

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Narcisse Virgile Diaz de la Peña, *The Approaching Storm*, 1872

Artist	Narcisse Virgile Diaz de la Peña, French, 1807–1876
Title	<i>The Approaching Storm</i>
Object Date	1872
Alternate and Variant Titles	<i>Landscape; Coming Storm</i>
Medium	Oil on wood panel
Dimensions (Unframed)	31 1/8 x 41 3/8 in. (79.1 x 105.1 cm)
Signature	Signed and dated lower right: n. DiaZ. 72.
Credit Line	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 31-60

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Catalogue Entry

Citation

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Kelly, Simon. "Narcisse Virgile Diaz de la Peña, *The Approaching Storm*, 1872," catalogue 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: 10.37764/78973.5.514.5407.

The Approaching Storm highlights Narcisse Virgile Diaz de la Peña's facility as a landscape painter. It represents a dramatic light effect over the plain of the Gorges

d'Apremont in the Forest of Fontainebleau. The artist renders a gathering tempest with rapidly worked, wet-into-wet, lowering dark clouds surrounding an area of still blue sky. Amid this threatening atmosphere, a solitary woman, bearing a bundle of sticks on her back, walks along a path by a copse of oak trees and outcroppings of sandstone rock. Painted in 1872, at a time when the Impressionists were encouraging an interest in capturing evanescent effects of light, the painting highlights Diaz's ability to render a transient moment in time.

Throughout his career, Diaz painted en plein air in the Forest of Fontainebleau, producing *effets* and *études d'après nature* (studies from nature). He first came to the forest in the mid-1830s and worked in the company of Théodore Rousseau (1812–1867). By 1847, he maintained a cottage and studio in the nearby village of Barbizon, becoming a central figure in the colony of artists there.¹ Diaz regularly painted outdoors, nimbly navigating the challenging terrain of the forest, even though he had lost a leg as a child after a snakebite. Along with the interior forest *sous-bois* subjects for which he became particularly known, Diaz produced a large number of views of the expansive plains around the Forest of

Fontainebleau. The copse of trees that he depicted in *The Approaching Storm* was a landmark of the Gorges d'Apremont, known as "the *Dormoir*," where cowherds would pasture their cows. It was often represented not only by Diaz but also by his Barbizon colleagues like Rousseau, as in the latter's *Group of Oaks in the Gorges d'Apremont* (Fig. 1).



Fig. 1. Théodore Rousseau, *Group of Oaks in the Gorges d'Apremont*, 1852, oil on canvas, 25 x 39 1/4 in. (63.5 x 99.7 cm), Musée du Louvre, Paris

In the early to mid-nineteenth century, the Gorges d'Apremont was extensively planted with pine trees of Russian origin for lumber production. Diaz, like Rousseau, strongly opposed this development, seeing the rapidly growing pines as despoiling the character of the forest, with its ancient oak trees that dated back centuries. In the early 1850s, the Barbizon artists, including Diaz, agitated strongly against this commercial exploitation of the forest. With Rousseau leading the way, they directly petitioned Emperor Napoleon III and, in 1861, areas of the Gorges d'Apremont, including the *Dormoir*, were declared exempt from pine planting. In *The Approaching Storm*, Diaz represented a space that signified the victory of the artists over the commercial exploiters of the forest.

The figure of the stick-gatherer in *The Approaching Storm* also carried meaning at a time when the peasantry of the forest were threatened by the rise of modern farming methods. The collecting of faggots, or bundles of sticks, was a privilege for residents of the Forest of Fontainebleau, whether those who lived in the forest itself, like charcoal burners, or those who lived in the surrounding villages. It was closely monitored by the forest authorities, with strict rules following an edict of 1853.² The gathering of wood for fuel was restricted to women, children, and old or sick men, and this accounts

for the fact that the gatherers in Diaz's paintings are generally female. Faggot-gathering was allowed for nine months of year—it was forbidden from April 1 to July 1—and gathered sticks were also supposed to have a maximum length of eight inches. In the Nelson-Atkins painting, Diaz was showing an activity that was crucial to the livelihood of the peasantry in the forest. Although Diaz's staffage has generally been seen as apolitical, it is possible to argue that the artist's small central figure, bowed down under her burden of wood and viewed within the expansive plain, referenced the precarity of peasant existence.

The Approaching Storm shows the vibrant, gestural facture for which Diaz was known.³ He was a very prolific artist, producing around 3,200 paintings in genres that included not only landscape but also mythologically themed nudes, Orientalist scenes, and flower paintings.⁴ Often he was criticized for his rapid production for the market. His biographer, Théophile Silvestre, noted that he produced work with the "rapidity of a factory" and lamented the lack of study in the artist's work as well as the lack of any preparatory drawing on his canvases.⁵ This critique was regularly repeated, notably by the critic Jules Claretie.⁶ Yet, of all Diaz's works, his landscapes attracted the greatest critical praise and were generally exempted from the charge of excessive facility. In the case of these works, indeed, his rapid brushwork offered benefits in helping to capture effects of changing light and weather. Silvestre argued that his landscapes were the strongest area of his production.⁷ So, too, did the critic Philippe Burty, who claimed that they made him "worthy of joining the group of French masters."⁸

The Approaching Storm shows Diaz's facility with color. Claretie described him as "profoundly and valiantly a colorist," and the critic Théophile Thoré compared his surfaces to "a pile of jewels."⁹ The Nelson-Atkins painting is particularly notable for its pink ground, clearly visible in the sky, that complements the tints of the foliage.¹⁰ Elsewhere, Diaz represents his clouds in a subtle range of dark grays, browns, and creams, while he animates his dark green foliage and scrubby foreground with areas of light green and touches of red, light blue, and pink. Diaz's abilities as a colorist were particularly admired by the Impressionist Pierre-Auguste Renoir (1841–1919), who was mentored by the elder artist in the 1860s.



Fig. 2. Narcisse Virgile Diaz de la Peña, *The Storm*, 1872, oil on panel, 23 1/8 x 33 3/4 in. (58.7 x 85.7 cm), The Walters Art Museum, Baltimore, 37.121

Diaz painted storm views intermittently throughout his career, but he turned to the subject with a greater focus in the early 1870s. At this time, he produced several storm images that are variants on the Nelson-Atkins painting, including those in the National Gallery, London; the Walters Art Museum, Baltimore (Fig. 2); the Art Gallery of Ontario, Toronto; and the Los Angeles County Museum of Art. These offer variations in terms of staffage and light effect.¹¹ They were generally painted on panel.¹² Most notably, Diaz produced *Approaching Storm* (Fig. 3) in 1872, in which the composition is nearly identical to the Nelson-Atkins work. It is unclear which of these two paintings was produced first, but they highlight Diaz's interest in the repetition of individual motifs. Particularly in his late career, repetition became a central part of Diaz's studio practice in order to meet commercial demand. The Nelson-Atkins *The Approaching Storm* was probably produced in the studio. The artist's principal dealer, Paul Durand-Ruel, later wrote, "Diaz's reputation had grown significantly since 1872 and he could barely fulfil the commissions arriving from all quarters."¹³

The Approaching Storm engages with an existing body of storm imagery by Diaz's Barbizon confrères, notably Rousseau, as well as the photographic "paysages d'après nature" (landscapes from nature) that Diaz collected and that, although individually unidentified, appeared in his studio sale.¹⁴ Diaz was well versed in the art of the past and would have known of Rembrandt van Rijn's (Dutch, 1606–1669) penchant for stormy skies full of dramatic chiaroscuro as well as Jean-Honoré Fragonard's (1732–1806) *The Storm* (ca. 1759; Musée du Louvre, Paris) which entered the Louvre in 1869 as part

of the Louis La Caze bequest. Perhaps the most pertinent comparison, however, is with the storm scenes of Georges Michel (1763–1843), whose work was enjoying a revival in the early 1870s. Diaz owned a copy of the biography of Michel, *Étude sur Georges Michel*, by his friend, Alfred Sensier, which appeared in 1873.¹⁵



Fig. 3. Narcisse Virgile Diaz de la Peña, *Approaching Storm*, 1872, oil on panel, 22 x 27 15/16 in. (56 x 71 cm), Johnston collection

From 1870, Diaz enjoyed growing international patronage, particularly following the several months he spent in Brussels during the Franco-Prussian War from 1870 to 1871. Durand-Ruel, who himself opened a gallery in Brussels in 1871, wrote that Diaz's time in the Belgian capital "had put him in contact with many foreign dealers and collectors" and "had raised his prices."¹⁶ As Durand-Ruel indicated, a wide range of collectors, principally European and American, bought his work in the 1870s, often through the intermediary of the dealer himself. The earliest known owner of the Nelson-Atkins painting was German stockbroker and art collector Adolph Thiem, who had the painting by 1881. Thiem may have purchased the painting on the advice of German art historian and curator of the Königliches Museum in Berlin, Wilhelm von Bode. Diaz's picture not only sums up his formal experimentation and understanding of the history of the forest of Fontainebleau but also provides insight into the international markets that developed around his work late in his career.

Simon Kelly
July 2019

Notes

1. In 1847, Théophile Thoré noted that Diaz had rented a cottage at Barbizon where a “colony of landscape painters” had “installed themselves” in the last “ten years”: “Diaz has rented there a peasant’s cabin, a palace for the area, two rooms on the ground floor with a barn, an entry court and a little shrubbery.” (“Les peintres cependant ont découvert Barbison comme une terre promise, et, depuis une dizaine d’années, il s’y installe chaque été une colonie de paysagistes. Diaz y a loué une cabane de paysan, un des châteaux du pays, deux chambres au rez-de-chaussée avec une grange, une cour d’entrée et un petit buisson.”) See Théophile Thoré, “Par monts et par bois,” *Le Constitutionnel* (November 27, 1847): 1. By 1856, Diaz had bought a cottage. See Nicholas Green, *The Spectacle of Nature: Landscape and Bourgeois Culture in Nineteenth-Century France* (Manchester: Manchester University Press, 1990), 118, 201n158.
2. Greg Thomas, *Art and Ecology in Nineteenth-Century France: The Landscapes of Théodore Rousseau* (Princeton, NJ: Princeton University Press, 2000), 155.
3. Somewhat anomalously, Diaz also produced a major painting of nudes in a linear manner, reminiscent of Ary Scheffer (1795–1858), *The Last Tears* (Chi-Mei Museum, Tainan City, Taiwan), shown at the 1855 Exposition Universelle.
4. Pierre Miquel and Rolande Miquel, *Narcisse Diaz de la Peña: Monographie et catalogue raisonné de l’œuvre peint* (Paris: ACR Édition, 2006).
5. “La rapidité d’une usine,” Théophile Silvestre, *Histoire des Artistes Vivants Français et Étrangers, Études d’Après Nature* (Paris: E. Blanchard, 1856), 227.
6. Jules Claretie, *Peintres et Sculpteurs Contemporains* (Paris: Charpentier et Cie, 1873), 32.
7. “Les meilleures peintures de Diaz sont, à mon goût, ses paysages.” Silvestre, *Histoire des Artistes Vivants*, 230.
8. “C’est un paysagiste de la plus rare élégance. . . . C’est ce qui le fait digne d’entrer dans le groupe des maîtres français.” Philippe Burty, *Diaz in Maîtres et Petits Maîtres* (Paris: G. Charpentier, 1877), 366.
9. “Si profondément et si vaillamment coloriste,” Jules Claretie, “N. Diaz de la Peña” in *Exposition des Œuvres de N. Diaz de la Peña* (Paris: Imprimerie Jules Claye, 1877), 25; “Un monceau de pierreries,” Théophile Thoré, *Salon de 1844* (Paris: Alliance des Arts, 1844), 34.
10. See technical entry by Mary Schafer, NAMA painting conservator, July 13, 2009, NAMA conservation files. As yet, little work has been done on the Barbizon artists’ interest in colored grounds, but this was an important area of Diaz’s production, as well as Rousseau’s.
11. See *The Storm* in Sarah Herring, *The Nineteenth Century French Paintings* vol. 1, *The Barbizon School* (London: National Gallery Press, 2019), 343–47. See also *The Storm*, undated, Art Gallery of Ontario, Toronto; *Stormy Landscape*, 1872, Los Angeles County Museum of Art. It is possible that the Nelson-Atkins painting was one of two works that appeared in the artist’s posthumous 1877 retrospective at the École des Beaux-Arts: no. 111, *Les Grès; effet d’orage*, 1872; or no. 112, *L’Orage en plaine*, 1872. See *Exposition des Œuvres de N. Diaz de la Peña* (Paris: Imprimerie Jules Claye, 1877), 51–52.
12. The wood of NAMA’s panel is estimated to be mahogany. See accompanying technical essay by Mary Schafer, Nelson-Atkins paintings conservator.
13. Paul-Louis Durand-Ruel and Flavie Durand-Ruel, eds., *Paul Durand-Ruel: Memoirs of the First Impressionist Art Dealer (1831–1922)* (Paris: Flammarion, 2014), 138.
14. See no. 423 in *Catalogue de la Vente qui aura lieu par suite du décès de N. Diaz de la Peña* (Paris: Labitte, January 22–24, 1877), 77.
15. See no. 683 in *Catalogue de la Vente qui aura lieu par suite du décès de N. Diaz de la Peña*, 114.
16. Durand-Ruel and Durand-Ruel, *Paul Durand-Ruel: Memoirs*, 94.

Technical Entry

Citation

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Mary Schafer, "Narcisse Virgile Diaz de la Peña, *The Approaching Storm*, 1872," 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/10.37764/78973.5.514.2088>.

MLA:

Schafer, Mary. "Narcisse Virgile Diaz de la Peña, *The Approaching Storm*, 1872," 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: 10.37764/78973.5.514.2088.

Virgile Narcisse Diaz de la Peña (1807–1876) executed *The Approaching Storm* with loose, vigorous brushwork, producing movement and a tactile quality that heightens the drama of the scene. The large panel consists of a single piece of wood, horizontally-grained, and estimated to be mahogany.¹ The high-quality panel is likely to have been purchased from an artist supplier, although no stamp or label are present on the panel reverse. The panel was primed with an opaque, pale pink ground, and its warm blush tonality is an integral feature of the landscape.² Glimpses of the ground layer remain visible throughout the painting, particularly among the lower clouds and in the foreground. In the sky, Diaz made efficient use of this pink layer, allowing it to form the basis of a lower right cloud and simply adding dark gray paint to delineate the outer edges of the shape (Fig. 4). No clear underdrawing is evident using infrared reflectography, although in the early stages of painting, fine strokes of brown paint appear to have been used to loosely mark the principal trunks and branches of the center left trees.



Fig. 4. Detail of the lower right cloud, *The Approaching Storm* (1872)

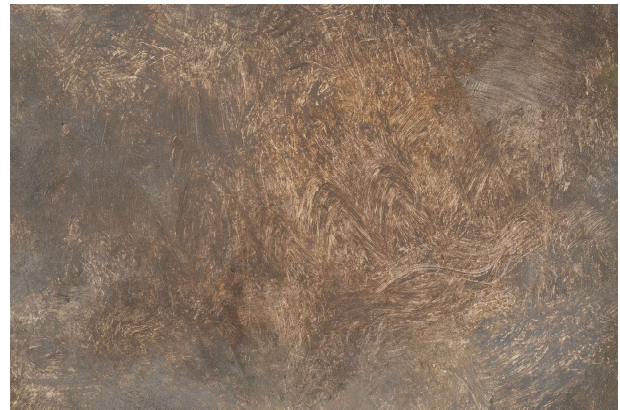


Fig. 5. Detail of the upper right corner, zigzagging brushwork in the thinly painted sky of *The Approaching Storm* (1872)

In his rendering of the turbulent sky, Diaz employed a combination of thin paint applications, wet-over-wet additions, stippled brushwork, and overlying scumbles. The uppermost dark gray and brown clouds are made up of thin, fluid paint and energetic brushwork. The individual hairs of a stiff-bristled brush were dragged through this fluid paint, revealing the pink ground and emphasizing the movement of the artist's brush (Fig. 5). In this same area, cool gray scumbles, thinly applied over the darkest clouds, produce a hazy atmospheric effect. In the later stages of painting, Diaz added a break in the cloud cover, applying bright blue paint on top of and around the existing central clouds. Broad, diagonal strokes of paint convey the distant rain at center right. A small number of fluid paint strokes in the central clouds have a reticulated appearance (Fig. 6). A weave impression is evident in the paint of the clouds (Fig. 7), indicating that a cloth was in contact with the still-wet paint surface. A few random incised marks throughout the sky most likely relate to the ferrule of the brush.

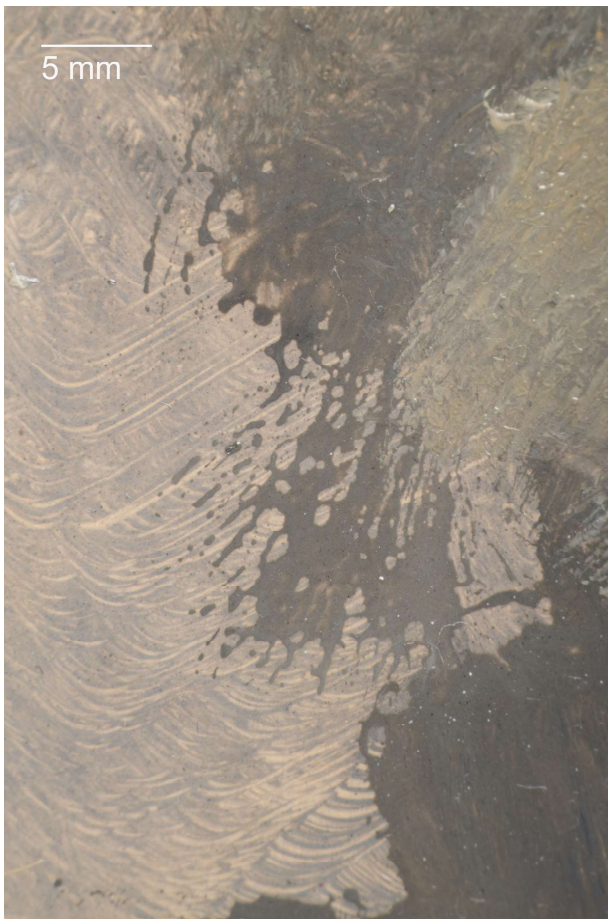


Fig. 6. Photomicrograph of the reticulated gray paint on the lower right cloud, *The Approaching Storm* (1872)



Fig. 7. Detail of a weave impression in the sky and the stippled brushwork of a tree, *The Approaching Storm* (1872)

The foreground appears to have been underpainted with a thin, streaked application of light gray (Fig. 8). The pink ground and thin underpainting were left exposed in places to form many of the lighter passages of the lower landscape. The trunks and branches of the large oak trees on the left were defined by semi-transparent

brown paint, over which the leaves were rendered using fluid paint and stippled brushwork, producing a bristly appearance (Fig. 7). Diaz created a similar tactile effect in his depiction of the scrubby vegetation in the foreground, a combination of dry brushwork and overlapping layers of opaque and semi-transparent paint (Fig. 9).

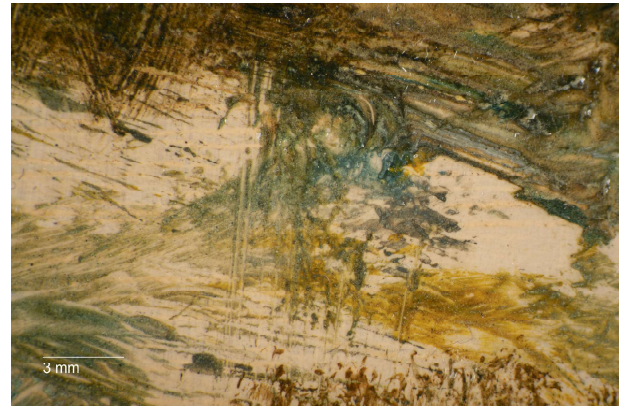


Fig. 8. Photomicrograph of the foreground of *The Approaching Storm* (1872), showing a streaked pale gray underpainting on top of the pink ground



Fig. 9. Detail of the dry brushwork in the foreground of *The Approaching Storm* (1872)

The sky and group of oak trees at left appear to have been painted in unison. While the upper section of the trees was painted on top of a thin gray layer of sky, this is not the case for the middle and lower sections. In the final stages of painting, Diaz added blue and gray paint around the left side of the tree grouping, cropping the height of the leftmost tree in the process. The underlying yellow brown paint remains faintly visible beneath the gray clouds, revealing this pentimento (Fig. 10). In a similar manner, Diaz slightly modified the shape of the treetops along the horizon with overlapping gray paint.



Fig. 10. Detail of the leftmost oak tree in *The Approaching Storm* (1872), showing the pentimento of the overpainted branches

The panel is 1 centimeter thick and reinforced with a cradle, comprised of six horizontal fixed slats that are slotted to accommodate seven vertical slats. The pale pink ground and paint from the picture plane continue onto all four edges of the panel, indicating that the dimensions of the painting have not been altered (Fig. 11). The panel is in good condition with a slight convex warp and no signs of splits or other cracking.



Fig. 11. Detail of the left panel edge of *The Approaching Storm* (1872)

The painting was treated in 1969, at which time a discolored natural resin varnish was reduced and a synthetic varnish was applied.³ In 1989, a second synthetic varnish was added to improve the saturation of the landscape.⁴ Following an examination in 2013, it became clear that two important elements within the landscape—the medium-rich dark brown paint of the left tree trunks and the areas in shadow on the figure—had been overcleaned and thinned during a past cleaning.⁵ Consequently, several of the tree trunks were nearly invisible (Fig. 12), and the legibility of the figure was greatly reduced (Fig. 13). These damages were carefully reconstructed based on traces of original paint visible under the stereomicroscope and with reference to an early photograph of the painting.⁶ In addition to the retouching applied on top of the existing varnish in 2013, there appears to be oil-based retouching on all four edges, located beneath the varnish and most likely applied to cover frame abrasion.



Fig. 12. On the left, a detail of the oak trees from an early photograph of *The Approaching Storm* (1872); on the right, a detail of the overcleaned trees before treatment in 2013



Fig. 13. On the left, a detail of the central figure from an early photograph of *The Approaching Storm* (1872); on the right, a detail of the overcleaned figure before treatment in 2013

Mary Schafer
October 2020

Notes

1. Diaz frequently painted on large panel supports despite recommendations against their use; see, for example, *Lisière de Fôret* (1871; Musée D'Orsay) and *The Storm* (1871; National Gallery of Art, London). Stéphanie Constantin, "The Painters of the Barbizon Circle and Landscape Paintings: Techniques and Working Methods" (PhD diss., Courtauld Institute of Art, 2001), 160–61.
2. Constantin, "The Painters of the Barbizon Circle and Landscape Paintings," 164. "[The Barbizon painters] mostly chose white or off-white preparations. Occasionally they would paint on toned preparations of a light gray or brown colour or, more rarely, on supports prepared in strong

yellow ochre, lilac-pink, brown or even reddish orange."

3. James Roth, June 2, 1969, treatment report, Nelson-Atkins conservation file, no. 31-60.
4. Forrest Bailey, July 1, 1989, treatment report, Nelson-Atkins conservation file, no. 31-60.
5. Mary Schafer, January 25, 2013, examination report, Nelson-Atkins conservation file, no. 31-60.
6. Photograph, undated, Nelson-Atkins conservation file, no. 31-60.

Documentation

Citation

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Hampton Cullen, Danielle. "Narcisse Virgile Diaz de la Peña, *The Approaching Storm*, 1872," documentation. *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: 10.37764/78973.5.514.4033

Provenance

Adolph Thiem (1832–1923), San Remo, Italy, and Berlin, by June 2, 1881;

Purchased from Thiem by Goupil et Cie, Paris, stock book 10, no. 15481, as *Paysage*, June 2–20, 1881 [1];

Purchased from Goupil et Cie by Knoedler and Co., New York, stock book 3, no. 3467, as *Paysage*, August 28, 1881–January 23, 1882 [2];

Purchased from Knoedler by Horatio Victor Newcomb (1844–1911), New York, January 23, 1882–1891;

Trustees of H[oratio] Victor Newcomb (General Wager Swayne and James A. Howes), New York, 1891–1903 [3];

Purchased at his estate sale, *Valuable paintings and water colors to be sold at unrestricted public sale by order of the executors and trustee of the estates of the late Clarence King, William H. Fuller and Theodore G. Weil, the trustees of H. Victor Newcomb, and to close an estate represented by Zabriskie, Burrill and Murray, attorneys*, American Art Association, New York, March 12–13, 1903, lot 156, as *Landscape*, by John Andrew Hoagland (1871–1942), New York, 1903–April 26, 1905 [4];

Purchased from Hoagland by Scott and Fowles, New York, in half-shares with Knoedler and Co., New York, stock book 5, no. 10709, as *After the Storm*, April 26–May 17, 1905 [5];

Purchased from Scott and Fowles by James Jewett Stillman (1850–1918), New York, after May 17, 1905–March 15, 1918 [6];

Inherited by his son, Charles Chauncey Stillman (1877–1926), Cornwall, NY, 1918–April 14, 1926;

Purchased from his sale, *American, Barbizon and Dutch Paintings from the Collections of Mr. J. J. Albright, Buffalo, N.Y., H. E. Farrell, Houston, Texas, Chas. D. Morgan, Paris France, WM. H. McGee, New York, Frederick Rider, New York, H.L. Warner, Cleveland, Ohio, Geo. Blake Dexter, Boston, Mass., James Stillman, New York, Sold by Order of his Son, C.C. Stillman*, sale no. 2056, Anderson Galleries, New York, April 14, 1926, lot no. 34, as *Coming Storm*, by Scott and Fowles, New York, possible stock no. 735, April 14, 1926–January 28, 1931;

Purchased from Scott and Fowles, through Harold Woodbury Parsons, by The Nelson-Atkins Museum of Art, Kansas City, MO, 1931.

Notes

[1] See “Galerie Boussod, Valadon Stock Books, Livre no. 10, 1877–1882,” The Getty Research Institute, Los Angeles, Dealer Stock Books, page 172, row 7, stock no. 15481, as *Paysage*.

[2] See “Painting stock book 3: 1-4368, 1875 December–1883 December,” Getty Research Institute, Los Angeles, M. Knoedler and Co records, page 154, row 13, stock no. 3467. While Boussod, Valadon listed the date they sold the painting to Knoedler as June 20, 1881, Knoedler did not enter the painting into their stock book until August 28.

[3] Horatio Victor Newcomb was forced to resign as president of Louisville and Nashville Railroad in 1881 due to poor mental health. By 1891, the courts appointed

General Wager Swayne and James A. Howes as the trustees of his estate; see Bryan S. Bush, *The Men Who Built Louisville: The City of Progress in the Gilded Age* (Charleston, SC: The History Press, 2019), 92–93.

[4] See “J.a. Hoagland, 16,000” inscribed in the annotated sales catalogue in the collection of the Thomas J. Watson Library, The Metropolitan Museum of Art, New York, <https://archive.org/details/b1496861/page/n99/mode/2up>

[5] A stock book for Scott and Fowles cannot be located. Knoedler bought a half-share in the painting from Scott and Fowles in April and sold their share back to the company in May. See “Knoedler and Co. Records,” The Getty Research Institute, Los Angeles, Painting stock book 5: 8800–12652, 1899 April–1911 December, page 107, stock no. 10709, as *After the Storm*. See also small, faded adhesive label with black ink typewriter inscriptions on painting’s verso: “10709”. This probably means that Scott and Fowles found a buyer for the painting by May 1905. See also correspondence from Stevenson Scott, Scott and Fowles, New York, to Harold Woodbury Parsons, NAMA art advisor, February 2, 1931, NAMA curatorial files, where Scott says that shortly after his purchase of the painting from Hoagland, he sold it to Stillman. He does not give a precise date.

[6] See correspondence from Stevenson Scott, Scott and Fowles, New York, to Harold Woodbury Parsons, NAMA art advisor, February 2, 1931, NAMA curatorial files.

Related Works

Narcisse Virgile Diaz de la Peña, *Approaching Storm*, 1870, oil on canvas, 33 1/4 x 41 5/8 in. (84.4 x 105.7 cm), Norton Simon Museum, Pasadena, CA.

Narcisse Virgile Diaz de la Peña, *The Storm*, 1871, oil on mahogany, 24 1/8 x 30 1/8 in. (61.3 x 76.6 cm), National Gallery, London.

Narcisse Virgile Diaz de la Peña, *Approaching the Storm*, 1872, oil on panel, 22 x 27 15/16 in. (56 x 71 cm), Johnston collection.

Narcisse Virgile Diaz de la Peña, *The Storm*, 1872, oil on canvas, 15 x 22 1/3 in. (38.1 x 56.2 cm), location unknown, illustrated in *Impressionist and Modern Art Day Sale* (New York: Sotheby’s, October 15, 2020).

Narcisse Virgile Diaz de la Peña, *The Storm*, 1872, oil on panel, 23 1/8 x 33 3/4 in. (58.7 x 85.7 cm), Walters Art Museum, Baltimore, MD.

Narcisse Virgile Diaz de la Peña, *The Storm*, oil on panel, 9 1/2 x 13 in. (24 x 32.7 cm), location unknown, illustrated in *19th Century European Paintings, including German, Austrian, Hungarian and Slavic paintings, the Orientalist Sale, and the Scandinavian Sale* (New York: Sotheby's, June 15, 2004), 163, as *L'Orage*.

Exhibitions

Possibly *Exposition des Œuvres de N. Diaz de la Peña à l'École nationale des beaux-arts*, l'École nationale des beaux-arts, Paris, 1877, no. 111, as *Les Grès; effet d'orage*, or no. 112, as *L'Orage en plaine*.

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.

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