

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Camille Pissarro, *Chestnut Grove at Louveciennes*, 1872

Artist	Camille Pissarro, French, 1830–1903
Title	<i>Chestnut Grove at Louveciennes</i>
Object Date	1872
Alternate and Variant Titles	<i>Bois de châtaigniers à Louveciennes; Village derrière les arbres</i>
Medium	Oil on canvas
Dimensions (Unframed)	16 3/8 x 21 in. (41.6 x 53.3 cm)
Signature	Signed and dated lower left: C. Pissarro. 1872
Credit Line	The Nelson-Atkins Museum of Art. Gift of Henry W. and Marion H. Bloch, 2015.13.17

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Catalogue Entry

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When Camille Pissarro (1830–1903) relocated his family



Fig. 1. Camille Pissarro, *Route de Versailles, Louveciennes*, 1870, oil on canvas, 13 x 16 1/4 in. (33 x 41.3 cm), Sterling and Francine Clark Art Institute, Williamstown, MA, 1955.828. Image courtesy of the Clark Art Institute.

to Louveciennes in 1869, the village had a small town center and approximately one thousand inhabitants.¹ Its modest population, pre-industrial character, and proximity to Paris appealed to the artist, who preferred country living to an urban environment but maintained

an atelier in the capital for commercial purposes. If business drew Pissarro to the city, he could take the train from nearby Saint-Germain-en-Laye to the Gare Saint-Lazare, a mere half-hour journey.² Indeed, many travel guidebooks boasted of Louveciennes' convenience and charm. *Paris et ses environs* (1855) described Louveciennes and its neighbor, Marly, as "always delightful" and assured would-be visitors that both towns were easily accessed from the Saint-Germain station via the Route de Versailles.³ Pissarro rented a three-story house on this very thoroughfare, and he painted the tree-lined street repeatedly. In *Route de Versailles, Louveciennes*, the road is pictured on a serene day in springtime (Fig. 1). The light blue sky, balanced composition, and presence of a farm worker and horse-drawn cart create an impression of Louveciennes as a pastoral haven.⁴ Pissarro's colleagues Claude Monet (1840–1926), Pierre-Auguste Renoir (1841–1919), and Alfred Sisley (1839–1899), all of whom lived or traveled there during this period, shared this perception.



Fig. 2. F. David (publisher), *Louveciennes: Perspective des Aqueducs de Marly*, early 20th century, 3 1/2 x 5 1/2 in. (8.9 x 14.0 cm), photomechanical print, collection of the author.

The Nelson-Atkins painting depicts a grove of chestnut trees southeast of the Route de Versailles—trees that no longer exist today.⁵ Visible in the distance are a row of houses and the aqueduct of Marly, part of a complex waterworks system built in the 1680s to pump water from the Seine River at Bougival to the Châteaux de Marly and Versailles.⁶ Numerous artists have represented this conduit over the years, notably Joseph Mallord William Turner (1775–1851) in a series of gouache drawings from the late 1820s.⁷ It was also the subject of several picture postcards from the early twentieth century (Fig. 2). In the example reproduced here, the aqueduct recedes dramatically from the viewer

while a lone figure poses before one of its thirty-six arches. Pissarro was quite familiar with this monument, as it passed within fifty feet of his backyard.⁸ French historian Jacques Lây, a longtime resident of Louveciennes and author of two monographs about the town, believes the house with green shutters in the Nelson-Atkins work is where Pissarro lived.⁹ To capture both his home and the aqueduct in the same frame, Pissarro would have stationed his easel somewhere northwest of the forest of Marly, a former hunting estate for French royalty, in an area that is now largely residential.¹⁰

At first blush, *Chestnut Grove at Louveciennes* seems idyllic. The sun is shining; the air is still; and a woman and child rest beside the trunk of a large tree.¹¹ However, this appearance of Arcadia is deceiving. When Pissarro completed this painting in 1872, Louveciennes was still recovering from the disastrous Franco-Prussian War. From October 5, 1870, to March 6, 1871, an estimated three thousand to thirty-five hundred Prussian troops occupied Louveciennes, forcing many residents into exile and causing widespread destruction.¹² Pissarro and his family experienced these upheavals firsthand. Following the French defeat at the Battle of Sedan on September 2, 1870, they fled west to the home of fellow painter Ludovic Piette (1826–1877) in Mayenne. Later that autumn, they joined relatives in London, returning to Louveciennes only in late June 1871, after the war and the fall of the Paris Commune.¹³ During their absence, Prussian soldiers had installed themselves in their home, using the ground floor as a stable and the upper floors as barracks. After the Prussian withdrawal, Pissarro's sister-in-law Félicie Estruc traveled on foot from Rueil-Malmaison to Louveciennes to assess the damage. What she found was devastating. "The road is impassable for vehicles, the houses are burned, [and] window panes, shutters, doors, staircases and floors are all gone," she wrote to Pissarro. "As for your home it is uninhabitable."¹⁴ Only a few pieces of Pissarro's furniture were salvageable, and, worse still, hundreds of his paintings had been destroyed.

Some of the damage that Estruc encountered on her journey to Louveciennes had been incurred during combat, including a French offensive launched on October 21, 1870. In an effort to regain territory west of Paris, General Auguste Alexandre Ducrot conducted a sortie in the direction of Versailles that involved 10,950 infantrymen, four cavalry squadrons, and ninety-four

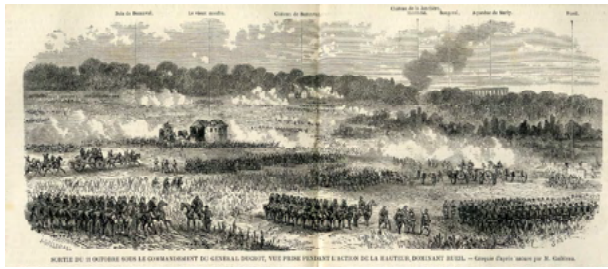


Fig. 3. Jules Gaidreau, "Sortie du 21 octobre sous le commandement du Général Ducrot, vue prise pendant l'action de la hauteur dominant Rueil" (View of the October 21st sortie under the command of General Ducrot, captured during the offensive from the heights of Rueil), in *L'Illustration* 56, no. 1444 (October 29, 1870): 312–13. Image courtesy of the University of Minnesota Libraries.

pieces of artillery.¹⁵ Although the French army had some initial success, its progress was halted by Prussian defenses on the heights of Buzenval, a suburb of Rueil-Malmaison.¹⁶ A drawing of this attack by Jules Gaidreau (1816–1898) appeared in the French weekly *L'Illustration* (Fig. 3). In the foreground, hundreds of French troops advance on foot, on horseback, or by carriage towards Prussian forces in Hauts-de-Seine, while, in the background, prominent landmarks are identified for the benefit of the reader. One of the labeled sites is the aqueduct of Marly, giving some sense of just how close the fighting came to Pissarro's home.¹⁷

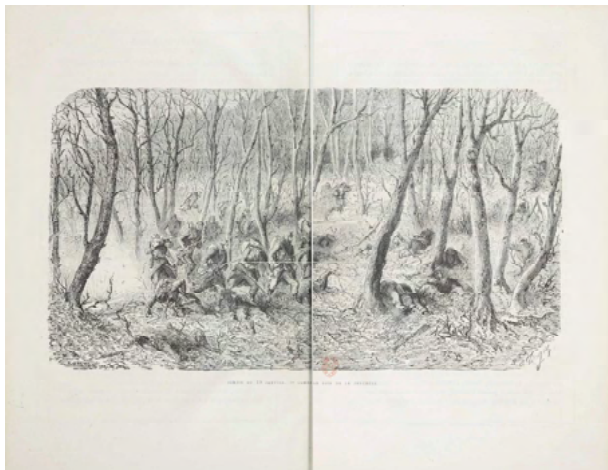


Fig. 4. Smeeton, "Sortie du 19 janvier: Combat dans le bois de la Jonchère" (January 19th sortie: Combat in the woods of la Jonchère), in Louis Jezierski, *Combats et batailles du siège de Paris*, septembre 1870 à janvier 1871 (Paris: Garnier frères, 1872), 388–89. Bibliothèque nationale de France, Paris, 4-LH5-536 (A).

By the time an armistice took effect on January 28, 1871, the Franco-Prussian War had exacted an immense physical toll on the French landscape and an even

greater emotional toll on the French people. Pissarro had many reasons to be demoralized: not only had France suffered a crushing defeat, but he himself had lost an infant daughter (supposedly due to an inattentive wet nurse), most of his belongings, and "twenty years' worth of work" during the conflict.¹⁸ The French government provided Pissarro with scant assistance as he rebuilt his life and career, awarding him only 835 francs out of 51,156 requested in compensation for his losses.¹⁹ *Chestnut Grove at Louveciennes* was thus painted during a very traumatic period, both for Pissarro personally and for France as a whole, and its subject matter was likely informed by wartime ordeals. The picturesque chestnut trees, which here offer shelter to a woman and child, had granted protection of a different kind a year earlier, when Prussian troops had used them as a natural hideout.²⁰ To imagine the grove teeming with soldiers, one need only turn to Louis Jezierski's *Combats et batailles du siège de Paris* (1872), which chronicles the war in words and images.²¹ One engraving depicts a confrontation in the woods of La Jonchère, a hamlet less than three miles from Louveciennes, in January 1871 (Fig. 4). Troops dart between the trees to shoot rifles at their adversaries, with the bodies of several victims already strewn across the forest floor. Pissarro never witnessed such bloodshed, but he undoubtedly heard accounts from friends who enlisted or were unable to leave France. The comparative quietude of the Nelson-Atkins painting may reflect a collective desire for a return to normalcy, and the mother and toddler may express Pissarro's longing for his daughter who perished during the war.

Another possible allusion to recent events is the conspicuously bent tree in the center foreground of *Chestnut Grove at Louveciennes*. Some scholars consider this tree—which is the defining formal element of the composition—a prime example of Pissarro's "extreme attachment to the real" and evidence of his refusal to "alter the features presented by nature."²² While it is certainly true that Pissarro could have discovered his motif in situ, the tree bears a noticeable resemblance to the Vendôme Column falling to the ground during the Paris Commune. Commissioned in the early 1800s by Napoleon I to commemorate the French victory at the Battle of Austerlitz, this obelisk was denounced by the Communards as an antiquated symbol of imperialism, and they ordered its demolition on May 16, 1871. A crowd watched as the perpetrators sawed through the base of the shaft, attached ropes to the summit, pulled

on those cables using a capstan and sheer manpower, and prepared a bed of twigs, straw, and manure on the Rue de la Paix to cushion the column's landing. At 5:35 p.m., the monument swayed and toppled to the earth as bands played *La Marseillaise* and spectators cried "Vive la Commune!"²³

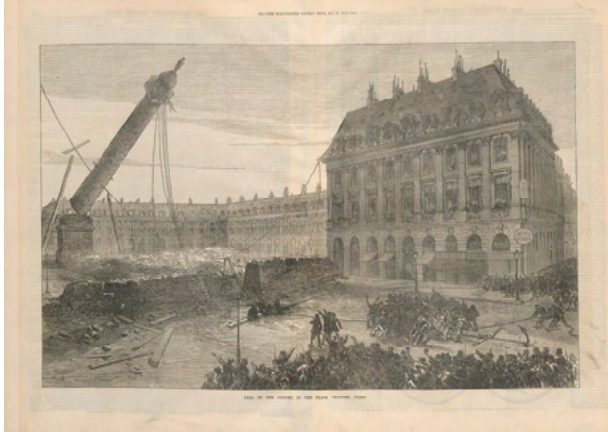


Fig. 5. C. R., "Fall of the Column in the Place Vendôme, Paris," in *The Illustrated London News* 58, no. 1652 (May 27, 1871): 528–29. Image courtesy of The University of Chicago Library.

Pissarro, who remained abroad during the Commune, would have heard of the incident from English news sources. *The Illustrated London News* published a detailed description and several artistic renderings of the column's destruction on May 27, 1871. A double-page spread depicted the obelisk silhouetted against the sky during its descent, hovering momentarily above the Ministry of Justice building (Fig. 5). On a purely formal level, this monument has much in common with Pissarro's bent tree. The base of the Vendôme Column forms an oblique angle to its detached shaft, just as the lower trunk of Pissarro's chestnut tree does to its upper portion. The ropes affixed to the column's apex in the *Illustrated London News* picture have a certain visual affinity with the intersecting branches from adjacent trees in the Nelson-Atkins painting. Even the statue of Napoleon crowning the Parisian obelisk finds its arboreal counterpart in the curved section of tree trunk at the upper right of Pissarro's composition.²⁴

Pissarro's motivations for including a disguised reference to the Vendôme Column in a painting of rural Louveciennes are complex. Several scholars have demonstrated that the artist's politics were still evolving in the early 1870s.²⁵ Born into a bourgeois family in the Antilles, he married a working-class woman and identified with leftist causes early on but did not develop

strong anarchist convictions until the 1880s, when he befriended social radicals Jean Grave and Émile Pouget and read newspapers like *La Révolté* and *Le Père Peinard*. Additionally, like many Frenchmen with anti-state views, Pissarro had to be circumspect about broadcasting his opinions so as to avoid arrest.²⁶ Nevertheless, his support for the Commune can be gleaned from a handful of extant writings. In one letter, sent from London in 1871 to Piette, Pissarro refers to the *Versaillais* as "these assassins of the socialists"; in another, written in 1887 to his son Lucien, he criticizes the late Jean-François Millet (1814–1875) for describing the Communards as "savages and vandals" in some published correspondence.²⁷ Perhaps most tellingly, Pissarro incorporated a caricature of Adolphe Thiers, the French statesman who violently suppressed the Commune, in his 1874 portrait of Paul Cézanne (1839–1906).²⁸ These comments and actions suggest that the artist likely sympathized with the Communards' demolition of the Vendôme Column. Perhaps he intended the bent tree in *Chestnut Grove at Louveciennes* as a subtle tribute to the *fédérés* who lost their lives during the infamous *semaine sanglante* ("bloody week") that ended with the Commune's defeat.

The Nelson-Atkins painting is among the last works that Pissarro completed before moving his family to Pontoise in July 1872. Ostensibly a tranquil country scene, it nevertheless records a turbulent moment in French history and in the artist's own life.

Brigid M. Boyle
December 2021

Notes

1. For census data, see Claude Motte and Marie-Christine Vouloir, "Louveciennes," *Des villages de Cassini aux communes d'aujourd'hui*, Laboratoire de démographie historique, Centre national de la recherche scientifique, École des hautes études en sciences sociales, accessed October 4, 2021, http://cassini.ehess.fr/fr/html/fiche.php?select_resultat=20173. Louveciennes had 912 inhabitants in 1866 and 1,191 inhabitants in 1872.
2. Inaugurated in 1837, the Gare Saint-Lazare soon became an important gateway to northwestern France. Its original line from Paris to Le Pecq was extended to Saint-Germain-en-Laye in 1847. See Robert L. Herbert, *Impressionism: Art, Leisure, and Parisian Society* (New Haven: Yale University Press, 1988), 196. The Chatou station was also easily

- accessible from Louveciennes. See Jacques Lây and Monique Lây, *Louveciennes, mon village* (Paris: Imprimerie de l'Indre, 1989), 370–72.
3. *Paris et ses environs: Guide méthodique et raisonné* (Paris: Gustave Barba, 1855), 180. "Toujours délicieux." All translations by Brigid M. Boyle.
 4. For more on this landscape, see Sarah Lees, ed., *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute* (Williamstown, MA: Sterling and Francine Clark Art Institute, 2012), 2:583–86.
 5. I thank Bruno Bentz for this information. Bruno Bentz, École Lamartine, to Brigid M. Boyle, NAMA, October 1, 2021, NAMA curatorial files.
 6. In 1681, Louis XIV commissioned Arnold de Ville and Rennequin Sualem to construct the so-called "Machine de Marly," a hydraulics system capable of siphoning water 150 meters uphill from the Seine, hoping to solve his water supply problems at Versailles. The apparatus cost an estimated 3,500,000 *livres*, took three years to build, and required 221 pumps, fourteen massive waterwheels, and more than fifty workers to operate. Although the machine itself was retired from use in 1817, the aqueduct remained operational until 1866, just three years prior to Pissarro's arrival. For further details, see Ian Thompson, *The Sun King's Garden: Louis XIV, Andre Le Nôtre, and the Creation of the Gardens of Versailles* (New York: Bloomsbury, 2006), 247–51; and Jacques Lây and Monique Lây, *Louveciennes: Histoire et rencontres* (Paris: Éditions Riveneuve, 2016), 46–51.
 7. See, for example, Joseph Mallord William Turner, *Marly Aqueduct*, ca. 1827–1829, gouache, pen, ink, and pencil on paper, 5 1/2 x 7 1/2 in. (14 x 19 cm), Tate Britain, London, D24886. Other artists who have sketched or painted the aqueduct include Auguste Paul Charles Anastasi (1820–1889), Isidore Laurent Deroy (1797–1886), August Alexandre Guillaumot (1815–1892), Cécile Marchand (active 1808–1833), Pierre-Denis Martin (ca. 1663–1742), Charles Nicolas Ransonnette (1793–1877), and Jean Louis Tirpenne (1801–after 1878). The best-known rendering of this conduit is Sisley's *The Aqueduct at Louveciennes*, 1874, oil on canvas, 21 3/8 x 32 in. (54.3 x 81.3 cm), Toledo Museum of Art, 1951.371.
 8. A door in the stone wall surrounding Pissarro's backyard provided him with direct access to the aqueduct. See Lây and Lây, *Louveciennes: Histoire et rencontres*, 63.
 9. I am grateful to Bruno Bentz for passing along Jacques Lây's comments. Bruno Bentz, École Lamartine, to Brigid M. Boyle, NAMA, October 1, 2021, NAMA curatorial files.
 10. I thank Benjamin Ringot for his help in pinpointing Pissarro's location. Benjamin Ringot, Centre de recherche du château de Versailles, to Brigid M. Boyle, NAMA, September 28, 2021, NAMA curatorial files.
 11. The woman and child reveal Pissarro's debt to Jean-Baptiste-Camille Corot (1796–1875), who often included diminutive figures in his landscapes. Pissarro listed Corot as his teacher when he submitted work to the Salons of 1864 and 1866. See Joel Isaacson, "Constable, Duranty, Mallarmé, Impressionism, Plein Air, and Forgetting," *Art Bulletin* 76, no. 3 (September 1994): 438.
 12. More than eighty percent of residents fled before the Prussians reached Louveciennes. Those who remained behind were forced to pay exorbitant taxes to the invaders on pain of death. Lây and Lây, *Louveciennes, mon village*, 267–71.
 13. The precise date of their arrival in London is unknown, but it occurred sometime after the death of Pissarro's newborn daughter, Adèle-Emma, on November 5, 1870. See letter no. 12, Camille Pissarro to Louis Retrou, late March 1871, in Janine Bailly-Herzberg, *Correspondance de Camille Pissarro* ([Saint-Ouen-l'Aumône, France]: Éditions du Valhermeil, 2003), 1:69n3.
 14. Félicie Estruc to Camille Pissarro, March 10, 1871, partially transcribed in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 1:69n7. "La route est impraticable pour les voitures, les maisons sont brûlées, vitres, volets, portes, escaliers et parquets, tout cela a disparu. . . . Quant à votre maison elle est inhabitable."
 15. For these numbers, see "Rapport du Général Ducrot," *L'Illustration* 56, no. 1444 (October 28, 1870): 311.

16. Robert Tombs, *The War Against Paris, 1871* (Cambridge: Cambridge University Press, 1981), 83. For a play-by-play of this battle, see Edmund Ollier, *Cassell's History of the War between France and Germany, 1870–1871* (London: Cassell, Petter, and Galpin, 1871), 1:410–13.
17. The following month, the aqueduct of Marly played another role in the war when Imperial Chancellor Otto von Bismarck himself climbed the aqueduct's northern tower, known as the Tour du Levant, on November 30, 1870, to gauge some fighting in Nanterre. See Lây and Lây, *Louveciennes: Histoire et rencontres*, 49.
18. Pissarro's brother-in-law Louis Estruc blamed his niece's early demise on her wet nurse. The artist bemoaned the loss of "le travail de vingt ans de ma vie" in an undated letter to his landlord Louis Retrou, likely sent in late March 1871. See letter no. 12, Camille Pissarro to Louis Retrou, late March 1871, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 1:69, 69n3.
19. Letter no. 12, Camille Pissarro to Louis Retrou, late March 1871, in Bailly-Herzberg, *Correspondance de Camille Pissarro*, 1:68n1.
20. *Le monde illustré* reported on October 8, 1870, that: "À l'ouest, les Allemands occupent les hauteurs de Bougival, de Louveciennes, de Marly, et de Saint Germain. Partout ils se couvrent dans les bois" (To the west, the Germans occupy the heights of Bougival, Louveciennes, Marly, and Saint Germain. They take cover in the woods everywhere). See Maxime Vauvert, "Le Bulletin de la guerre," *Le monde illustré*, no. 704 (October 8, 1870): 231.
21. Louis Jezierski was editor of the French daily *L'Opinion nationale*. His book is an anthology of this newspaper's wartime coverage. See Louis Jezierski, *Combats et batailles du siège de Paris, septembre 1870 à janvier 1871* (Paris: Garnier frères, 1872).
22. See Richard R. Brettell and Joachim Pissarro, *Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art, 2007), 52; and John Rewald, *Camille Pissarro* (New York: Harry N. Abrams, 1963), 62.
23. *La Marseillaise* is the French national anthem. "La chute de la colonne Vendôme," *L'Illustration* 57, no. 1474 (May 27, 1871): 299.
24. The tree forms a rigid diagonal until its highest extremity, where a concave section of trunk surrounded by patches of bare canvas (as if to highlight this segment of tree) intersects the right margin of the canvas.
25. See Ralph E. Shikes, "Pissarro's Political Philosophy and His Art," in Christopher Lloyd, ed., *Studies on Camille Pissarro* (London: Routledge, 1986), 35–54; Albert Boime, *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton: Princeton University Press, 1997), 49; Michel Melot, "Camille Pissarro in 1880: An Anarchist Artist in Bourgeois Society," in Mary Tompkins Lewis, ed., *Critical Readings in Impressionism and Post-Impressionism: An Anthology* (Berkeley: University of California Press, 2007), 205–25; and Richard R. Brettell, *Pissarro's People*, exh. cat. (San Francisco: Fine Arts Museums of San Francisco, 2011), 57–67.
26. Brettell, *Pissarro's People*, 63.
27. Bailly-Herzberg, *Correspondance de Camille Pissarro*, 1:67, 67n1.
28. See Camille Pissarro, *Portrait of Cezanne*, 1874, oil on canvas, 28 3/4 x 23 1/2 in. (73 x 59.7 cm), National Gallery, London, on loan from the collection of Laurence Graff OBE, L672, <https://www.nationalgallery.org.uk/paintings/camille-pissarro-portrait-of-cezanne>.

Technical Entry

Technical entry forthcoming.

Documentation

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Hampton Cullen, Danielle. "Camille Pissarro, *Chestnut Grove at Louveciennes*, 1872," 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: 10.37764/78973.5.640.4033.

Provenance

With Félix Gérard Fils, Paris [1];

Albert Bellanger, Paris [2];

With Paul Rosenberg, Paris, no. 3729, as *Village derrière les arbres* or *Bois de Châtaigniers à Louveciennes*, by February 1937 [3];

Purchased from Rosenberg by Arthur Tooth and Sons, Ltd., London, as *Village derrière les arbres*, by February 1937–November 9, 1937 [4];

Purchased from Arthur Tooth and Sons, stock ledger 7, no. 7672, as *Village derrière les arbres*, by Captain Albany "Barney" Kennett Charlesworth (1892–1945), Whitwell Hall, Yorkshire, England, November 9, 1937–1945 [5];

Inherited by his wife Lady Marjorie Nell "Diana" Charlesworth (née Beckett-Denison, later Lady Cholmondeley, 1900–1965), Whitwell Hall, Yorkshire, England, and Cholmondeley, South Kensington, England, by 1945—at least 1948 [6];

Purchased from Lady George Cholmondeley by Arthur Tooth and Sons, London, stock no. 2441, as *Bois des Châtaigniers à Louveciennes*, by July 26, 1950 [7];

Purchased from Arthur Tooth and Sons by Sam Salz Gallery, New York, July 26, 1950–March 3, 1952;

Purchased from Sam Salz Gallery by Mr. Alexander M. (1908–1988) and Mrs. Elisabeth (née Roulleau, 1912–2012) Lewyt, New York, March 3, 1952–November 11, 1997;

Purchased at their sale, *Impressionist and Modern Paintings, Drawings and Sculpture (Part 1)*, Christie's, New York, November 11, 1997, lot 119, as *Bois de chataigniers à Louveciennes*, by Marion (née Helzberg,

1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, 1997–June 15, 2015;

Given by Henry W. and Marion H. Bloch to the Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

Notes

[1] Félix Gérard is cited in the painting's provenance in Joachim Pissarro and Claire Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings* (Paris: Wildenstein Institute Publications, 2005), no. 233, p. 2:191. Félix Laurent Joseph Gérard, the elder (1835–1904) had a framing shop in the 1870s and was listed as a marchand de tableaux on his death in 1904. By 1903, his son Félix Isidore Joseph Gérard (1864–1937) had taken over his father's business, renaming the firm Félix Férard Fils. The younger Félix Gérard probably brokered the deal with Pissarro, as the artist often wrote about his dealings with the firm's young dealer in his correspondence; see Pissarro and Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, no. 233, p. 1:312.

[2] See The Paul Rosenberg Archives, a Gift of Elaine and Alexandre Rosenberg, III.D, Rosenberg Galleries: Miniature Photo and Card Index, ca. 1910–1987, The Museum of Modern Art, New York. The photo card says, "Collection Bellanger/ S.D." Ilda François, secretary to Elaine Rosenberg, suggested the S. D. might be an abbreviation for "Signé Droite" (see email from Ilda François to Meghan Gray, October 27, 2016, NAMA curatorial files). However, the artist's signature is on the left in this painting. Albert Bellanger bought and sold several works from Rosenberg in the 1950s.

Albert Bellanger is possibly Albert-Joseph-Constance-Daniel Bellanger (1893–1970), who lived in Paris.

[3] According to Ilda François, Paul Rosenberg purchased the painting between January and February 1937. See also The Paul Rosenberg Archives, a Gift of Elaine and Alexandre Rosenberg, IV.A.I.a, Liste de Photographies, Paris, [1917–1939] [1940–present], The Museum of Modern Art, New York, and The Paul Rosenberg Archives, a Gift of Elaine and Alexandre Rosenberg, III.D, Rosenberg Galleries: Miniature Photo and Card Index, ca. 1910–1987, The Museum of Modern Art, New York. See also email from Emma Howgill, Tate Britain, to Francesca Whitlum-Cooper, contract researcher, NAMA, May 27, 2015, NAMA curatorial files; and Tate Britain, London, Arthur Tooth and Sons, London and New York, stock album, TGA 20106/2/3/50.

[4] See Getty Research Institute, Los Angeles, Arthur Tooth and Sons Stock inventories and accounts, Series I, Box 18, Picture Sales no. 6, 1 June 1934–31 December 1937.

[5] See email from Emma Howgill, Tate Britain, to Francesca Whitlum-Cooper, contract researcher, NAMA, May 27, 2015, NAMA curatorial files. See also Tate Britain, London, Arthur Tooth and Sons, London and New York, stock ledger 7, TGA 20106/4/1.

[6] Albany "Barney" Kennett (1892–1945) married Marjorie Nell "Diana" Beckett-Denison (1900–1965) on July 18, 1923. After her husband's death, Diana remarried on December 21, 1948 to Lt.-Col. Lord George Hugo Cholmondeley (1887–1958), and she became Lady Cholmondeley. See Charles Mosley, ed., *Burke's Peerage and Baronetage*, 107th ed. (Crans, Switzerland: Burke's Peerage, 2003), 3:785.

[7] See email from Emma Howgill, Tate Britain, to Fran Whitlum-Cooper, contract researcher, NAMA, May 27, 2015, NAMA curatorial files. See also Tate Britain, London, Arthur Tooth and Sons, London and New York, stock ledger 8, TGA 20106/4/2, and card index for P, TGA 20106/3/11.

Related Works

Camille Pissarro, *Chestnut Trees at Louveciennes*, Spring 1870, oil on canvas, 23 3/8 x 28 3/4 in. (59.5 x 73 cm), Museum Langmatt, Baden.

Camille Pissarro, *Snow Landscape in Louveciennes*, 1872, oil on canvas, 18 1/8 x 21 5/8 in. (46 x 55 cm), Museum Folkwang, Essen, Germany.

Camille Pissarro, *Chestnut Trees in Louveciennes*, 1879, oil on canvas, 16 1/8 x 21 1/4 in. (41 x 54 cm), Musée d'Orsay, Paris.

Exhibitions

Possibly Pissarro, Galerie Durand-Ruel, Paris, 1902, no. cat.

Possibly *Les chefs-d'œuvre de l'art français*, Royal Academy of Arts, London, 1932, no. cat.

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no. 9, as *Châtaigniers à Louveciennes*.

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