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EST. 1817

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Charles-François Daubigny (Paris 1817-1878)

Pêcheur sur sa barque en bord de rivière
(*Fisherman at the edge of a river*)

Oil on paper laid down on canvas

Signed and dated (lower left): 'Ch. Fr. Daubigny 1861'

7 ⁵/₈ x 10 ⁵/₈ in. (19.5 x 27 cm.)



Provenance

Mathon collection, Paris;
private collection, Paris, until 2020.

Commenting on the work of Charles-François Daubigny, Émile Zola highly praised the artist's numerous river landscapes and described them with great accuracy: 'Daubigny discovered the very notion of loveliness and charm depicting the banks of the Seine. For 30 years, he painted riverbanks from Auvers to Mantes, eternalising on the canvas all corners of the countryside [...]. He adored this region, largely watered by rivers, with its verdant vegetation of a green softened by the silvery vapours of the mists rising from the river.' The present oil on paper resonates perfectly with the observations of this famous novelist and art critic. The singular morning light and the vaporous reflections of the sky in the water clearly refer to the silvery effects that the latter evokes. The artist enhances these subtle shades of gray and green by applying a modern and raw, almost sculptural touch with a knife, forming the clouds that arrogate the heat of the first rays of the sun. The delicately painted boat is reminiscent of the painter's studio boat, *Le Botin*. Daubigny's daughter-in-law, Madame Karl Daubigny, recalled that the artist bought a boat originally intended to be a ferry, but turned it into a sailing boat with oars and a cabin at one end, which he used as a studio. Its name, which means 'Little Box', came about after an argument between its crew and that of a barge, a member of which yelled out, 'He'll [the cabin boy] drive us nuts with his Botin'. From 1857 Daubigny used it to paint many views, particularly along the Oise, near which Daubigny bought a plot of land and built a home in the village of Auvers, to the north-west of Paris. The boat's last outing was in 1867, after which he installed it in his garden in Auvers, and acquired a second vessel for the river. Madame Karl Daubigny also wrote that Daubigny painted the cabin in stripes of bright colour, but in all the depictions of the boat, by both Daubigny himself and by other artists, such as Corot, it is shown as grey. Daubigny's example inspired Monet to acquire a studio boat in 1872, which he depicted in *The Floating Studio* of 1874 (Rijksmuseum).