

# French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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## Eugène Fromentin, *A Ravine: Souvenir of Algeria*, 1874

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| <b>Artist</b>                       | Eugène Fromentin, French, 1820–1876  |
| <b>Title</b>                        | <i>A Ravine: Souvenir of Algeria</i>   |
| <b>Object Date</b>                  | 1874   |
| <b>Alternate and Variant Titles</b> | <i>Un Ravin: Souvenir d'Algérie; The Chiffa-Pass; Arab Encampment—Gorges of Chiffa</i> |
| <b>Medium</b>                       | Oil on wood panel  |
| <b>Dimensions (Unframed)</b>        | 47 7/16 x 41 5/16 in. (120.5 x 104.9 cm)   |
| <b>Signature</b>                    | Signed and dated lower right: _Eug. _ Fromentin. _ 1874 _                              |
| <b>Credit Line</b>                  | The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 34-103       |

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### Catalogue Entry

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A native of La Rochelle in southwestern France, Eugène Fromentin moved to Paris in 1839 to study law. He was

increasingly drawn to the arts and eventually devoted himself to the dual calling of painting and writing. Fromentin worked first under the Neoclassical landscape painter Charles Rémond (1795–1875), a former pupil of Jean Victor Bertin (1767–1842), with whom Fromentin's father had studied. He then moved on to Louis Cabat (1812–1893), who practiced a more naturalistic mode of landscape painting. Fromentin traveled to Algeria from March 3 to April 18, 1846, and the following year made his debut at the Paris Salon with three paintings, including *View in the Gorges of Chiffa (A Region of Algeria)* (Fig. 1).<sup>1</sup> He returned to Algeria from September 24, 1847, to May 23, 1848, and again from November 5, 1852, to October 5, 1853. Notes made on the latter trips provided material for two books. *Un Été dans le Sahara (A Summer in the Sahara)* first appeared in installments in *La revue de Paris* in 1854 and was published in book form by Michel Lévy Frères, Paris, in 1857. *Une Année dans le Sahel (A Year in the Sahel)* also appeared in installments, first in *L'Artiste* in 1857 and then in *Revue des Deux Mondes* in 1858, before it was published in book form by Lévy in 1859.<sup>2</sup>



Fig. 1. Eugène Fromentin, *View in the Gorges of Chiffa (A Region of Algeria)*, 1846, oil on canvas, 23 1/2 x 19 in. (60 x 48 cm), private collection. Sold at *Important 19th Century Pictures*, Christie's, London, March 23, 1984, lot 90



Fig. 2. Eugène Fromentin, *Falcon Hunt: Souvenir of Algeria*, 1874, oil on canvas, 43 11/16 x 56 11/16 in. (111 x 144 cm), National Gallery of Ireland, Dublin, NGI.4231. Creative Commons Attribution 4.0 International License

In 1874, the Parisian firm Lemerre published new editions of both books.<sup>3</sup> The occasion coincided with what would be Fromentin's second-to-last Salon, for which he produced two paintings: *A Ravine: Souvenir of Algeria* and *Falcon Hunt: Souvenir of Algeria* (Fig. 2).<sup>4</sup> Since 1847, Fromentin had earned a reputation as a leading painter of North African subjects. The artist identified

with the progenitors of this genre, traditionally known as Orientalism, especially Prosper Marilhat (1811–1847), Eugène Delacroix (1798–1863), and Alexandre-Gabriel Decamps (1803–1860), all of whom had visited the Middle East around 1830.<sup>5</sup> In that year, France invaded and occupied Algeria, subsequently colonizing and incorporating it as a *département* (akin to a province or state), resulting in the decimation of its Indigenous population and culture. Fromentin was not unsympathetic to the plight of Algerians, but rather than depict their actual circumstances—few, if any, Orientalist artists did—he specialized in imagined scenes of unspoiled Algerian life set in majestic, unadulterated landscapes, often broad vistas with seemingly limitless skies.<sup>6</sup> The *Souvenirs* painted for the Salon of 1874 were summations of his work to date.

One of the defining features of *A Ravine* is the immense backdrop of the ravine walls relative to the scale of the figures. Fromentin had employed a vertical format since the outset of his career—for example, in *View in the Gorges of Chiffa*—to emphasize the height of the cliffs. The use of the word *souvenir* in the title underscores the role played by memory in the picture's conception, a conceit most commonly associated, in landscape painting, with the late work of Jean-Baptiste-Camille Corot (1796–1875).<sup>7</sup> The term signaled that the artist's intent was to evoke rather than describe, despite the artist's characteristic use of naturalistic details.

The critic Louis Gonse devoted an extended discussion to Fromentin in a review of the Salon of 1874, published in the influential periodical *Gazette des Beaux-Arts* (he would be named its editor the following year).<sup>8</sup> Gonse praises both paintings as “ravishing,” writing:

*“The Ravine will remain at the forefront of his work, and is among his most complete and brilliant paintings. It reigns, in truth, with a delicious freshness. What calmness and subtlety of effect! In the middle of a beautiful dark ocher cliff, crowned by a few tufts of mastic and olive trees, is the opening of a large grotto. From the depths of its dark and transparent shadow, whose indefinable velvetiness is reminiscent of a bat's wing, a spring emerges in a thin stream of silver.”<sup>9</sup>*

He then rhetorically asks whether the artist had been inspired by a passage in *Une Année dans le Sahel*, describing the environs of the city of Blida, which he quotes at length:

*Today we hiked to the bottom of the ravine of Oued-el-Khebir. Oued-el-Khebir, despite its great name, is a very*

*small river—in France one would call it a stream—which the winter rains and melting snows turn suddenly into a torrent. Reduced to its own resources, it is hardly anything at all. It begins at the bottom of a narrow ravine, shallow, and, like all mountain rivers at the source, it is first caught laughing in a cradle of rock, carpeted with leaves, reeds, and oleanders; it is born there, in the cool shade, in refuge and silence, like thoughts in the peaceful mind of a recluse. The mountain is rocky, steep, and frequently hollowed out by deep landslides. There are few trees, except, here and there, a few old olive trees planted horizontally on the embankments.*<sup>10</sup>

Blida is situated on the Oued-el-Khebir, near where it flows from the Chiffa Gorge.<sup>11</sup> Thus, if the text excerpted here did serve as a point of departure for *A Ravine*, then its subject is also related to the 1846 Salon painting illustrated here.

The critics were generally positive, though none of the others matched Gonse's absorption in Fromentin's exhibits. Jules-Antoine Castagnary, who ranked Fromentin highly—contrasting him favorably to the academic painter of idealized nudes Alexandre Cabanel (1823–1889)—wrote of the “brilliance and vivacity” of the artist's *souvenirs*.<sup>12</sup> Paul de Saint-Victor was more measured:

*The Ravine is an oasis of freshness and limpid shade. Little horses drink at the spring that flows lightly between the cracks of a rocky vault. Their variously colored rumps throw flashes of color onto the soft shading of their velvety forms. A single fault: these beautiful rocks, dressed in a hue so rich and so fine, are absolutely lacking in solidity. They are like tapestries nailed to a void; a gust of wind would blow them away.*<sup>13</sup>

This last criticism was echoed by the pseudonymous female writer Marc de Montifaud, who had nothing favorable to say: “If one has to choose between M. Fromentin and one or two other Orientalists this year, it won't be M. Fromentin who will prevail. His *Souvenir d'Algerie* is limp and flabby, and the cliff looks like nothing more than an animal hide spread out in the background.”<sup>14</sup>



Fig. 3. Eugène Fromentin, *Arabs Fording a Mountain Stream*, 1873, oil on canvas, 33 1/4 x 24 1/2 in. (84.2 x 62.2 cm), private collection. Photo © Christie's Images/Bridgeman Images

The realization of *A Ravine* and *Falcon Hunt* marked a period of unflagging productivity for Fromentin, one that fed a robust market for his North African subjects. In the early 1870s, many of the artist's paintings found buyers as soon they were completed. *Arabs Fording a Mountain Stream* (Fig. 3), for example, seems to have passed through the hands of two dealers before it was bought by the Parisian collector known only as Oppenheim on the first day of September 1873, the year it was painted.<sup>15</sup> Its subject and composition provide a sense of continuity between such early works as *View in the Gorges of Chiffa* and *A Ravine*, painted the following year. Yet despite Fromentin's refined technical proficiency and material success in 1872 and 1873, the artist experienced a feeling of ennui stemming from pressure to oblige the marketplace with North African subjects, following occasional efforts to break away from them.<sup>16</sup> It is against this backdrop that the two *Souvenirs* of 1874 should be regarded, as they mark a late creative high point for the artist, complemented by the republication of his now-classic texts. They also mark a return to his

well-received paintings of the 1860s, especially in the case of *Falcon Hunt*. On a more personal level, *A Ravine* may have been the product, at least in part, of a salutary artistic dialogue between Fromentin and his close friend and fellow landscape painter Charles Busson (1822–1908). Fromentin often painted with Busson at Montoire, about one hundred miles southwest of Paris, and Busson's *Anciens Fossés du Château de Lavardin, près Montoire* (*Old Ditches of the Château de Lavardin, near Montoire*; town hall of Corcieux, on deposit from the Musée d'Orsay, Paris), which was also painted for the Salon in 1874, is comparable to *A Ravine* in size, subject, and handling.<sup>17</sup>



Fig. 4. Eugène Fromentin, *Arabs Resting*, 1874, oil on panel, 25 x 19 1/2 in. (63.5 x 49.5 cm), private collection. Photo © Christie's Images/Bridgeman Images

The succession of *A Ravine*'s early owners is a Who's Who of distinguished collectors: Léon Tabourier (1858–1897) or his father, Auguste-Etienne-Louis Tabourier (1822–1898), both of Paris, who may have bought it directly from the Salon; Prosper Crabbe (1827–1889), who was a Belgian politician and writer; and Parisian copper magnate Eugène Secrétan (1836–1899).<sup>18</sup> As with many of Fromentin's compositions, multiple versions exist.

There are at least two variants of *A Ravine*. One, known as *Arabs Resting*, was also painted in 1874 (Fig. 4).<sup>19</sup> Another version, known only by an old photograph, is unlocated.<sup>20</sup>

Asher Ethan Miller  
December 2019

## Notes

1. Translations are by the author unless otherwise noted. James Thompson and Barbara Wright, *La vie et l'œuvre d'Eugène Fromentin* (Paris: ACR Édition, 1987), 64, 69–71; and James Thompson and Barbara Wright, *Eugène Fromentin, 1820–1876: Visions d'Algérie et d'Égypte*, new ed. (Paris: ACR Édition, 2008), 62–66. The Salon opened on March 16, 1847. In addition to the painting exhibited as no. 664, *Vue prise dans les gorges de la Chiffa* (*Province d'Alger*), illustrated here as Fig. 1, Fromentin showed *Une ferme aux environs de la Rochelle* (*A Farm near La Rochelle*; no. 662, location unknown) and *Mosquée près d'Alger* (*Mosque near Algiers*; no. 663, location unknown).
2. See James P. Thompson's biographical entry on Fromentin in Jane Turner, ed., *The Grove Dictionary of Art* (London: Macmillan, 1996), 11:801.
3. After 1874, both titles appeared under multiple imprints; they were collected together in a single volume titled *Sahara et Sahel: I. Un Été dans le Sahara; II. Une Année dans le Sahel*, published by Plon in 1887 and included in Eugène Fromentin, *Œuvres complètes*, ed. Guy Sagnes (Paris: Éditions Gallimard, 1984). There are other editions as well. Fromentin's most influential literary endeavor was his study of Dutch and Flemish masters, *Les maîtres d'autrefois* (Paris: E. Plon, 1876).
4. The work illustrated here as figure 2 was simply titled *Souvenir d'Algérie* at the Salon, where it was exhibited as no. 755. See Thompson and Wright, *La vie et l'œuvre d'Eugène Fromentin*, 294, 296–97, 305; and Thompson and Wright, *Eugène Fromentin, 1820–1876*, 358–59, 368. The National Gallery of Ireland's title is *Falcon Hunt* (*"Algeria Remembered"*), but in this entry *Falcon Hunt: Souvenir of Algeria* is used to evoke the parallel French titles and to avoid perpetuating the confusion that has followed these paintings since they were first exhibited. The Dublin picture reprises one of Fromentin's masterpieces, the

*Heron Hunt (Algeria)*, oil on canvas, 39 x 55 15/16 in. (99 x 142 cm), painted in 1865 for that year's Salon and now in the Musée Condé, Chantilly (inv. no. 528).

5. Decamps traveled to Turkey in 1828, Marilhat to Egypt in 1831–1832, and Delacroix to Morocco and Algeria in 1832. Delacroix reciprocated Fromentin's admiration; see Sébastien Allard and Côme Fabre, "The Sphinx of Modern Painting," in Sébastien Allard and Côme Fabre et al., *Delacroix*, exh. cat. (New York: Metropolitan Museum of Art, 2018), 178.
6. For a nuanced account of Fromentin's reflections on the brutality inflicted by French forces at El-Aghouat in Algeria soon before his 1852–1853 trip, in both *Un Été dans le Sahara* and in the 1858 painting *Street in El-Aghouat* (Musée de la Chartreuse, Douai, France, inv. no. 148), see Patrick Noon's essay in Patrick Noon and Christopher Riopelle, *Delacroix and the Rise of Modern Art*, exh. cat. (Minneapolis: Minneapolis Institute of Art, 2015), 116–18.
7. Fromentin had described the function of memory as part of his creative process as early as 1843, when he described it as an "admirable optical instrument." See Eugène Fromentin, *Lettres de jeunesse*, ed. Pierre Blanchon (Paris: Plon-Nourrit et Cie, 1909), 94, as quoted in translation in James Thompson, *The East Imagined, Experienced, Remembered: Orientalist Nineteenth Century Painting*, exh. cat. (Dublin: National Gallery of Ireland, 1988), 79n4. On the ubiquity of the *souvenir* as a genre of painting and literature rooted in reminiscence, see Gary Tinterow, "Le Père Corot: The Very Poet of Landscape," in Gary Tinterow, Michael Pantazzi, and Vincent Pomarède, *Corot, 1796–1875*, exh. cat. (New York: Metropolitan Museum of Art, 1996), 262.
8. See the biographical entry on Gonse by Rémi Labrusse in *Dictionnaire critique des historiens de l'art actifs en France de la Révolution à la Première Guerre mondiale*, accessed December 2, 2019, <https://www.inha.fr/fr/ressources/publications/publications-numeriques/dictionnaire-critique-des-historiens-de-l-art/gonse-louis.html>.
9. "Le Ravin restera au premier rang dans son œuvre, parmi ses tableaux les plus complets et les plus brillants. Il y règne, en vérité, une délicieuse fraîcheur. Quel calme et quelle discrétion d'effet! Au milieu d'une belle falaise ocreuse et sombre, que couronnent quelques touffes de lentisques et d'oliviers, s'ouvre une large grotte. Du fond de son ombre obscure et transparente, dont le velouté indéfinissable fait penser à l'aile de la chauve-souris, une source s'échappe en un mince filet d'argent." Louis Gonse, "Salon de 1874," *Gazette des Beaux-Arts* 10, no. 205 (July 1, 1874): 48. Much of the review is reprinted in Louis Gonse, *Eugene Fromentin: Peintre et écrivain* (Paris: A. Quantin, 1881), 96–97.
10. "Aujourd'hui nous avons fait une course au fond du ravin de l'Oued-el-Khebir. L'Oued-el-Khebir, malgré son nom de grande, est une toute petite rivière,—en France on dirait un ruisseau,—dont les pluies d'hiver et la fonte des neiges font tout à coup un torrent. Réduite à ses propres ressources, elle n'est plus rien. Elle prend naissance au fond d'un ravin étroit, peu profond, et, comme toutes les rivières montagneuses à leur origine, on la surprend d'abord dans un riant berceau à fond de roche, tapissé de feuillages, de roseaux et de lauriers-roses; elle y naît dans la fraîcheur de l'ombre, dans la retraite et dans le silence, comme les idées dans le paisible cerveau d'un solitaire. La montagne est rocheuse, escarpée et fréquemment creusée par de profonds éboulements. On y voit peu d'arbres, excepté de loin en loin quelques vieux oliviers plantés horizontalement dans les talus." Eugène Fromentin, *Une Année dans le Sahel* (Paris: Michel Lévy Frères, 1859), 193; and Eugène Fromentin, *Œuvres complètes*, ed. Guy Sagnes (Paris: Éditions Gallimard, 1984), 285. The passage is dated "Blida, March [1853]."
11. *Oued* is Arabic for river. Oued-el-Khebir was named after Sid Ahmed el Kebir, who founded Blida under Ottoman rule in 1535. Fromentin must have been keenly aware that Blida held out against French domination for nearly a decade before it was brought fully under control in 1839.
12. "l'éclat et la vivacité": [Jules-Antoine] Castagnary, *Salons*, vol. 2, 1872–1879 (Paris: Bibliothèque-Charpentier, 1892), 117.
13. "Le Ravin est une oasis de fraîcheur et d'ombre limpide. De petits chevaux boivent à la source ruisselante entre les fissures d'une voûte de rochers. Leurs croupes diaprées jettent comme des éclairs de couleur sur les douces ténèbres que versent leurs masses veloutées. Un seul défaut:

ces beaux rochers, revêtus d'une teinte si riche et si fine, manquent tout à fait de solidité. Ce sont des tapisseries clouées sur le vide; un coup de vent les emporterait." Paul de Saint-Victor, "Le Salon de 1874: Les Paysagistes," *L'Artiste: Histoire de l'art contemporain* 2 (August 1, 1874): 80.

14. "S'il faut choisir cette année entre M. Fromentin et un ou deux autres orientalistes, ce ne sera pas M. Fromentin qui l'emportera. Son *Souvenir d'Algérie* est mou et flasque, le rocher ressemble tout simplement à une peau de bête étalée dans le fond." Marc de Montifaud, "Le Salon de 1874: Paysage," *L'Artiste: Histoire de l'art contemporain* 2 (July 1, 1874): 16. Marc de Montifaud was the pseudonym of Marie-Amélie Chartroule (1845–1912), who in 1864 had married comte Jean François Quivogne de Luna. Montifaud's criticism of Fromentin was no less withering than her assessment of Monet's *Impression, Sunrise* (Musée d'Orsay, Paris), on view at the first Impressionist exhibition (April 15–May 15, 1874), which overlapped with the Salon: "The impression of a Sunrise has been dealt with by the immature hand of a schoolboy who spreads pigment for the first time across whatever" ("Exposition du Boulevard des Capucines," *L'Artiste* [May 1874]: 308–9; trans. in Anne Distel et al., *Impressionism: A Centenary Exhibition*, exh. cat. [New York: Metropolitan Museum of Art, 1974], 108).
15. See Thompson and Wright, *La vie et l'œuvre d'Eugène Fromentin*, 296, as *Tribu arabe au bord d'un ruisseau*; and Thompson and Wright, *Eugène Fromentin, 1820–1876*, 364–65. There is also a variant, presumably of the same date, not in Thompson and Wright's *La vie et l'œuvre d'Eugène Fromentin*, but see Thompson and Wright, *Eugène Fromentin, 1820–1876*, 365, as *Cavaliers arabes dans un défilé*.
16. On the popularity of Fromentin's Algerian subjects, see Maxime du Camp, *Souvenirs littéraires* (Paris: Hachette, 1906), 2:202, quoted in English translation in Thompson, *The East Imagined, Experienced, Remembered*, 78n3; on the artist's self-doubt in 1872–1873, see Thompson and Wright, *Eugène Fromentin, 1820–1876*, 358–60.
17. The painting by Busson is an oil on canvas and measures 83 1/2 x 62 in. (212 x 160 cm); it does not seem to have been assigned an inventory number. See Thompson and Wright, *La vie et l'œuvre d'Eugène Fromentin*, 298; and Thompson

and Wright, *Eugène Fromentin, 1820–1876*, 368–69. For an image, see the photo agency of the Réunion des Musées Nationaux et du Grand Palais: <https://www.photo.rmn.fr/archive/17-631633-2C6NU0AKAJ8O3.html>.

18. Fromentin was popular on both sides of the Atlantic. Numerous Gilded Age collectors acquired his work, examples of which may be found in museums throughout the United States. Catharine Lorillard Wolfe (1828–1887) owned *Arabs Crossing a Ford*, 1873 (Metropolitan Museum of Art, New York, 87.15.64), and fellow New Yorker William Tilden Blodgett (1823–1875) owned an undated early work, *Khan in Algiers* (Museum of Fine Arts, Boston, 94.138). William T. Walters (1820–1894) of Baltimore owned *An Encampment in the Atlas Mountains*, 1865, and *At the Well*, 1875 (Walters Art Museum, Baltimore, 37.195 and 37.100), and James J. Hill (1838–1916) of Saint Paul, Minnesota, owned *Upper Egypt, a Recollection*, 1872 (Minneapolis Institute of Art, 53.82).
19. Not in Thompson and Wright, *La vie et l'œuvre d'Eugène Fromentin*, but see Thompson and Wright, *Eugène Fromentin*, 568, cat. no. DA61. Sold at *Regards sur l'Orient: Tableaux, sculptures et objets d'art*, Sotheby's, Paris, October 29, 2008, lot 35.
20. Eugène Fromentin, *Les Gorges de la Chiffa* (?), possibly 1874, oil on unknown support, 10 1/8 x 8 1/4 in. (25.7 x 21 cm), sold from the estate of Frank V. Whitney at *Oil paintings and water colors*, Fifth Avenue Auction Rooms, New York, April 7–9, 1915, lot 227, as *In the Ravine*. The painting was not published in Thompson and Wright, *La vie et l'œuvre d'Eugène Fromentin*, or Thompson and Wright, *Eugène Fromentin*. All information here is derived from the black-and-white Knoedler photograph in the Witt Library, Courtauld Institute of Art, London, Fromentin, Box 1132, Folder: "Fromentin-Depeux, Outdoor Scenes, Upright."

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#### Technical Entry

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Technical entry forthcoming.

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#### Documentation

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##### Citation

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## MLA:

Stevenson, Glynnis. "Eugène Fromentin, *A Ravine: Souvenir of Algeria*, 1874," 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: 10.37764/78973.5.406.4033.

## Provenance

The artist, by May 1, 1874 [1];

Auguste-Etienne-Louis Tabourier (1822–1898) or his son, Louis-Léon-Alexander-Jérôme Tabourier (1858–1897), Paris, by March 1877 [2];

Senator Prosper Crabbe (1827–1889), Brussels;

Eugène Secrétan (1836–1899), Paris, by March 15–July 1, 1889 [3];

Purchased at his sale, *The Celebrated Collection of Paintings by Modern and Old Masters and of Water-Colors and Drawings formed by Mr. E. Secrétan*, Galerie Charles Sedelmeyer, Paris, July 1, 1889, no. 30, as *The Chiffa-Pass (Les Gorges de la Chiffa)*, by Paul Chevallier, for Boussod, Valadon et Cie, Paris, Goupil Stock Book 12, No. 19942, 1889–March 22, 1892 [4];

Purchased from Boussod, Valadon et Cie by Hector Brame, Paris, March 22, 1892 [5];

Anna Maria Francisca Gabriëlle Van den Eynde (1852–ca. 1926), Brussels, by May 18, 1897;

Purchased at her sale, *Catalogue de Tableaux Modernes, Aquarelles, Pastels et Dessins par Axilette, Berne-Bellecour, Billotte, Corot, Daubigny, Decamps, Delacroix, Detaille, Jacque, Diaz, Fromentin, Hébert, Isabey, Jongkind, Leys, Meissonier, Millet, Th. Rousseau, Roybet, Stevens, Tassaert, Troyon, Vollon, Willems; Anciennes Porcelaines de la Chine et du Japon; Garniture de cinq pièces de vieux Chine a fond Capucin; Porcelaines et faiences variées; Douze fauteuils couverts en tapisserie Du temps de Louis XV; Meuble de*

*salon Louis XVI couvert en lampas; Composant la Collection de Mme G. Van den Eynde*, Hôtel Drouot, Paris, May 18, 1897, lot 12, as *Les Gorges de la Chiffa*, by Durand-Ruel, Paris, stock no. 4273, May 18–19, 1897 [6];

Purchased from Durand-Ruel, Paris, by George Jay Gould I (1864–1923), New York and Lakewood, NJ, May 19, 1897—at least March 1914 [7];

With Galerie Georges Petit, by January 1924 [8];

With Albert Duveen, New York, by January 15, 1934;

Purchased from Albert Duveen, through Harold Woodbury Parsons, by The Nelson-Atkins Museum of Art, Kansas City, MO, 1934.

## Notes

[1] Paul de Saint-Victor, "Salon de 1874: Septième Article (1)," *La Liberté* (June 16, 1874), notes that the Salon featured "two paintings of his [Fromentin's] sending."

[2] Both Tabouriers went by "L. Tabourier." The elder Tabourier is listed as the owner of Jean-Baptiste-Camille Corot, *Le berger sous les arbres (soleil couchant)*, 1853, published in *European Art: Part II*, Christie's, New York, October 31, 2018, lot 106. He owned it between 1881 and October 8, 1887, when he sold it to Boussod, Valadon, et Cie. There is no record of the son being an art collector, and he was only nineteen in 1877 when Tabourier owned the Nelson-Atkins picture.

[3] Earliest mention of the six Fromentins in the Secrétan collection. Albert Wolff, "Courrier de Paris," *Figaro*, no. 74 (March 15, 1889): 1.

[4] The painting was bought by the auctioneer Paul Chevallier at this sale. See Goupil Book 12, Stock No. 19942, Page 112, Row 12, The Getty Research Institute, Los Angeles.

[5] See Goupil Book 13, Stock No. 19942, Page 21, Row 5, The Getty Research Institute, Los Angeles.

[6] An annotated sales catalogue from the Getty Research Institute, Los Angeles, records the buyer's name as "DRuel." See email from Paul-Louis Durand-Ruel and Flavie Durand-Ruel to Aimee Marcereau DeGalan, Nelson-Atkins, November 16, 2017, Nelson-Atkins curatorial file. It was sold on May 19, 1897 to George J. Gould and expedited shortly thereafter to New York. See email from Paul-Louis Durand-Ruel to Glynnis Stevenson, Nelson-Atkins, January 6, 2020.

[7] The Nelson-Atkins Fromentin hung in the main hall of George J. Gould's New Jersey residence as of March 1914. See "A Catalogue of Pictures and Objects of Art at Georgian Court, Lakewood, New Jersey, the residence of George J. Gould, Esq. March 1914," Duveen Brothers Collectors' Files, ca. 1910–1925: Gould, George J., The Getty Research Institute, Los Angeles.

[8] See Prosper Dorbec, "L'Hellénisme d'Eugène Fromentin," *Gazette des Beaux-Arts* 9, no. 743 (January 1924): 33–34, (repro.), as *Chevaux à l'abreuvoir*. Georges Beaume, *Fromentin* (Paris: Sociétés des Éditions Louis-Michaud, [1911]), which is an unreliable source, conflates a reproduction of the Nelson-Atkins work with either another work exhibited by Georges Petit in 1892, *Chevaux à l'abreuvoir* from the M. Boucheron collection, or a painting entitled *Arabes dans la gorge de la Chiffa* from the Paul Lagarde collection exhibited by Petit in 1884 and 1892. Pierre Sanchez, *Les expositions de la Galerie Georges Petit (1881–1934): Répertoire des artistes et leurs œuvres* (Paris: L'Échelle de Jacob, 2009), 4:809. 1924 is the earliest date it is possible for Petit to have owned the Nelson-Atkins painting.

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### Related Works

Eugène Fromentin, *View in the Gorges of Chiffa (A Region of Algeria)*, 1846, oil on canvas, 23 1/2 x 19 in. (60 x 48 cm), private collection. Sold at *Important 19th Century Pictures*, Christie's, London, March 23, 1984, lot 90, as *Arabs Resting in a Rocky Landscape, possibly Les Gorges de la Chiffa*.

Eugène Fromentin, *Arabs Forging a Mountain Stream*, 1873, oil on canvas, 33 1/4 x 24 1/2 in. (84.2 x 62.2 cm), private collection. Sold at *Pictures, drawings and prints particularly of American, African, Australasian, Eastern and Islamic interest*, Christie's, London, November 2, 1979, lot 216.

Eugène Fromentin, *Arab Horsemen in a Gorge*, ca. 1873, oil on canvas, 33 1/2 x 24 3/4 in. (85.1 x 62.9 cm), private collection. Sold at *19th Century Continental Pictures, Watercolours and Drawings From various sources*, Christie's, London, March 18, 1994, lot 153.

Eugène Fromentin, *Falcon Hunt ("Algeria Remembered")*, 1874, oil on canvas, 43 11/16 x 56 11/16 in. (111 x 144 cm), National Gallery of Ireland, Dublin, NGI.4231.

Eugène Fromentin, *Les Gorges de la Chiffa*, possibly 1874, oil on unknown support, 10 1/8 x 8 1/4 in. (25.7 x 21 cm), private collection. Sold from the estate of Frank V. Whitney at *Oil paintings and water colors*, Fifth Avenue

Auction Rooms, New York, April 7–9, 1915, lot 227, as *In the Ravine*.

Eugène Fromentin, *Ravin, souvenir d'Algérie*, 1874, oil on panel, 24 3/4 x 19 1/2 in. (63 x 49.5 cm), private collection. Sold at *Regards sur l'Orient: tableaux, sculptures et objets d'art*, Sotheby's, Paris, October 29, 2008, lot 35.

Charles Busson (1822–1908), *Old Ditches of the Château de Lavardin, near Montoire*, ca. 1874, oil on canvas, 83 1/2 x 62 in. (212 x 160 cm), town hall of Corcieux, on deposit from the Musée d'Orsay, Paris.

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### Exhibitions

*Salon of 1874*, Room no. 10, Palais des Champs-Élysées, Paris, opened May 1, 1874, no. 756, as *Un ravin;—souvenir d'Algérie*.

*Exposition des Œuvres de Eugène Fromentin*, École nationale des Beaux-Arts, Paris, March 1877, no. 10, as *Un Ravin; souvenir d'Algérie, Arabes faisant boire leurs chevaux*.

*Exposition rétrospective de tableaux et dessins des maîtres modernes*, Galerie Durand-Ruel, Paris, opened June 20, 1878, no. 219, as *Le Ravin*.

*Winter Exhibition*, Union League, New York, by November 11, 1898, no cat., as *The Oasis*.

*Louisiana Purchase Exposition (St. Louis World's Fair)*, St. Louis, April 30–December 1, 1904, no. 69, as *Arab Encampment—Gorges of Chiffa*.

*Winslow Homer and the Critics: Forging a National Art in the 1870s*, The Nelson-Atkins Museum of Art, Kansas City, MO, February 18–May 6, 2001; Los Angeles County Museum of Art, June 10–September 9, 2001; High Museum of Art, Atlanta, October 6, 2001–January 6, 2002, (Kansas City only), hors cat.

*A Magnificent Age: French Paintings from the Walters Art Museum*, June 28–September 7, 2003, The Nelson-Atkins Museum of Art, Kansas City, MO, no cat.

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