

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Jean-Baptiste-Camille Corot, *View of Lake Garda*, ca. 1865–1870

Artist	Jean-Baptiste-Camille Corot, French, 1796–1875
Title	<i>View of Lake Garda</i>
Object Date	ca. 1865–1870
Medium	Oil on canvas
Dimensions (Unframed)	24 x 36 5/8 in. (61 x 93 cm)
Credit Line	The Nelson-Atkins Museum of Art. Gift of Clarke Bunting in memory of his wife, Catherine Conover Bunting, 80-44

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Catalogue Entry

Citation

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Simon Kelly, "Jean-Baptiste-Camille Corot, *View of Lake Garda*, ca. 1865–1870," catalogue entry in ed. Aimee Marcereau DeGalan *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art* (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.504.5407>.

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In this painting, Jean-Baptiste-Camille Corot presents an idyllic view on the banks of Lake Garda in Northern Italy. Two peasants—a boatman and a *contadina*, an Italian peasant woman—rest by the shore, a path winding back to their right. In the distance, a town sits on gently rolling hills. Corot renders his trees in elegant outlines,

with his characteristic feathery foliage. Flecks of yellow and peach in the foreground suggest the presence of flowers. *View of Lake Garda* has the silvery tones characteristic of the artist's late work, when he focused on the role of memory and produced imagery as though seen through a veil. Twenty-seven of his exhibited works at the Paris Salon and in French provincial exhibitions between 1855 and 1874 were termed "souvenirs" (or memories).¹ The writer Théophile Silvestre, who produced an early biography of Corot, remarked on the artist's remarkable visual memory.²

Corot traveled extensively throughout his career, visiting Italy on three occasions: in 1825–1828, 1834, and 1843. *View of Lake Garda* relates to the 1834 trip, which included travels to Venice, Genoa, and the country's northern lakes.³ Corot spent sixteen days on Lake Garda, from September 10 to 26, at a time when the lake was emerging as a tourist destination. Indeed, a guidebook that explained its history and natural sites was published that very same year.⁴ Corot stayed at Desenzano, on the southern tip of the lake, from September 10 to 16, before taking a steamer to the town of Riva, on the northern tip, where he stayed until the 22nd. He then returned to Desenzano, remaining there until the 26th. The artist documented his visit in a sketchbook, which includes panoramic views of Riva and Desenzano as well as figure studies of Italian peasant women and his fellow steamer

travelers.⁵ Particularly relevant to *View of Lake Garda* is a pencil study of Desenzano (Fig. 1), including distant vistas of the Cathedral of Saint Mary Magdalene and Tower of Saint Martin (Torre di San Martino).⁶ Corot kept this sketchbook until the end of his life; it was one of around forty that appeared in his studio sale.

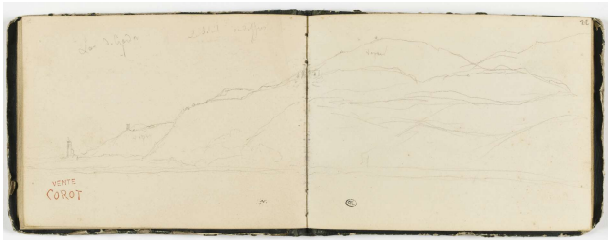


Fig. 1. Jean-Baptiste-Camille Corot, *View of a Rocky Coast*, 1834, lead pencil, 8 3/4 x 11 3/5 in. (22.2 x 29.4 cm), Département des arts graphiques, Musée du Louvre, Paris, RF 8714, 38-39, f. 21v/22.

While Corot's distant painted view has a degree of topographical specificity, the foreground of trees, peasants, and winding path is very much a studio concoction. Corot's overarching tree was a standard topographical motif in his late work, employed to create a *repoussoir* effect. The addition of the staffage also adds coloristic interest to the scene. Corot is said to have remarked that he added such figures to provide color accents to offset the dominant tones of his work, whether complementary red (as in the peasant man's cap) against surrounding green, or a touch of yellow (as in the *contadina's* headscarf) to counterbalance blue-violet hues. Corot's composition may also reflect his deep interest in the theater: the framing tree and distant vista in the picture suggest the effect of a stage set. Corot was indeed a regular visitor to the opera and theater, filling his sketchbooks with studies of stage sets as well as actors and ballet dancers.⁷

Particularly in his later work, Corot pursued a practice of paring down his compositions. Often he would paint out trees in order to create a more spare and less crowded pictorial arrangement. Technical analysis has shown this, for example, in *Shepherd Star* (1864; Musée des Augustins, Toulouse), while photographs of other paintings in progress also reveal the same approach.⁸ The practice is evident, too, in *View of Lake Garda*. X-radiography has shown that Corot originally included an overarching tree to the left of his composition and that the horizon line was also higher (see technical entry, Fig. 3).⁹ As he re-worked his composition, the artist painted over these elements. Corot, indeed, noted in a *cahier* (or notebook) that he was "never focused on creating

detail" since "the masses and the character of the painting interest me above all."¹⁰

The majority of Corot's many views of Lake Garda, made from 1834 until his death, focus on the area around Riva. These have attracted significant attention in the Corot literature as a case study of the artist's stylistic evolution over the course of his career: his move away from direct naturalism to works of poetic memory.¹¹ A plein-air study of Riva in 1834 served as the basis for a larger studio painting, *Vue prise à Riva* (Kunstmuseum, St. Gallen, Switzerland), that was shown at the 1835 Salon. Corot then showed another Riva view at the 1850 Salon (Musée des Beaux-Arts, Marseille). Subsequently, in the 1860s and 1870s, he produced two later souvenir works: *Souvenir of Riva: Evening Glow* (about 1865–1870; Taft Museum of Art, Cincinnati) and *Souvenir of Riva* (1874; private collection). *View of Lake Garda* is unusual in that it relates to the Desenzano area of the lake, although it is not unprecedented in Corot's oeuvre; he also produced a plein-air oil sketch of Desenzano in 1834 (Fig. 2).



Fig. 2. Jean-Baptiste-Camille Corot, *View of Desenzano on Lake Garda*, 1834, oil on paper glued on canvas, 13 2/5 x 17 1/2 in. (34 x 44.5 cm), private collection, Switzerland. Reproduced in Marina Botteri Ottaviani, Giorgio Marini, and Fernando Mazzocca, *Corot e Canella: La nostalgia del lago*, exh. cat. (Trento, Italy: Museo di Riva del Garda, 2008).

As memory played a greater role in Corot's late works, his pictures often evoked literary associations, particularly relating to the Romantic poetry of Alphonse de Lamartine (1790–1869) and Alfred de Musset (1810–1857). The painter's well-known *Souvenir of Mortefontaine* (1864; Musée du Louvre, Paris), has, for example, been connected to the poetry of Lamartine.¹² *View of Lake Garda* also relates to this same poet's meditations on love and loss. "The Lake" (1820), most notably, is a

memory of the poet's time spent with his muse by a lakeside:

*O lake! Silent rocks! Caves! Dark forest!
You, whom Time spares or can make young again,
Keep of that night, keep, beautiful nature,
At least the memory!*¹³

The evocative association of love and memory with the motif of the lake in Lamartine's poetry suggests a romantic association between the peasant man and woman in the Nelson-Atkins painting.

View of Lake Garda was sold to an M. Basset around 1870 for 800 francs, a relatively small amount for Corot's work, as his prices increased in his final years.¹⁴ It was subsequently acquired by the Belgian collector, painter, and member of the Barbizon community, the Chevalier de Knyff. In recent years, the work has attracted relatively little interest in Corot literature and has seldom been shown in exhibitions.¹⁵ It was, however, one of Corot's better-known works in the late nineteenth century, appearing in his posthumous retrospective at the 1878 *Exposition Universelle* and in Georges Petit's prestigious show of one hundred masterpieces from Parisian private collections in 1883. It also appeared in Corot's impressive display of more than forty paintings—the largest of any Barbizon painter—at the 1889 *Exposition Universelle*. Subsequently it was acquired by the prominent American collector and founder of the National Gallery of Art, Andrew W. Mellon. Around 1912, the picture was displayed in the living room of Mellon's house on Forbes Street, New York. As Paul Mellon, Andrew's son, later remembered, it hung together with another Corot landscape and a landscape full of cows by the Dutch artist Aelbert Cuyp (1620–1691).¹⁶ The picture was inherited by Paul Mellon and later given to his sister-in-law, Catherine Conover Bunting. Her husband gave it the Nelson-Atkins Museum of Art in her memory.

Simon Kelly
June 2018

Notes

1. See Vincent Pomarède, "Le souvenir recomposé. Réflexions autour du thème du "souvenir" dans l'oeuvre de Corot," in Chiara Stefani, Vincent Pomarède and Gérard de Wallens, ed., *Corot, un artiste et son temps* (1996; pub. Paris: Klincksieck, 1998), 444. Gary Tinterow has noted that this number represented "about one fifth of the works" publicly displayed by Corot during this period. 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.

2. Corot told Théophile Silvestre, "When an amateur wants a 'répétition' of one of my landscapes, it is easy for me to give it to him without seeing the original; I keep a copy of all my works in my heart and in my eyes" (Lorsqu'un amateur désire la répétition d'un de mes paysages, il m'est facile de la lui donner sans revoir l'original; je garde dans le coeur et dans les yeux la copie de tous mes ouvrages). Quoted in Silvestre, *Histoire des Artistes Vivants Français et Étrangers* (Paris: E. Blanchard, 1856), 95.
3. See Peter Galassi, *Corot in Italy: Open-Air Painting and the Classical-Landscape Tradition* (New Haven: Yale University Press, 1996). See also Michael Clarke, Chiara Stefani, and Vincent Pomarède, *Corot: Natura, emozione, ricordo*, exh. cat. (Ferrara: Ferrara arte, 2005).
4. See Giacomo Mosconi, *Ricordi d'un Viaggio Pittorico ai Laghi di Garda, di Loppio e di Ledro* (Milan: Libreria di Francesco Sanvito, 1834).
5. The carnet is housed in the Département des Arts Graphiques, Musée du Louvre, Paris, RF 8714 (see carnet sheets 37–44). See Giorgio Marini, "Schizzi en plein air e 'ricordi' grafici. Il 'disegno de viaggio' negli anni di Canella e Corot," in Marina Botteri Ottaviani, Giorgio Marini, and Fernando Mazzocca, *Corot e Canella: La nostalgia del lago*, exh. cat. (Trento, Italy: Museo di Riva del Garda, 2008), 73–88.
6. Corot does slightly adapt, as he often did, the configuration of the architecture, but the overall view, with the hills descending to the lake edge, is very similar.
7. See Fronia E. Wissmann, "Arbres torturés, ailes de fées: Les sources des peintures de Salon de Corot," in Chiara Stefani, *Corot, un artiste et son temps* (1996; pub. Paris: Klincksieck, 1998), 248–78.
8. See Simon Kelly, "Strategies of Repetition: Millet/Corot" in Eik Kahng, ed., *The Repeating Image: Multiples in French Painting from David to Matisse* (Baltimore: Walters Art Museum and Yale University Press, 2007), 60–64.

9. See technical notes by Mary Schafer, NAMA paintings conservator, July 16, 2008, NAMA conservation file.
10. See carnet no. 68, p. 30: "jamais pressé d'arriver au détail...les masses et le caractère du tableau m'intéressent avant tout."
11. They were extensively documented in the 1996 Corot exhibition (see Tinterow et al., *Corot*) and also explored in Vincent Pomarède, *Corot: Natureza, emoción, recuerdo*, exh. cat. (Madrid: Museo Thyssen-Bornemisza, 2005).
12. Pomarède, *Corot*, 2005.
13. "Ô lac! rochers muets! grottes! forêt obscure! / Vous, que le temps épargne ou qu'il peut rajeunir, / Gardez de cette nuit, gardez, belle nature, / Au moins le souvenir!" "Méditation Dixième: Le Lac de B***," in *Méditations poétiques* (Paris: Dépôt de la Librairie Grecque-Latine-Allemande, 1820), 48. English translation by David Paley, www.poemswithoutfrontiers.com/Le_Lac.
14. In 1866, for example, he sold his *Solitude. Recollection of Vigen, Limousin* (1866; Carmen Thyssen-Bornemisza Collection on loan at the Museo Nacional Thyssen-Bornemisza, Madrid. Inv. no. [CTB.1999.27]) to the Empress Eugenia de Montijo for her private collection for 18,000 francs.
15. It was last lent for exhibition in 1997; see Gabriel P. Weisberg, *Collecting in the Gilded Age: Art Patronage in Pittsburgh, 1890–1910*, exh. cat. (Pittsburgh: Frick Art and Historical Center, 1997), 157–58, 173, 181, 196, 372n132, 405 (repro.), as *Le Lac de Garde (View of Lake Garda)*.
16. See Paul Mellon, *Reflections in a Silver Spoon: A Memoir* (New York: William Morrow, 1992), 67.

Technical Entry

Citation

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Mary Schafer, "Jean-Baptiste-Camille Corot, *View of Lake Garda*, ca. 1865–1870," technical entry in ed. Aimee Marcereau DeGalan *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art* (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.504.2088>.

MLA:

Schafer, Mary. "Jean-Baptiste-Camille Corot, *View of Lake Garda*, ca. 1865–1870," technical entry. *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, The Nelson-Atkins Museum of Art, 2021. doi: 10.37764/78973.5.504.2088.

Jean-Baptist-Camille Corot (1796–1875) simplified the initial composition of *View of Lake Garda* with four substantial changes.¹ The x-radiograph reveals a large, multi-branched tree that was once a strong diagonal feature within the landscape, located to the left of the figures and extending toward the upper left corner (Fig. 3).² The branches of a large coniferous tree in the upper center were modified with additions of gray and peach paint, and above this section of reinstated sky, Corot added a slender tree with delicate branches. A second mountain range, now covered by overlying paint, is also evident in the x-radiograph. Infrared reflectography reveals a narrow tree at the lower left corner and a dark rectangular shape near the central mountains (Fig. 4).³



Fig. 3. X-radiograph, *View of Lake Garda* (ca. 1865–1870)

Above the off-white ground layer, no sign of an underdrawing can be detected with infrared reflectography or magnification. The numerous compositional changes make it difficult to differentiate the exact sequence of the paint application, but radio-transparent passages in Figure 1 suggest that the two largest trees and right foreground were in place early in the painting process. Early accounts of Corot's technique describe his method of painting the trees of the landscape first in order to establish the strongest tonalities, and *View of Lake Garda* appears to follow this practice.⁴ Paint of the sky overlaps a tree trunk on the

right and thereby establishes the borders of the shape (Fig. 5). The edges of the lower left tree's reflection in the water were similarly defined by the surrounding pale blue paint of the water (Fig. 6).



Fig. 4. Reflected infrared digital photograph of *View of Lake Garda* (ca. 1865–1870)



Fig. 5. Photomicrograph of *View of Lake Garda* (ca. 1865–1870) showing the peach paint of the sky on top of the right tree

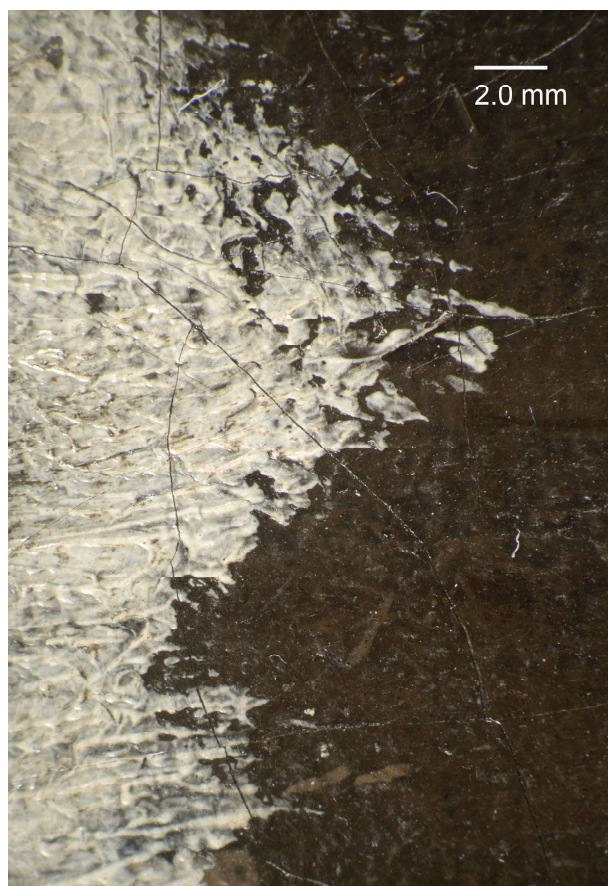


Fig. 6. Photomicrograph of *View of Lake Garda* (ca. 1865–1870) showing the pale blue paint of the water covering the brown reflection of the tree

The landscape was executed using a rather limited color palette of peach, brown, green, blue, and gray, mixed to create a variety of tones. The paint application ranges across the landscape from thin scumbles and transparent washes to somewhat thick opaque paint that was dryly applied. The edges of many compositional elements are indistinct as a result of Corot's dry brushwork, and wet-over-dry applications throughout the landscape emphasize underlying paint textures. A combination of wet-over-wet and wet-over-dry painting is evident among the tree branches and central sky (Fig. 7). Quick, irregular dashes of paint create the flickering effect of the leaves on the somewhat bare trees. Corot applied fluid, dark brown paint with calligraphic strokes to render the finer tree branches and suggest vegetation alongside the path.

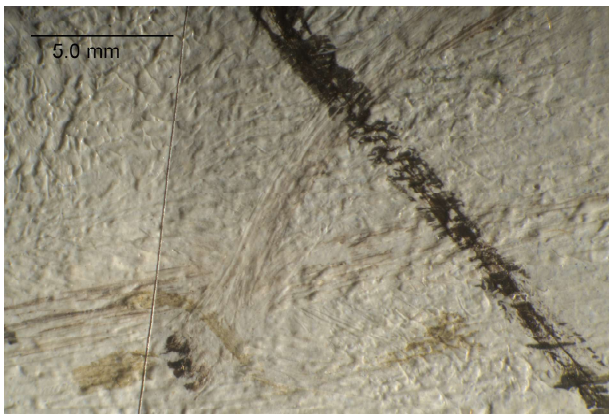


Fig. 7. Photomicrograph of *View of Lake Garda* (ca. 1865–1870) showing wet-over-wet and wet-over-dry brushwork in the tree branches



Fig. 8. Photomicrograph of *View of Lake Garda* (ca. 1865–1870) showing paint wrinkling

Localized paint wrinkling in the water and left portion of the sky corresponds to the diagonal tree that was later covered by subsequent paint applications (Fig. 8). The differential drying rate of these paint layers may relate to a working varnish or additions of resin to the paint, both of which Corot was known to have employed.⁵ Similar paint wrinkling is present in the green foliage of *Les Evaux* (1855–1865; private collection)⁶ as well as the

paint surrounding the hair of the sitter in *Woman with a Pearl* (about 1868–1870; Musée du Louvre, Paris).⁷

View of Lake Garda was painted on a lightweight, plain weave canvas that was commercially-primed. Two fragments of the original tacking margin are encapsulated on the painting reverse and confirm that the ground layer was present on at least a portion of these edges. The dimensions of the painting do not correspond to a standard stretcher size.⁸



Fig. 9. Scanned photograph showing the former stretcher of *View of Lake Garda* (ca. 1865–1870) prior to the 1971 treatment, painting is oriented on its proper right side

The painting was cleaned and wax-lined in 1971.⁹ At this time the five-member stretcher was replaced with a modern support (Fig. 9). The lining process caused some flattening of the paint texture across the landscape. Mildly cupping mechanical cracks have developed across the paint surface. Discolored retouching is present on the outermost edges, upper left quadrant, and on a few vertical damages in the lower right and left perimeters. A small amount of paint abrasion has occurred in the thin brown layers of the leaves, branches, and water. The synthetic varnish is slightly

discolored, causing darker passages within the landscape to appear somewhat unsaturated.

Mary Schafer
February 2020

Notes

1. Technical studies have uncovered compositional reworking on numerous works by the artist. See Sarah Herring, "Six Paintings by Corot: Methods, Materials, and Sources," *National Gallery Technical Bulletin* (2009): 86–112; see also Madeleine Hours, "Figures de Corot," *Bulletin du Laboratoire du Musée du Louvre* 7 (1962): 3–39.
2. See x-radiograph film, no. 283, Nelson-Atkins conservation file, 80-44. The x-radiographs were captured in 1994 under the following conditions: 50 kV, 7 mAs, and 20 seconds.
3. The rectangular shape, second mountain range, and tree branches on the upper left corner are more easily viewed with the longer wavelength range of the Hamamatsu vidicon camera. The rectangular shape is also evident as a radio-transparent area in the x-radiograph (Fig. 3).
4. See Herring, "Six Paintings by Corot," 87. Herring notes that Corot's practice, whether he was painting outdoors or in his studio, was to paint the trees first and the sky last. She quotes Corot from Carnet 17, ca. 1855–1860, R 3054: "a good method to follow: on your white canvas, begin with the strongest tone. Follow in order as far as the lightest tone. It is not logical to begin with the sky."
5. Herring, "Six Paintings by Corot," 87. Small quantities of natural resin were identified in a number of Corot paintings at the National Gallery of Art, London. "The resin would have been incorporated into the paint in the form of varnish, which Corot presumably added on his palette as he worked... The addition of a little varnish would have improved the working properties and increased the transparency and gloss of the paint, giving greater saturation of color."
6. Renate Woudhuysen-Keller, "Observations Concerning Corot's Late Painting Technique" in A. Burmester, C.H. Heilmann, and M. F. Zimmermann, *Barbizon. Malerei der Natur – Natur der Malerei* (papers given at a 1996 symposium in

conjunction with the exhibition *Corot, Courbet und die Maler von Barbizon: "Les amis de la nature"* Haus der Kunst, Munich), 1999, 194. See photomicrograph of *Les Evaux* in Plate 39 on page 240.

7. See x-radiograph and detail image of *Woman with a Pearl* in Madeleine Hours, *Jean-Baptiste-Camille Corot* (New York: Abrams, 1984), 36–38.
8. Jacques-Nicolas Paillot de Montabert, *Traité complet de la peinture*, vol. 9 (Paris: Bossange Père, 1829), 147.
9. James Roth, July 7, 1971, treatment report, Nelson-Atkins conservation file, no. 80-44.

Documentation

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Glynnis Stevenson, "Jean-Baptiste-Camille Corot, *View of Lake Garda*, ca. 1865–1870," documentation in ed. Aimee Marcereau DeGalan *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art* (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.504.4033>.

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Provenance

Purchased from the artist by M. Basset, ca. 1870 [1];

Jules-Frédéric Perreau (1821–1881), Paris;

Hector Defoër-Bey (1832–1905), Paris;

Chevalier Alfred de Knyff (1819–1885), Brussels and Paris, by May 1, 1878;

Albert Wolff (1835–1891), Paris, by June 1883;

Purchased from Albert Wolff by Georges Lutz (1835–1901), Paris, by November 19, 1885–1901 [2];

Purchased at his posthumous sale, *Collection Georges Lutz, importants tableaux modernes, aquarelles, pastels, dessins par Boilly, Bonvin, Boudin, Corot, Courbet, Daubigny, Daumier, Decamps, Delacroix, Diaz, Jules Dupré, Fantin Latour, Français, Fromentin, Gérıcault, Gervex, Harpignies, Henner, Isabey, Charles Jacque, Jongkind, Jules Lefebvre, Lépine, Meissonier, J.F. Millet, Ribot, Ricard, Th. Rousseau, Servin, Tassaert, Troyon, Vollon, Ziem, etc.: oeuvre capitale de Corot: Le Lac de Garde; remarquable collection de bronzes par Barye*, Galerie Georges Petit, Paris, May 26, 1902, lot 31, as *Le Lac de Garde*, by Georges Bottolier-Lasquin for Arnold and Tripp, Paris, May 26, 1902–July 7, 1902;

Purchased from Arnold and Tripp, Paris, by Knoedler and Co., New York, Stock Book 5, No. 9871, July 7, 1902–September 8, 1902 [3];

Purchased from Knoedler and Co., New York, by Andrew W. Mellon (1855–1937), New York, September 8, 1902–1937;

To his son, Paul Mellon (1907–1999), Upperville, VA, ca. August 26, 1937–after September 10, 1941 [4];

Given by Paul Mellon to his wife’s parents, Dr. Charles Clinton (1871–1962) and Perla Mae (née Petty, 1879–1970) Conover, Kansas City, MO, after September 10, 1941–ca. May 18, 1971 [5];

To their daughter, Catherine Bunting (née Conover, 1913–1980), Kansas City, MO, by May 18, 1971–1980 [6];

To her husband, Clarke S. P. Bunting (1912–2001), Kansas City, MO, by November 1980–December 19, 1980;

Given by Clarke S. P. Bunting in memory of his wife, Catherine Conover Bunting, to The Nelson-Atkins Museum of Art, Kansas City, MO, 1980.

Notes

[1] M. Basset appears to be an art dealer, though more specifics were not found. See *Inventaire général des richesses d’art de la France: Province*, vol. 1 (Paris: E. Plon et Cie, 1878), 20.

[2] See Georges Loiseau, “M. Georges Lutz,” *Le Magasin pittoresque* 2 (January 1, 1901). Georges Lutz saw Albert Wolff’s collection at the 1883 Georges Petit exhibition. In 1885, he went to Wolff’s home and purchased several of Wolff’s paintings.

[3] Knoedler purchased the picture in half-share from Arnold and Tripp on July 7, 1902. See Knoedler and Company, New York, Stock Book 5, No. 9871, Getty

Research Institute, Los Angeles. On the same day, Knoedler purchased Corot’s painting *Le Matin* (Knoedler No. 9872) in half-share. When Knoedler sold *Le lac de garde* to Andrew Mellon on September 8, 1902, they sold their half-share of *Le Matin* back to Arnold and Tripp for double the original price at the same time. There is no notation stating that Knoedler sold their half-share in *Le lac de garde* back to Arnold and Tripp, but the exchange of *Le Matin* seems to have been part of those negotiations.

[4] See letter dated May 9, 1937 from Paul Mellon to Andrew Mellon cited in David Cannadine, *Mellon: An American Life* (New York: Alfred A. Knopf, 2006), 574, in which Paul tells his father “I don’t want to buy them [two Corot’s].” From this, we can surmise that Paul did not have the paintings until sometime around his father’s death in August 1937. An entry in the 1937 inventory of Andrew Mellon’s estate reads: “J.B.C. Corot, Le lac de garde/or, Landscape with castle in background”, noted as “purchased Sept. 8, 1902, M. Knoedler & Co., Inc.” and also noted as “being distributed to Paul Mellon” from Andrew Mellon’s estate. See correspondence from Beverly Carter, Estate of Paul Mellon, to Glynnis Stevenson, NAMA, August 22, 2019, NAMA curatorial files.

[5] See correspondence from Beverly Carter, Estate of Paul Mellon, to Glynnis Stevenson, NAMA, August 22, 2019, NAMA curatorial files. Mellon’s secretary noted that Mellon had sent the Corot to his wife’s family in Kansas City on loan on September 10, 1941. There is no note of it ever returning to Paul Mellon. Ms. Carter, the executor of Paul Mellon’s estate, believes he would not have asked the Conovers to return it after their daughter’s, Mary Mellon, passing in 1946.

[6] Relining fragments with a label on the back dated May 18, 1971 indicate that conservator James Roth relined this painting when the Buntings owned it.

Related Works

Jean-Baptiste-Camille Corot, *View of Desenzano on Lake Garda*, 1834, oil on paper glued on canvas, 13 2/5 x 17 1/2 in. (34 x 44.5 cm), Private Collection, Switzerland.

Jean-Baptiste-Camille Corot, *View near Riva on Lake Garda*, 1834, oil on paper glued on canvas, 11 2/5 x 16 7/50 in. (29 x 41 cm), Sturzenegggersche Gemäldesammlung, Kunstmuseum, St. Gallen, Switzerland.

Jean-Baptiste-Camille Corot, *Landscape near Riva on Lake Garda*, 1835, oil on canvas, 38 4/5 x 55 7/10 in. (98.6 x 141.5 cm), Neue Pinakothek, Munich.

Jean-Baptiste-Camille Corot, *Lake Garda*, ca. 1847, oil on canvas, 12 4/5 x 9 3/5 in. (32.5 x 24.5 cm), location unknown, cited in *Catalogue des tableaux modernes: aquarelles, pastels, dessins appartenant à M. Georges Feytaud* (Paris: Hôtel Drouot, April 3, 1903).

Jean-Baptiste-Camille Corot, *View of Riva, Italian Tyrol*, ca. 1850, oil on canvas, 28 7/10 x 48 2/5 in. (73 x 123 cm), Musée des Beaux-Arts, Marseille.

Jean-Baptiste-Camille Corot, *The Boatman of Mortefontaine*, ca. 1865–1872, oil on canvas, 24 x 35 3/8 in. (61 x 89.9 cm), The Frick Collection, New York.

Jean-Baptiste-Camille Corot, *Memory of the Shores of Lake Garda*, ca. 1865–1872, oil on a curved wooden panel, 17 x 24 in. (43.1 x 61 cm), Private Collection, New York.

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