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

Aimee Marcereau DeGalan, Editor

The Nelson-Atkins Museum of Art
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Eugène Fromentin, *A Ravine: Souvenir of Algeria*, 1874

<table>
<thead>
<tr>
<th>Artist</th>
<th>Eugène Fromentin, French, 1820–1876</th>
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</thead>
<tbody>
<tr>
<td>Title</td>
<td><em>A Ravine: Souvenir of Algeria</em></td>
</tr>
<tr>
<td>Object Date</td>
<td>1874</td>
</tr>
<tr>
<td>Alternate and Variant Titles</td>
<td><em>Un Ravin: Souvenir d’Algérie; The Chiffa-Pass; Arab Encampment—Gorges of Chiffa</em></td>
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<tr>
<td>Medium</td>
<td>Oil on wood panel</td>
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<tr>
<td>Dimensions (Unframed)</td>
<td>47 7/16 x 41 5/16 in. (120.5 x 104.9 cm)</td>
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<tr>
<td>Signature</td>
<td>Signed and dated lower right: <em>Eug. Fromentin.</em> 1874</td>
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**Catalogue Entry**

**Citation**

Chicago:


MLA:


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).¹ 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 1859.²

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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. 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. 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 concept most commonly associated, in landscape painting, with the late work of Jean-Baptiste-Camille Corot (1796–1875). 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). 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.”

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..."

In 1874, the Parisian firm Lemerre published new editions of both books. 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). Since 1847, Fromentin had earned a reputation as a leading painter of North African subjects. The artist identified...
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.10

Blida is situated on the Oued-el-Khebir, near where it
flows from the Chiffa Gorge.11 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.12 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.13

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 Souvenirs
d’Algérie is limp and flabby, and the cliff looks like
nothing more than an animal hide spread out in the
background.”14

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.15 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.16 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.  

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

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’Éugène Fromentin* (Paris: ACR Édition, 1987), 64, 69–71; and James Thompson and Barbara Wright, *Éugène Fromentin, 1820–1876: Visions d’Algérie et d’Egypte*, 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).


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’Éugène Fromentin*, 294, 296–97, 305; and Thompson and Wright, *Éugène 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).


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.


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.


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:

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’Algerie 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’Éugène 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’Éugène Fromentin, but see Thompson and Wright, Eugène Fromentin, 1820–1876, 365, as Cavaliers arabes dans un défilé.


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’Éugène 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).


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’Éugène 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.”

Technical Entry

Technical entry forthcoming.

Documentation

Citation

The Nelson-Atkins Museum of Art I French Paintings and Pastels, 1600–1945
Chicago:


MLA:


Provenance

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


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 Franciscas Gabrielle 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, Berné-Bellecour, Billotte, Corot, Daubigny, Decamps, Delacroix, Detaille, Jacque, Diaz, Fromentin, Hébert, Isabey, Jongkind, Leys, Meissonnier, Millet, Th. Rousseau, Roybet, Stevens, Tassiet, Trayon, Volland, Willems; Anciennes Porcelaines de la Chine et du Japon; Garnitures de cinq pièces de vieux Chine à fond Capucin; Porcelaines et faïences 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];


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


[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.


[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.


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 Fording 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 Corcierou, on deposit from the Musée d’Orsay, Paris.

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.


References

Nestor Pautrot, Le Salon de 1874 (Paris: Bureaux du journal le National, 1874), 194, as Ravin en Afrique.


“Salon de 1874: La Fleur du livret,” *Le Petit Journal*, no. 4,145 (May 2, 1874): 1, as *Un ravin*.


Ernest Duverger de Hauranne, “Le Salon de 1874,” *Revue des Deux Mondes* 3, no. 3 (June 1, 1874): 682.


“Avis,” *Le Courrier de la Rochelle*, no. 48 (June 17, 1874): 2–3, as *Ravin and Souvenirs d’Algérie*.


Louis Gonse, “Salon de 1874,” *Gazette des Beaux-Arts* 10, no. 205 (July 1, 1874): 48–49, as *le Ravin*.


“Science—Littérature—Beaux-Arts: Revue artistique, Publications d’art,” *Journal officiel de la République française*, no. 351 (December 23, 1875): 10,686, as *le Ravin*.

“Notes: Eugène Fromentin,” *Art Journal* 2 (1876): 352, as *Un Ravin*. 11/13/19

“Chronique,” *La Presse* (January 14, 1876): unpaginated, as *Ravin*.

Jean-François-Marie Bertet-Dupiney de Vorepierre, *Dictionnaire des noms propres, ou Encyclopédie illustrée de biographie, de géographie, d’histoire et de mythologie* (Paris: Michel Lévy, 1876), 1:1618, as *Ravin en Algérie*.


Lucy H. Hooper, “Art-Notes from Paris,” *Art Journal* 3 (1877): 189, as *Ravine*.

Louis Gonse, “Eugène Fromentin: Peintre et écrivain,” *Gazette des Beaux-Arts* 17 (May 1, 1878): 410, as *le Ravin*.


“Concours et expositions,” *La Chronique des arts et de la curiosité*, no. 23 (June 15, 1878): 179.

*Exposition rétrospective de tableaux et dessins des maîtres modernes*, exh. cat. (Paris: Galerie Durand-Ruel, 1878), 36, as *Le Ravin*.


Clara Erskine Clement Waters and Laurence Hutton, *Artists of the Nineteenth Century and their Works* (Boston: Houghton, Osgood, 1879), 1:275, as *A Ravine in Algiers*.


“Art,” Churchman 59, no. 24 (June 15, 1889): 749.


“Some Artistic Gems: A Grand Collection of Paintings, the Masterpieces of the Greatest of French Artists; The Dethroned Copper King’s Famous Gallery to Be Dismantled; Some Pictures with Histories,” Pittsburgh Dispatch (June 23, 1889): 9, as Chiffa Pass.


Catalogue of The Celebrated Collection of Paintings by Modern and Old Masters and of Water-Colours and Drawings formed by Mr. E. Secrétan (Paris: Boussod, Valadon, et Sedelmeyer, July 1–4, 1889), xv, 32, (repro.), as The Chiffa-Pass (Les Gorges de la Chiffa).


“Informations: La vente Secrétan,” Journal des débats politiques et littéraires (July 2, 1889): unpaginated, as Les Gorges de la Chiffa.


Georges d’Heylli, “Revue économique: La vente Secrétan,” L’Économiste français 2, no. 27 (July 6, 1889): 14, as Les Gorges de la Chiffa.


Appleton’s Annual Cyclopaedia and Register of Important Events of the Year 1889 (New York: D. Appleton, 1890), 29:320, as Gorges de la Chiffa.

Artistes contemporains des pays de Guyenne, Béarn, Saintonge et Languedoc; Léon Bonnat, Maxime Lalanne, Fromentin, Brascassat, Goya, Rosa Bonheur, Falguière, Leo Drouyn, Chabry, Diaz, Ingres; Notices par MM. Louis Bauxon, Paul Berthelot, Paul Bonnefond, Ch. Chaumet, Ch. Marianneau, Laurent Matheron, E. Toulouze, E. Vallet (Bordeaux, France: 1889), 74, as Un ravin, souvenir d’Algérie.
Narcisse Faucon, Le Livre d'or de l'Algérie, vol. 1, Biographies, 2nd ed. (Paris: Augustin Challamel, 1890), 265, as Un ravin.


“Notes,” Nation 64, no. 1662 (May 6, 1897): 341.


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, Volon, Willems; Anciennes Porcelaines de la Chine et du Japon; Garnitures de cinq pièces de vieux Chine à fond Capucin; Porcelaines et faïences variées; Douze fauteuils couverts en tapiserie Du temps de Louis XVI; Meuble de salon Louis XVI couvert en lampas; Composant la Collection de Mme G. Van den Eynde (Paris:Hôtel Drouot, May 18-19, 1897), 12, (repro.) as Les Gorges de la Chiffa.


Gazette Drouot (May 21, 1897): 1, as Les Gorges de la Chiffa.


“Mouvement des arts: Collection de Mme Van den Eynde; Vente faite à l’Hôtel Drouot, les 18 et 19 mai,” La Chronique des arts et de la curiosité, no. 21 (May 22, 1897): 197-98, as Les Gorges de la Chiffa.

“Art at the Union League,” New York Times 48, no. 15,238 (November 11, 1898): 7, as The Oasis.


“Chroniques Rochelaises: Une statue à [sic] Eugène Fromentin,” Le Courrier de la Rochelle, no. 101 (December 20, 1900): 1, as Souvenir d’Algérie, un ravin.


Ernest Brard, Nos Gloires nationales: Eugène Fromentin, notes biographiques (La Rochelle, France: Imprimerie de Masson, 1902), 13, as Le Ravin.


Le Signal: messager de la semaine (September 9, 1903): unpaginated, as Le Ravin.

A. Ollivier, Eugène Fromentin: peintre et écrivain (La Rochelle, France: Imprimerie Rochelaise, 1903), 22, as Le Ravin.


Pierre Blanchon, ed., Eugène Fromentin: (1820–1876) (La Rochelle, France: Librairie-Imprimerie A. Foucher, 1905), 20, as Le Ravin.


Théodore Guédy, Manuel pratique du Collectionneur de Tableaux Comprant Les principales Ventes des XVIIe, XIXe siècles jusqu’à nos jours, des œuvres des Peintres de toutes les écoles, Signatures et Monogrammes (Paris, 1906), 63, as La gorge de Chiffa.


Les peintres illustrés: Fromentin; huit reproductions fac-simile en couleurs (Paris: P. Lafitte, 1910), 41, as *Ravin*.


Isabelle Errera, *Répertoire des peintures datées* (Brussels: G. Van Oesta, 1921), 2:847, as *Gorges de la Chiffa*.


“Art and Artists: ‘Masterpiece of Week’ On Display Next Sunday; Plan to Give a Single Work of Art a Spotlight and Special Setting Each Week at the Nelson Gallery to Be Inaugurated Sunday,” *Kansas City Star* 54, no. 173 (March 9, 1934): 15, as *Chiffa Pass*.


James Thompson and Barbara Wright, *Eugène Fromentin au Musée des beaux-arts de La Rochelle: suivi d’une
évocation sommaire des œuvres de son père (La Rochelle, France: Musée des beaux-arts de La Rochelle, 1988), 50, as Un Ravin: Souvenir d'Algérie.


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