bonnard

French, 1867–1947

*Sunlight at Vernon*, 1920

Oil on canvas

Purchased by Margaret Davies, 1960

Bonnard was interested in the effects of color and light in depictions of intimate domestic scenes and landscape settings. This painting is of the artist's house—an important subject of his work between 1910 and 1928—at Vernonnet in northern France. Here, the artist's garden is seen in a wild state, which was how he preferred it. The pink-tinged sky heightens the surrounding greenery and suggests the early evening light. The small figure visible at the bottom right of the canvas is probably Bonnard's muse, model, and future wife, Marthe.

Eugène Boudin

French, 1824–1898

*Venice, the Molo*, 1895

Oil on canvas

Purchased by Gwendoline Davies, 1912

Boudin, often described as a pre-Impressionist, was well into his sixties at the time of his first visit to Venice in 1892. This painting shows the mouth of the Grand Canal and the Molo, the large stone quay at the entrance to St. Mark's Square. While in Venice, Boudin noted that the city was wrapped in a "grey, dull mist," an atmospheric detail he captured very effectively. Venice was a special place for the Davies sisters. They visited numerous times and, between 1912 and 1913, purchased six paintings depicting the city.

Eugène Carrière

French, 1849–1906

*Maternity*, early 1890s

Oil on canvas

Purchased by Gwendoline Davies, 1914

Born in Strasbourg, Carrière settled in Paris in 1869. He was highly regarded by his contemporaries, and this composition, featuring his wife and child, is one of many on a maternal theme. By fusing the naturalistic and the dreamlike, Carrière was working firmly within the late 19th-century aesthetic of Symbolism, a movement that sought to express ideas, moods, and emotions. *Maternity* is neither a portrait nor an attempt to directly illustrate a subject but rather an evocation of the broader concept of motherhood.

Eugène Carrière

French, 1849–1906

*Maternity (Suffering)*, c. 1891–1892

Oil on canvas

Purchased by Gwendoline Davies, 1913

The theme of the sick child was popular in the 19th century as a means for artists to elicit pathos or express existential anxiety. In 1886, Carrière submitted a different, more naturalistic version of this subject to the Paris Salon, and it was widely praised and subsequently purchased by the French government. By the time of this later version, the artist had limited his use of color and removed unnecessary detail from his paintings in order to evoke emotion rather than narrative.

Paul Cézanne

French, 1839–1906

*The François Zola Dam*, c. 1877–1878

Oil on canvas

Purchased by Gwendoline Davies, 1918

Cézanne's work was central to the development of 20th-century art. He sought to fuse the lessons of the Old Masters with direct observations from nature, as favored by the Impressionists. This is Cézanne's only known painting of the François Zola Dam, which lies outside Aix-en-Provence, where he lived and worked. The painting is very representative of Cézanne's approach to organizing and articulating a landscape on a canvas. The landscape is built up through an S-shaped composition, beginning with the row of trees in the foreground and winding up through the dam to the iconic blue peak of Mont Saint-Victoire in the distance.

Paul Cézanne

French, 1839–1906

*Provençal Landscape*, c. 1887

Oil on canvas

Purchased by Gwendoline Davies, 1918

This work was probably painted on the grounds of the Jas de Bouffan, the estate outside of Aix-en-Provence, where Cézanne spent much of his time. The painting looks deceptively simple, yet every aspect of the canvas has been carefully composed. The thin, multi-directional brushwork provides dynamism and also emphasizes the flatness of the canvas. Spatial effects make the lighter areas within the center band of the canvas appear to float while the darker areas recede. The use of terracotta, green, and blue is typical of Cézanne's work during this period, and while the immediate image is one of distinct bands representing earth, trees, and sky, the repetition of blue—from the top down through the trees—provides an overall visual coherence.

Camille Corot

French, 1796–1875

*Castel Gandolfo, Dancing Tyrolean Shepherds by Lake Albano*, 1855–1860

Oil on canvas

Purchased by Gwendoline Davies, 1909

Corot, whose naturalistic technique anticipated the work of the Impressionists, was one of the most influential landscape painters of the 19th century. This view of Castel Gandolfo demonstrates Corot's skill at fusing naturalism with the structures of classical landscape. From the mid-1850s, Corot's work had become very popular. *Castel Gandolfo*, which would have been painted specifically for the commercial art market, shows how Corot had developed his style of translucent, almost shimmering landscape effects. On seeing works by Corot in the Louvre Museum in Paris, Margaret Davies admired "the beautiful light in them all, and the softness, and the touch of color which the figures give."

Camille Corot

French, 1796–1875

*Distant View of Corbeil*, c. 1870

Oil on canvas

Purchased by Margaret Davies, 1910

During the late 1860s, Corot's ill health left the artist largely restricted to studio painting, a confinement aggravated by the Franco-Prussian War and the siege of Paris from 1870 to 1871. It is likely that this painting of Corbeil, a manufacturing town on the Seine River, was completed in the artist's studio from a combination of studies and memory.

Camille Corot

French, 1796–1875

*The Pond*, 1860s

Oil on canvas

Purchased by Gwendoline Davies, 1908

By the time Corot painted *The Pond*, he had settled into the most commercially successful phase of his career. During this period, he produced lyrical landscapes that fuse classical composition with the contemporary naturalism of the Barbizon school, a strong influence on the development of Impressionism. As with the other works by Corot in this exhibition, tonal uniformity is avoided through tiny flashes of color—here, in the touches of red and yellow added by the head coverings of the two figures.

Honoré Daumier

French, 1808–1879

*The Night Walkers*, 1842–1847

Oil on board

Purchased by Gwendoline Davies, 1912

Honoré Daumier was perhaps best known for his work in the graphic arts; his political caricatures were published widely in Paris during the mid-19th century. *The Night Walkers* is thought to be one of Daumier's earliest works in oil. The definition of detail through line suggests the artist's natural strength as a draughtsman. The subject of the painting is very enigmatic. While the dress of the two figures suggests differing social positions, there is no certainty of their relationship. An interest in moonlit scenes pervaded European Romanticism at the time and is a theme Daumier explored in earlier lithographs. Infrared photography has shown that this work originally featured a single figure in the center of the canvas—the head was placed next to the head of the left-hand walker—and the form is still slightly visible.

Honoré Daumier

French, 1808–1879

*The Heavy Burden*, 1850–1860

Oil on panel

Purchased by Gwendoline Davies, 1914

*The Heavy Burden* depicts two figures by a wall at the side of the Seine River. This is one of numerous versions Daumier made of a woman accompanied by a child struggling against the elements with a bundle of laundry. *The Heavy Burden* was started as a watercolor on paper, and x-ray photography reveals that the original composition depicted the woman and child viewed from behind, walking to the left. This is the only image of urban working-class life and labor in the Davies collection.

Honoré Daumier

French, 1808–1879

*Head of a Man*, c. 1850

Oil on canvas

Purchased by Gwendoline Davies, 1914

Daumier was committed to the French Republic and was no stranger to political subjects through his work as a caricaturist for *Le Charivari*, an illustrated newspaper published in Paris. In the 1830s, Daumier spent a short time in prison for producing a satirical lithograph of the French king, Louis-Philippe. *Head of a Man* is directly related to another work titled *The Family on the Barricades*, showing the subject accompanied by two young boys, in the midst of a bustling crowd. Both of these paintings were inspired by the 1848 revolution and the Second Republic.

Honoré Daumier

French, 1808–1879

*The Watering Place*, c. 1855–1860

Oil on board

Purchased by Margaret Davies, 1914

Daumier worked in a studio on the Quai d'Anjou in Paris and from his window would have observed riders watering their horses—the subject of this painting. Daumier makes very effective use of atmospheric contrast in this painting; the central horse and rider are bathed in bright light while the others remain in shadow. *The Watering Place* was described in *The Connoisseur* magazine as a work in which “the drama of the commonplace ... produces a minor epic.”

Honoré Daumier

French, 1808–1879

*A Third Class Carriage*, c. 1865

Oil on board

Purchased by Gwendoline Davies, 1919

Public transportation was an ideal subject for Daumier because it enabled him to illustrate a broad range of social types. While other versions Daumier made of *A Third Class Carriage* have a graphic, almost caricature-like quality to them, this is very much a study in paint surface and technique. Daumier used black bitumen (a naturally occurring tar-like substance) to create patches of inky density. This can be seen particularly in the figure directly on the left of the canvas who has been blacked out entirely.

Honoré Daumier

French, 1808–1879

*The Lawyer and His Client*, c. 1862–1864

Watercolor, ink and wash and crayon on two sheets of laid paper joined together

Purchased by Gwendoline Davies, 1920

From 1845 to 1848, Honoré Daumier published a series of lithographs titled *Les Gens de Justice* (Men of Justice), in which he depicts lawyers and their interaction with clients. The success of the series led him to address the subject many times, particularly in the 1860s, when this work was made. Here the client is a nervous woman, worriedly rubbing her hands together as she speaks with her lawyer. He in turn is looking over his shoulder, paying her little attention. Daumier's skill as a caricaturist is best seen in the figure that is second from the left: in only a few lines, he captures an expression of self-satisfaction. Initially, this composition began with two figures, the female client and the central lawyer. Daumier later extended the composition, adding paper to the left side and drawing two additional lawyers in the background.

Honoré Daumier

French, 1808–1879

*Two Studies for the Return of the Prodigal Son*

(verso: *Three Sketches of Heads in Chalk*), 1863

Ink and wash on laid paper

Purchased by Gwendoline Davies, 1922

This sheet shows two small studies from the biblical parable of the Return of the Prodigal Son. Daumier chose to depict the moment the son returns and is embraced by his father—a very emotive gesture. The choice of a biblical subject is unusual for Daumier and marks a departure from his observations of everyday life. He was perpetually fascinated by the interaction of individuals, and as a caricaturist, he was accustomed to reducing a story to a single image, capturing its essence in an arrested moment.

André Derain

French, 1880–1954

*Madame Zborowska*, 1919

Oil on canvas

Purchased by Margaret Davies, 1920

Derain was part of a group that became known as the Fauves (meaning “wild beasts”), which included Henri Matisse and Maurice de Vlaminck. The Fauves depicted the world through bright, unnatural colors and bold forms and were at the forefront of European modernism. *Madame Zborowska* was painted after Derain had abandoned his Fauvist palette and had become inspired by Old Master paintings and African art. The subject of this painting, Hanka (Anna) Zborowska, came from a wealthy, aristocratic Polish family. After moving to Paris to become a teacher, she married the poet and art dealer Léopold Zborowski (Derain painted him in 1922).

Augustus John

British, 1878–1961

*Head of Dorelia*, c. 1911

Oil on plywood

Purchased by Gwendoline Davies, 1916

John was one of the most important Welsh artists of the 20th century. He was part of the avant-garde but was most successful as a society portrait painter. Dorelia (Dorothy) McNeill (1881–1969) met John in 1903 and became his wife and muse until his death. John drew this exceptionally fresh portrait directly onto unprimed plywood—the grain of which is still visible—then filled in the drawing with blocks of color. The chalky paint surface gives this image a fresco-like quality, and the composition imbues Dorelia with the air of a 16th-century Italian Madonna.

Augustus John

British, 1878–1961

*Self-Portrait*, 1913

Oil on canvas

Purchased by Gwendoline Davies, 1916

Painted when the artist was in his mid-thirties, this is a classic artist's self-portrait—bust-length, confident, and dressed in the uniform of the trade. His right arm is raised in the act of painting, and his brow appears furrowed in concentration. John's appearance was striking. The artist William Rothenstein, John's contemporary at the Slade School of Fine Art, said that he was "like a young faun; he had beautiful eyes, almond-shaped and with lids defined like those Leonardo drew, a short nose, broad cheek bones ... and his figure was lithe and elegant ... A dangerous breaker of hearts he would be."

Edouard Manet

French, 1832–1883

*Argenteuil–Boats*, 1874

Oil on canvas

Purchased by Margaret Davies, 1920

This painting depicts the Seine River at Argenteuil, a town famed for its boating and regattas and a popular location with Parisians for weekend tourism. Such settings were sought out by the Impressionists, who painted scenes of modern life. During the summer of 1874, Manet, Monet, and Renoir painted at Argenteuil together. While Monet and Renoir focused on the recreational aspect of Argenteuil, Manet hinted at the other side of leisure. The vessels on the far bank are laundry houses that catered to the influx of visitors, creating a subtle juxtaposition of leisure and labor.

Edouard Manet

French, 1832–1883

*Effect of Snow at Petit-Montrouge*, 1870

Oil on canvas

Purchased by Gwendoline Davies, 1912

Painted during the siege of Paris during the Franco-Prussian war, in which Manet had enlisted as a guardsman, this work depicts a snow-covered wasteland near the church of Saint Pierre de Montrouge on the outskirts of the city. The painting's apparent spontaneity—there is no underdrawing on the fine-woven linen canvas, and the hastily applied brushstrokes suggest forms rather than describe them—has led some to believe that this may be Manet's first "Impressionist" painting. The work was purchased by Gwendoline Davies in 1912, the year in which the sisters began to acquire Impressionist art.

Anton Mauve

Dutch, 1838–1888

*The Shepherdess*, 1880s

Oil on canvas

Purchased by Gwendoline Davies, 1909

Born in Zaandam, Holland, Mauve was a member of The Hague school of Realist painting that flourished in The Netherlands between 1860 and 1890. He was a popular artistic figure in his day, and his work influenced the early realism of Vincent van Gogh, his cousin by marriage. Although he spent his life in The Netherlands, Mauve would have known the work of the Barbizon school and was influenced by Millet.

Jean-Louis-Ernest Meissonier

French, 1815–1891

*Innocents and Card Sharpers*, 1861

Oil on board

Purchased by Margaret Davies, 1910

A prominent figure in French art during the 19th century, Meissonier was popular with the establishment and public alike. Like his contemporary Charles Barye, Meissonier painted small, highly detailed works evoking France's past, such as this depiction of 17th-century cavalymen of the Louis XIII period. Card playing has long been a popular subject in European art, providing a context for drama, emotion, and narrative. In this painting, fresh-faced "innocents" come up against more experienced, bearded card sharps in a game of piquet.

Jean-François Millet

French, 1814–1875

*The Good Samaritan*, 1846

Oil on canvas

Purchased by Gwendoline Davies, 1910

A leading Realist painter in France in the mid-19th century, Millet redefined images of rural life and labor. Although he is best known for such works, his earlier paintings focused on subjects more suited to the tastes of the Salon, which favored biblical and literary scenes. *The Good Samaritan* is notable for its economy of detail, which became a hallmark of Millet's work.

Jean-François Millet

French, 1814–1875

*The Goose Girl at Gruchy*, 1854–1856

Oil on canvas

Purchased by Gwendoline Davies, 1909

This painting depicts the village of Gruchy near Cherbourg in Normandy, where Millet was born. A girl minding geese leans pensively on her shepherding crook, while her charges play in the stream. While Millet frequently records the hardship of peasant life, this painting evokes a sense of rural hush and nostalgia.

Jean-François Millet

French, 1814–1875

*The Seated Shepherdess*, 1840–1850

Oil on board

Purchased by Margaret Davies, 1912

Millet grew up in Normandy and worked on his family's farm before moving to Paris in the 1830s to study art. Beginning in the late 1840s, he became increasingly disenchanted with urban life and industrialization, and in 1849, he moved to the village of Barbizon, about 30 miles outside of Paris on the edge of the Forest of Fontainebleau. There, Millet and artists including Corot painted directly from nature. The depiction of peasant life in 19th-century France underwent a shift in the 1840s, with the idealized countryside gradually being replaced by images showing the true rigors of rural life and its inhabitants. Although in later works Millet illustrates the exhaustion and backbreaking labor of peasant life, in earlier works such as this, he portrays more of a bucolic reverie.

Jean-François Millet

French, 1814–1875

*Winter: The Faggot Gatherers*, 1868–1875

Oil on canvas

Purchased by Gwendoline Davies, 1912

This unfinished painting dates from the last part of Millet's life, when his work focused on the hardships of rural life. Millet described in a letter seeing "a poor, heavily laden creature with a bundle of faggots advancing from a narrow path in the fields. The manner in which this figure suddenly comes before one is a momentary reminder of the sad condition of human life, toil."

Jean-François Millet

French, 1814–1875

*The Gust of Wind*, 1871–1873

Oil on canvas

Purchased by Margaret Davies, 1937

This highly Romantic painting is set on the windswept peninsula of La Hague, west of Cherbourg, France, where Millet grew up. The tiny figure of a shepherd is running for cover from a falling tree, its roots ripped from the ground. While the foreground brushwork shows the effect of the storm on the rocky ground and the wind-lashed pond, the focal point is high on the horizon, emphasizing the smallness of the shepherd in the face of the storm and the struggle of man against nature.

The British artist Walter Sickert wrote about the work: “I doubt if any modern but Millet would ever have even thought of selecting the moment when a tree has been torn up by the roots, and is in the act of falling, for pictorial representation ... The whole terrifying object is painted at the brief moment, when it is silhouetted, free, against the sky.”

Claude Monet

French, 1840–1926

*Charing Cross Bridge*, 1902

Oil on canvas

Purchased by Margaret Davies, 1913

This painting belongs to a series showing London's Charing Cross Railway Bridge and the view upstream toward the Houses of Parliament. It was painted from the Savoy Hotel, where Monet's sixth-floor room afforded him a panoramic view of the river. The detail is reduced to the bridge itself, the Houses of Parliament, boats, and a section of the Embankment. These elements act as visual anchors around which the interchangeable haze of water and sky fluctuates. While some artists might consider the thick London fog a hindrance, for Monet it was vital. He said, "without the fog London wouldn't be a beautiful city. It's the fog that gives it its magnificent breadth."

Claude Monet

French, 1840–1926

*The Palazzo Dario*, 1908

Oil on canvas

Purchased by Margaret Davies, 1913

Monet traveled to Venice for the first time in October 1908, staying for more than two months and beginning 37 canvases. He wrote, “What a pity I never came here when I was younger, when I was still full of daring!” The Palazzo Dario was built in 1497 for Giovanni Dario, the secretary of the Venetian senate, and can also be seen in *Palazzo Eleanora Duse, Venice* by Walter Sickert, in this exhibition.

Monet painted four different versions of this view.

Claude Monet

French, 1840–1926

*Waterlilies*, 1906

Oil on canvas

Purchased by Gwendoline Davies, 1913

In 1888, Monet began to paint works of art in series—among them, haystacks, the Rouen Cathedral, and Venice—but by far the largest and most intense are his studies of light and water on the lily pond at his home in Giverny, France, where he and his family moved in 1883. In this painting, Monet directs his attention to the water's surface, blurring the line between representation and abstraction. Monet engineered his lily pond with great precision, employing a gardener whose sole purpose was to maintain it. He set up his canvases before dawn, which enabled him to take advantage of the early morning light. This painting is one of three versions purchased by Gwendoline Davies from the series.

Henry Moret

French, 1856–1913

*Village in Clohars*, 1898

Oil on canvas

Purchased by Margaret Davies, 1959

Following academic training in Paris, Moret became friendly with Paul Gauguin and worked at Pont-Aven on the southern coast of Brittany in France. This view of a street of rustic cottages probably dates from Moret's visit in June 1898 to Clohars, one of his favorite locations near Pont-Aven. The bright colors and broken brushwork reveal his debt to Gauguin and Monet.

Berthe Morisot

French, 1841–1895

*At Bougival*, 1882

Oil on canvas

Purchased by Margaret Davies, date unknown

Berthe Morisot was a friend of Manet's and a central member of the Impressionist circle. This painting of Morisot's daughter, Julie, and her nanny, was made in the garden of a neighbor. The handling of paint is very free, and the variegated brushwork captures the sense of a wild garden, as the two figures are framed and almost consumed by their surroundings. Morisot painted a large number of mother and child images. This reflects both the prevailing attitude as to which subjects were "suitable" for women artists and also the interest in painting everyday scenes, which was central to Impressionism.

Camille Pissarro

French, 1831–1903

*Pont Neuf, Snow Effect, 2nd Series*, 1902

Oil on canvas

Purchased by Margaret Davies, 1920

As a major thoroughfare with high volumes of pedestrians and traffic, the Pont Neuf in Paris was ideally suited to the Impressionist preoccupation with contemporary life. Pissarro painted this work from a window, which gave him a high vantage point from which to depict the iconic architecture of the bridge, as well as the panorama of the right bank of the river. The rapid, sketchy brushwork is typical of Impressionist technique. This painting is unique among the sisters' collection of Impressionist works in that it is a depiction of modern Parisian life.

Pierre-Auguste Renoir

French, 1841–1919

*Conversation*, 1912

Oil on canvas

Purchased by Gwendoline Davies, 1913

*Conversation* dates from the last part of Renoir's career, sometimes known as his "red" period because of the warm tones he favored. *Conversation* is characteristically loosely painted, the result of Renoir's severe arthritis and his interest in the work of the earlier French painter Eugène Delacroix. The curving forms reflect Renoir's late desire to remove absolute geometry from his paintings. It is likely that the air of quiet intimacy that pervades the work appealed to the sisters' sensibilities.

Pierre-Auguste Renoir

French, 1841–1919

*La Parisienne*, 1874

Oil on canvas

Purchased by Gwendoline Davies, 1913

The model for this painting is the 17-year-old French actress Henriette Henriot (1857–1944), who posed for Renoir on numerous occasions. The title suggests that Renoir was painting not a portrait but rather a “type”: a modern, urban, young woman dressed in the latest fashion. She looks out from the canvas, directly at the viewer. The single-toned background and absence of perspective demonstrate the influence of Manet and of Japanese prints. Infrared photography has revealed that Renoir originally included a door to the left and a curtain to the right, which were later painted out. *La Parisienne* was exhibited at the First Impressionist Exhibition of 1874 and was well known by the time Gwendoline Davies purchased it in 1913.

Armand Seguin

French, 1869–1903

*Breton Peasant Women at Mass*, c. 1894

Oil on canvas

Purchased by Gwendoline Davies, 1916

Seguin spent time with the Nabis artists at Pont-Aven, in Brittany, where he became a pupil of Paul Gauguin. The stacked, almost jigsaw-like construction of the forms with an emphasis on surface reflects the Nabis' interest in the decorative arts and the *cloisonnisme* (heavy outline filled in with color) of Gauguin. With its emphasis on drawing and visible pencil line, this image is clearly the work of someone familiar with graphic art. Indeed, Seguin had trained in Paris and become a successful printmaker.

Walter Richard Sickert

British, 1860–1942

*Palazzo Eleanora Duse, Venice*, 1904

Oil on canvas

Purchased by Margaret Davies, 1935

Sickert was a major figure in British modernism and was influenced by the techniques of Edgar Degas and James Abbott McNeill Whistler. This painting shows two buildings: on the right, the Palazzo Dario, and on the left, the Palazzo Barbaro-Wolkoff, in which the actress Eleanora Duse kept an apartment. The viewpoint is the same as that in Monet's *Palazzo Dario*, also in this exhibition. This painting has a somewhat shabby air consistent with the artist's interest in the less conventionally picturesque. His depiction of the Venetian light, reflected in the water and shown bouncing off the sides of the buildings, demonstrates his affection for Venice, which he described as "the loveliest city in the world."

Alfred Sisley

French, 1839–1899

*Moret-sur-Loing (Rue de Fosses)*, 1892

Oil on canvas

Purchased by Margaret Davies, 1960

Van Gogh described Sisley as “the most discreet and gentle of the Impressionists.” In 1889, Sisley and his family settled permanently in the town of Moret-sur-Loing, near the Forest of Fontainebleau, which became the subject of most of his later works. His scenes of Moret tend to focus on views of local landmarks—the river, bridge, and the church. Sisley remained devoted to the key principles of Impressionism, and in this work, his concern is the rendering of light effects. The street is dominated by tones of red and pink, suggesting a bright fall morning.

Matthew Smith

British, 1879–1959

*Apples on a Wicker Chair*, 1915

Oil on canvas

Purchased by Margaret Davies, 1961

Smith was born in England but studied in Paris and spent much of his life in France. His early use of bold color owes much to the artists associated with Fauvism, such as Matisse and Derain. *Apples on a Wicker Chair* dates from the period when Smith had returned to London and was living on Fitzroy Street, the hub of progressive art in England at the time. Unlike many of his contemporaries, Smith was not allied to a specific artistic group. This painting reflects the concerns of modernism; it is primarily an exercise in color, form, pattern, and shape rather than a direct attempt to depict the subject at hand.

Alfred Stevens

Belgian, 1823–1906

*Seated Girl*, n.d.

Oil on canvas

Purchased by Margaret Davies, 1918

Stevens found success with his paintings that depicted fashionable women lounging in interiors. This painting has a fresh, sketchy quality that is quite unusual for this artist. The plain colored background and blocks of unmodulated color reflect Stevens' interest in Japanese art, which also inspired Whistler, van Gogh, and the Impressionists.

Joseph Mallord William Turner

British, 1775–1851

*The Leyen Burg at Gondorf*, 1840s

Watercolor over pencil on wove paper

Purchased by Gwendoline Davies, before 1927

Between 1817 and the 1840s, Turner made numerous tours throughout Europe. Located on the Mosel River in Germany, the Leyen Burg at Gondorf would have been a remarkable sight for tourists traveling on the river. The pencil work in this image is vibrant and swiftly achieved, probably drawn from a boat on the river just north of Gondorf, with watercolor added later. Turner merely suggests the main features of the castle and the hills behind and uses watercolor to unify the pencil markings.

Joseph Mallord William Turner

British, 1775–1851

*Morning after the Wreck*, c. 1840

Oil on canvas

Purchased by Gwendoline Davies, 1910

Turner was a regular visitor to the seaside town of Margate in Kent, on the southern coast of England. He made numerous depictions of the view from the window of his lodgings, on which this work is probably based, though it is unlikely that *Morning after the Wreck* depicts an actual event. The painting shows a view of the beach, where figures huddle together, picking over wreckage debris that litters the sand. Turner's watercolor-like treatment of oil paint is particularly notable here, for example, in the shadowy form of the ship on the horizon.

Joseph Mallord William Turner

British, 1775–1851

*The Storm*, c. 1840–1845

Oil on canvas

Purchased by Margaret Davies, 1908

This painting dating from late in Turner's career shows the wreck of a boat being engulfed by waves, its ropes flailing like tentacles. Sea depictions run through Turner's entire career, and in later marine scenes such as this, he produced dramatic images that are the embodiment of the sublime. The ship's sails, which have come adrift, can be seen to the left, while the masts and bow of a larger vessel are silhouetted against the skyline. The light source from the upper right of the canvas renders the sea in the lower left a deep, dark, terrifying green.

Joseph Mallord William Turner

British, 1775–1851

*The Rainbow*, c. 1835

Watercolor and gouache with blotting out on wove paper

Purchased by Gwendoline Davies, 1919

The dynamism and luminosity of this work is typical of many of Turner's later watercolors. He employs numerous techniques to create depth and tone, demonstrating how skilled he had become in this medium. Images of rainbows and churches appear throughout Turner's work, and here the rainbow meets the land, silhouetting the spire of the church against the golden edge. Turner was fascinated by the effects of weather, and his sketchbooks and countless studies of different landscapes reflect an interest in atmospheric nuance. The skies in many of his works depict accurately observed meteorological conditions, though the weather is also used to add drama to a scene.

Joseph Mallord William Turner

British, 1775–1851

*Rye, Sussex*, 1824

Watercolor with scraping out on wove paper

Purchased by Gwendoline Davies, 1908

Turner transformed the use of watercolor, developing new techniques to create luminous and vibrant works. He employs here the technique of “scraping out”—literally scratching away the surface pigment to reveal the light color of the paper below as a highlight—rather than using a white pigment.

This view of Rye on the southern coast of England exemplifies the artist’s dramatic treatment of light and form. The scene is located at the point where the Royal Military Canal meets the River Brede and probably depicts an incident when a temporary dam was swept away by the spring tide. The town to the left is shown in sunlight while a storm approaches from the right.

Joseph Mallord William Turner

British, 1775–1851

*Würzburg*, c. 1840–1841

Watercolor with blotting out on wove paper

Purchased by Gwendoline Davies, 1919

Turner depicted Würzburg, an historic German city on the Main River, on more than 40 pages of a small sketchbook during his 1840 tour. This is one of two extensive studies of the city, which Turner probably completed later, painting over on-the-spot pencil studies. Würzburg is shown from the south with its most prominent landmark, the Marienberg Fortress, dominating the image. The river, which runs below the fortress, is only suggested, as is Würzburg's famous 18th-century stone bridge.

Vincent van Gogh

Dutch, 1853–1890

*Rain–Auvers*, 1890

Oil on canvas

Purchased by Gwendoline Davies, 1920

In May 1890, van Gogh moved from the asylum at St. Rémy in Provence to the village of Auvers-sur-Oise, north of Paris. In the last month of his life, he painted 13 double-square canvases of the gardens and fields around Auvers, of which this is one. In his last letter, he described himself as “quite absorbed in the immense plain with wheat fields against the hills, boundless as a sea, delicate yellow, delicate soft green, the delicate violet of a dug-up and weeded piece of soil.” Van Gogh illustrates the driving, windblown rain through bold downward strokes that cut through the surface texture. This technique of depicting rain is derived from the color woodcut prints by the Japanese artist Hiroshige (1797–1858). The influence of Japanese prints can also be seen in the division of the picture plane into blocks of color that demarcate the fields, village, and sky. This painting was one of the last van Gogh made before his suicide on July 27, 1890.

Maurice de Vlaminck

French, 1876–1958

*Village Street*, 1911–1912

Oil on canvas

Purchased by Gwendoline Davies, 1919

A self-taught artist, Vlaminck was, along with Matisse and Derain, a leading member of the Fauves in 1905. Beginning in 1907, he adopted a more subdued palette, a change of focus that coincided with an encounter with the work of Cézanne. Vlaminck developed a style that was strongly influenced by the technique of the older artist but also displays an awareness of the language of modern European styles such as Cubism. In this painting, the symmetry of the two houses at the end of the road, capped with the inverted triangle of a distant roof, demonstrates that Vlaminck learned from Cézanne how to combine formal concerns with the existing landscape.

Maurice de Vlaminck

French, 1876–1958

*The Bridge*, 1912–1913

Oil on canvas

Purchased by Margaret Davies, 1919

*The Bridge* is almost certainly based on a composition by Cézanne. Vlaminck uses the Cézanne work as a model to explore and refine a personal motif. The bridge depicted here is identifiable as the Chatou railway bridge, which crosses the Seine River on the outskirts of Paris. Vlaminck lived and worked in Chatou, and the bridge appears in many of his canvases. This iron and concrete construction was for the Impressionists a demonstrable symbol of modernity and, as a result, featured in paintings by other artists, including Renoir.

James Abbott McNeill Whistler

American, 1834–1903

*Nocturne: Blue and Gold, St. Mark's Venice*, 1880

Oil on canvas

Purchased by Gwendoline Davies, 1912

Whistler's many pastels and etchings of Venice depict it as a living, working, contemporary city. This painting is one of only three known existing oils he made there. Painted from the vantage point of the Café Florian on the south side of St. Mark's Square, the huge basilica looms over the piazza. Only the essentials of the Byzantine architecture are represented, silhouetted against the deep blue of the night sky. The flecks of white represent the newly installed gas lamps in the square. This was the first of six paintings of Venice acquired by the Davies sisters.