

**The nineteenth-century French landscape painting collection
in the Tatham Art Gallery**

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Declaration

This dissertation is my own unaided work. It has not been submitted, nor is it being submitted, for any degree or examination at any other university.

Hua Yang

Pietermaritzburg, 2003

Author's statement

I hereby state that this dissertation, except where specifically indicated to the contrary in the text, is my own work.

Hua Yang

Pietermaritzburg, 2003

Abstract

This dissertation initially attempts a brief history of the landscape tradition in the West with the emphasis on developments in nineteenth-century French landscape painting. A collection of these paintings in the Tatham Art Gallery is then closely examined in the light of the socio-political circumstances that influenced their origins and acquisition. Finally a full catalogue of the paintings is presented with digital images and documentation.

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Introduction

In this dissertation I study the entire collection of nineteenth-century French landscape paintings from the Tatham Art Gallery. The collection consists of 21 paintings. I attempt to highlight the significance and value of the collection in the light of developments in European landscape painting in general and in nineteenth-century French landscape painting in particular. I then go on to provide an annotated catalogue of the 21 landscapes I have selected.

In Chapter 1, I consider the development of European landscape painting up to the nineteenth century, placing my emphasis on nineteenth-century French landscape painting.

The tradition of landscape painting in the West variously reflects communication between humans and nature. The scientific study of nature has enabled the landscape painter to depict nature on canvas in a realistic way. Again, various subliminal philosophical thoughts have been expressed metaphorically in landscape painting and often brought about stylistic and interpretive changes to the genre.

Nineteenth-century French landscape painting has been a major influence in this regard, both in France and internationally, and has contributed substantially to aspects of Modernism, a process which, as I mention later, evolved from developments in Romanticism, Realism and Impressionism.

Philosophical ideas have also played a major role in the development of art as its motivating force, involving aspects associated with the sublime, for example, and enabling

the artist to suggest an emotive condition or a state of rapture emanating from a tremendous landscape. Changes to the landscape can be seen as crucial elements leading to Modernism, a process in which the authority of the medium comes increasingly to the fore, and optical realism finally ensures. Moreover, the landscape carries ideological concerns, as in French Barbizon works from the mid-nineteenth century.

The influence of such work on South African landscape painting can readily be traced in South Africa's own long tradition of the genre. The Tatham's collection of French landscape, for example, reflects changing taste in colonial Natal, a phenomenon which in turn coincides with some of the key developments in late nineteenth-century French painting.

Hence my attempt to evaluate the Tatham's collection of French landscape painting with a view to its socio-political significance in the context of its time. My approach calls for a brief history of the Gallery and its collection and inevitably evokes its main donor, Colonel R.H. Whitwell. It also suggests the reasons for Whitwell's donation in the light of events in Europe before and after World War I. Consequently links are formed between landscape painting, the Tatham's collection and the contemporary changes, cultural, political and military, in the Europe of Whitwell's day.

In providing a detailed catalogue of the nineteenth-century French landscape painting in the Tatham's collection with digital photo images of the original paintings, I have furnished a new record and have reorganized some of the physical details about the works I have selected.

I hope my study has achieved an understanding of the stylistic, conceptual and cultural changes conveyed by the landscape artists I discuss and of the socio-political context by which the connoisseurs and collectors of their works may have been influenced.

Chapter 1

Landscape in the West and nineteenth-century French landscape painting

Introduction

In this chapter I outline the development of landscape painting in the West from classical antiquity to Romanticism. My review concludes with some remarks on the French Barbizon school and Impressionism, two movements which crown the earlier developments I consider.

The landscape tradition in the West

According to the *New Oxford Dictionary of English* (1998, Oxford University Press), landscape is ‘all the visible features of an area of countryside or land, often considered in terms of their aesthetic appeal.’ This definition clearly entails a concept of physical land and involves a subjective observer. Hence the communication between man and nature and the close relationship between them to which I have referred. What artists seek is to perfect this communication, to recover their experience of the engagement in modes such as painting, literature or music. The fact that a particular view is chosen for depiction means that the artist recognizes its special quality which he elects to share with the viewer, basing the experience on the recognition of something from past or present or even from collective archetypal memory. For one often contemplates a landscape painting with pleasure without ever having been physically connected to it. For example, some pictorial renditions of landscape are almost immediately recognizable as African even though the viewer has never been to Africa. So I contend that there is no objective and independent landscape tradition, but that landscape is invariably connected to particular cultural values and to the human condition.

Western landscape can be traced back to the earliest European cultures which originated in ancient Greece and Rome. Idealized landscapes were common subjects for fresco painting by the ancient Romans (for example, at Pompeii).¹ The Roman appreciation of landscape was based on an evaluation of the beauty and utility of land. For example, two major landscape themes developed by the Romans included the pastoral idyll and the visions of rustic life immortalized by Virgil (70BC-19BC). Pastoral landscape established in Virgil's *Georgics* (modeled on earlier Greek poem *Georgika*) described Sicilian herdsmen dwelling far from the city in the beauty of a spring landscape with bubbling brooks, shady trees and an abundance of mead. Such a landscape was the origin of the 'lovely place,' which became a major theme for subsequent landscape artists. The rich agricultural landscape of the *Georgics*, a symbol of the blessings of peace and of civilization in ordered surroundings, likewise found expression in later landscape painting (Martindale, 1984: 117-140).

Landscape painting almost disappeared in the middle ages, but it was reborn in the Renaissance and became a significant thematic source in Europe from the sixteenth century. At the time, however, it was considered an inferior art form and there were no theoretical principles to support its development. Throughout this period landscape paintings were either pastoral scenes or renditions of agricultural pursuits. A characteristic of such work was the emphasis it placed on the insignificance of man in the natural order (Turner, 1996: Vol. 18, 700-720).

¹ Earlier landscape in fresco painting can be traced to Minoan civilization at Knossos on Crete, about 1500 BC (E. Vermeule, 1964, *Greece in the Bronze Age*).

By the seventeenth century, Rome and the northern Netherlands had become the major centres for landscape painting, and new traditions were developed. Roger de Piles (1635-1709) established the category of the *heroic landscape*, for example, which was more elevated, a conception of the ideal and was expressed in monumental composition and enriched by grandiose architecture (Turner, 1996: Vol. 18, 708-711). De Piles' ideas were developed in northern Europe by theorists like Karel van Mander (1548-1606), Samuel van Hoogstraten (1627-1678) and Gérard de Lairesse (1640-1771).

In the eighteenth-century, France and England became the new centres of landscape painting. Novel ideas emerged, such as the enthusiasm for depicting nature's grandeur and violence in storms, floods, volcanoes and towering cliffs. This tradition of 'the sublime' was influenced by Edmund Burke's treatise (1729-1797) *A Philosophical enquiry into the origin of our ideas of the sublime and beautiful*. In France there was comparatively little interest in a native landscape, but in England the illustrated travel accounts of William Gilpin (1724-1804) encouraged an appreciation of the wild beauty of Wales, the Lake District and Derbyshire, and stimulated a vogue for picturesque travel. The picturesque was characterized by roughness and irregularity, and its admirers enthused over views of tumbledown cottages, framed by gnarled trees, with tattered gypsies and shaggy donkeys adding notes of colour. They also revelled in medieval ruins, where encroaching ivy, 'the mossy vest of time,' created rich textures and suggested peaceful meditations on transience (Turner, 1996: Vol. 18, 711-714).

In the nineteenth century, as the religious and political fixed ideas of the eighteenth-century perished, the Industrial Revolution threatened established academic values and the traditional features of rural life. There were also concomitant revolutionary

changes in Western landscape painting. This was a period initiated by the emergence of Romanticism, Realism and Impressionism – a period that culminated in the eventual advent of Modernism.

Nineteenth-century French landscape painting

In France, after the restoration of the Bourbon monarchy in 1814, paintings illustrating episodes in the life of Napoleon were removed from public view; but the propagandist pictures of the Napoleonic empire remained in the memory of artists throughout this period (Turner, 1996: Vol. 11, 542-544). After the Revolution, however, the common people enjoyed a new status and even became the subject of paintings. Géricault (1791-1824) and Léopold Robert (1794-1835) created dramatic portraits of Italian peasants, so preparing the artists of the 1830s to rediscover the heroism of ancient Rome among the Arabs of North Africa (Hind, 1912). As an example, we may cite the artist Brabazon Hercules Brabazon (represented in the Tatham's collection), who visited Africa, India and the Middle East in the mid-nineteenth century. Thus landscape became a genre of broader significance and artists reverted to traditional sources of inspiration. Mythological subjects appeared in erotic style and themes of modern life were replaced by subjects from Greek and Roman legends. Examples can be found in Nicholas Poussin's large altarpiece for St. Peter's (1629), representing the martyrdom of Erasmus.

Romanticism

Romanticism was a dominant tendency in the Western world in the late eighteenth and nineteenth centuries. From the 1790s it developed into a movement and became an abiding tradition in Western culture. It was later rejected or ignored by most of the major artists

associated with it, but it nevertheless illuminated several key tendencies of the nineteenth-century.

Romanticism involved placing emotion and intuition before reason in appreciating the beauties of nature. It entailed a belief that there were crucial areas of experience neglected by the rational mind (mysticism and spiritualism) and embodied a subjective conviction that the artist was the supremely individual creator. In fact it criticized the faith in progress and rationality which had been the main trend in Western thought since the Renaissance.

Romanticism started as a literary movement, but it soon came to include the visual arts, particularly painting, and it also affected the graphic arts, and sculpture and architecture to a greater or lesser extent. By the 1840s it had been superseded by Realism, though many of its ideas persisted throughout the nineteenth and the twentieth centuries (Robb, 1956: 588-592).

Romanticism was a reaction against the excesses of the French Revolution, a response to the rationalist ideals of the eighteenth century Enlightenment. It rebelled against an earlier confidence in the power of reason. Like most reactions, it took a multiplicity of forms. Some favoured retreat, clutching at past traditions and evoking the 'good old days' of the middle ages. Its other-worldly domains turned to beyond the reach of civilization, to the contemplation of the 'primitive' in the natural world. In visual arts this tendency led to a re-evaluation of the natural world.

Romanticism also encouraged a taste for more informal landscape gardens, for the depiction of rural and primitive life and, perhaps most significantly, a taste for more ambitious and challenging forms of landscape painting. It is no exaggeration to say that Romanticism was responsible for one of the greatest movements in western landscape painting, evident particularly in the work of artists like John Constable (1776-1837), Caspar David Friedrich (1774-1840) and Joseph Mallord William Turner (1775-1851). Romanticism had no clear political message apart from criticizing the *status quo* and rejecting rationality, order and harmony. Some figures associated with the movement were extreme political conservatives like Friedrich Schlegel (1772-1829), whereas others such as William Blake (1757-1827) supported radicalism.

It is hard to find a common denominator in all these reactions, but one can perhaps be seen in the widespread endeavour to discover something beyond immediate experience, something remote in terms of past or future, something distant in the resplendent culture of faraway lands.

In the late eighteenth century the writings of Jean-Jacques Rousseau (1712-1778) moved the Romantic artists of the early nineteenth century to express passionate feelings in their landscapes. They painted visions of desolate wastes and solitary places, creating a sense of the transcendental and of man's longing for the infinite. They also strove to recover a moral purity and truth, equated with the unsullied visions of childhood, an intense contemplation of the simplest and most unassuming motifs.

The more robust Romantic landscape included sublime and visionary elements, but there were also painters who brought a new moral weight to simple, quiet scenes. In

England the humble motifs of the Norwich school artists, among them John Crome (1768-1821) and John Sell Cotman (1782-1842), were deeply influenced by Dutch art, while John Constable sought a 'pure and unaffected manner' of recording the childhood landscape of his native Suffolk. His art is significant for his scientific yet passionate observation of the effects of light and weather. His large landscapes idealize the rich, well-ordered, sunny agricultural terrain of a world where man lives in harmony with nature (Rosenthal, 1983: 99-101).

'Plein-air' painting and the Barbizon school

In the 1820s and 1830s there was a strong emphasis on painting out of doors, facilitated by technical advances such as the paint-tube. This resulted in both realism and directness and in the informality that was to culminate in Impressionism (Powell-Jones, 1979: 10 & Robb, 1956: 592-598). So the bright outdoor studies of Camille Corot (1796-1875), for example, were distinguished by subtlety of tone and crisp geometric composition.

In France in the 1830s a colony of artists established themselves in Barbizon, on the edge of Fontainebleau outside Paris, and painted the moist atmosphere and changing light and weather of the northern countryside. The main members of this informal group were Narcisse Diaz (1808-1876), Jules Dupré (1811-1889), Théodore Rousseau (1812-1867), Constant Troyon (1810-1865) and Jean-François Millet (1814-1875); they formed a recognizable school from the early 1830s to the 1870s. Mainly concerned with landscape, they were influenced by Dutch painting of the seventeenth century. Because their work did not change radically over the decades, the Barbizon painters have often been treated mainly as a transitional generation, helping to bridge the gap between late eighteenth-century landscape and early nineteenth-century Impressionism. As the first of French

landscape painters to focus entirely on nature, however, they have an importance and originality of their own (Bouret, 1973: 209-222).

In the depths of the forest these artists sought a lost, simple country life. Théodore Rousseau's images of storm and marshes, and Pierre Narcisse Diaz's woodland glades suggest Romantic seclusion in an untouched world. Some of the Barbizon pictures also convey the powerlessness of man before nature. These tendencies were influenced by the menace of the industrial revolution and by the restrictive application of 'laws of nature' to human emotion.

While not nearly as coherent a group as their name implies, the Barbizon artists exhibit a common aim and often a similar technique. Typical Barbizon work shows humble, down-to-earth landscapes and peasant genre scenes. It lacks a sense of the heroic or of the ideal and is bereft of conventional mythological figures. The technique is uniformly broad, painterly and rough, and favours earth tones and greens.

The Barbizon school was widely influential and showed similarities with the later Hague school, a group of Dutch landscape artists who from the late 1850s painted small, horizontal *plein-air* landscape sketches and from the 1860s highlighted more lyrical effects of light and atmosphere in the landscape around Den Haag (Muller, 1997: 169-172).

Impressionism

Impressionism is a term generally applied to an art movement in France, first in painting and later in music, in the late nineteenth century. In painting, the Impressionists consisted

primarily a group of French painters who worked between around 1860 – 1900.

‘Impressionism’ is used to describe their works from the 1860s to the mid-1880s. These artists include Frédéric Bazille (1841-1870), Paul Cézanne (1839-1906), Edgar Degas (1834-1917), Edouard Manet (1832-1883), Claude Monet (1840-1926), Berthe Morisot (1841-1895), Camille Pissarro (1830-1903), Auguste Renoir (1841-1919) and Alfred Sisley (1839-1899), as well as Mary Cassatt(1844-1926), Gustave Caillebotte (1848-1894), Armand Guillaumin (1841-1927) and Stanislas Lépine (1835-1892). (A number of works from this group are represented in the Tatham’s collection.)

Impressionism was anti-academic in its formal aspects and involved the selection of venues other than the official Salon for showing and selling paintings. The word ‘Impressionism’ was first used to characterize this group of artists after their initial exhibition in 1874 (Powell-Jones, 1979: 28-32). Louis Leroy, a hostile critic from the magazine *La Charivari*, seized on the title of a painting by Monet, *Impression, Sunrise* (1873) to attack the seemingly unfinished character of their work. The word ‘impression,’ describing the immediate effect of a perception, was current at the time in psychology as well as art. Jules-Antoine Castagnary’s review² suggests that its import was not always negative: ‘They are *Impressionists* in the sense that they render not the landscape, but the sensation produced by the landscape.’

²*The common view that brings these artists together in a group and makes of them a collective force within our disintegrating age is their determination not to aim for perfection, but to be satisfied with a certain general aspect. Once the impression is captured, they declare their role finished. The term Japanese, which was given them first, made no sense. If one wishes to characterize and explain them with a single word, then one would have to coin the word impressionists. They are impressionists in the sense that they render not the landscape, but the sensation produced by the landscape. The word itself has passed into their language: in the catalogue the Sunrise by Monet is called not landscape, but impression. Thus they take leave of reality and enter the realms of idealism.’ (Jules-Antoine Castagnary, Le Siècle, 29 April 1874)*

Typical Impressionist paintings are landscapes or scenes of modern life, especially of bourgeois recreation. These paintings show the momentary effects of light, atmosphere or movement and are not contrived to make statements. They are often small and show pure, intense colours. The brushstrokes make up a field without conventional perspective. Despite stylistic differences, the Impressionists shared a concern for finding the technical means of expressing individual sensation.

Impressionism grew out of the traditions of landscape painting and Realism in France. The Barbizon artists provided the Impressionists with a model for landscape painting out of doors. It included specific, non-historical themes and took account of the times of day and the seasons. Many Impressionists had direct contact with the Barbizon generation in the 1860s. But they shunned the traces of historic France that sometimes appear in Barbizon works and avoided the sublime effects of sunsets and storms (Adams, 1997: 177-225).

Presently the Impressionists, despite their adherence to Manet, Corot and the Barbizon school, became leading influences in the reaction against Realism. Their use of colour, for example, excited some and enraged others, but was adopted by many in the 1880s and 1890s. These mainly young artists aspired to show how colour could be used arbitrarily and expressively. Vincent van Gogh (1853-1890), Henri Matisse (1869-1954) and Pablo Picasso (1881-1973), who came to Impressionism from different backgrounds, were inspired to add elements of colour to their work that often had little to do with the aims of their oeuvres. This happened during a period of reaction against Naturalism. In the 1880s, for example, Auguste Renoir (1841-1919) looked back to the tenets of the old masters, whereas Paul Cézanne (1839-1906) and Paul Gauguin (1848-1903), in keeping

with the tendency to flatness and decorative effects then current in French art, showed a formal interest in surface pattern (Fezzi, 1979: 56-57).

The late works of Claude Monet became important for twentieth-century artists whose concerns were more formal. Reaction against illusionism led to an interest in surface effects, as I have said, but did not necessarily undermine the importance of artistic subject-matter.

In the 1880s many artists, among them the Impressionists themselves, reacted against Impressionist naturalism and attempted to restore structure and truth to landscape art. The emerging Symbolist aesthetic encouraged an interest in ambiguity and mystery, and in the evocative power of colour and line, moving many landscapists to ponder the symbolic effects of colour and rhythmical composition. Some Symbolists eschewed reality and used landscape to create a subjective world which, with the many trends present in genre at the time, were gathered in Georges Seurat's coastal scenes of the 1880s. In the same years Paul Cézanne painted harsh and rocky hillsides and great trees bleak against a winter sky. Using shifting planes of colour, the artist explored the relationship between surface and depth, creating an ordered landscape that was at the same time passionately experienced (Fry, 1989: 75-77).

Other artists were more concerned with landscapes rich in human meaning. Both Camille Pissarro (1830-1903) and Vincent van Gogh looked back to Barbizon, and their agricultural landscapes convey the timeless rituals of country life. Van Gogh's Provençal works, such as the blossoming orchards and his harvest scenes under a brilliant sun, both groups rich in colour and bold in spatial concept, rejoice in the richness of the earth. His

latest southern landscapes attain a mystical intensity. *Starry Night* (1889), for example, with its undulating rhythms and fused earth and sky, suggest a passionate desire to be at one with nature (Erickson, 1998: 151, 165-172).

Still other artists sought a purer, more primitive existence in a harsher, bleaker landscape. The rituals of peasants and fishermen suggested a life unsullied by modern civilization. For example, Camille Pissarro's *La bergère (The Shepherdess)*, also known as *Jeune fille à la baguette; paysanne assise (Young Woman with Stick; Sitting Peasant Woman)*, in 1881, and Armand Guillaumin: *Les pêcheurs (The Fishermen)*, in 1885.

After 1890 Monet painted a series of pictures showing poplars, haystacks and water-lilies. These were an attempt to study the effects of atmosphere on a single motif. His colour harmonies became more subjective and grew into a source of contemplation. In works such as these, there is emphasis on the expressive power of simple decorative forms, from which evolve parallel to the representational plane, forms which look forward to the increasing abstraction of twentieth-century landscape.

Some European landscape painters, let me add, also accompanied the European colonists, on their missions, recording details on other lands and cultures for contemplation at home and initiating new national schools in localities such as South Africa (Isaacs, 1973).

Chapter 2

The history of the Tatham Art Gallery and its collection in times of upheaval

Introduction

In this chapter I provide a brief history of the Tatham Art Gallery, indicating how its collection was acquired. Then I examine some historical events extending from the Victorian to the Edwardian era through to the post-war period events that might have influenced aspects of the artworks I mention.

The Tatham Art Gallery and its collection

In KwaZulu-Natal there are two major fine art museums — the Tatham Art Gallery in Pietermaritzburg and the Durban Art Gallery. The Tatham Art Gallery is locally funded by the Msunduzi Municipality (Bell (a)). With its fine (but relatively small) collection, it is a pivotal centre for local art lovers and students. It is also frequently visited by international travellers.

The Tatham has just celebrated its centenary. Pietermaritzburg was founded only half a century before the gallery, which is housed in an impressive neo-classical building in the city centre. Next to the building, across a small car park, there are statues of soldiers from World War I that are attached to a memorial where a service is held on 11 November every year. (I return to the significance of this later.) The present gallery was originally the Old Supreme Court, a declared national monument (Bell (a)), and is just one of the many well-preserved nineteenth-century buildings in Pietermaritzburg. The court building was renovated to house the Tatham Art Gallery in 1990. Works in the gallery are stored in a temperature- and humidity-controlled environment. The basement of the building houses

works which are not currently exhibited. Students of art and art history are allowed to use the art library in the gallery or to consult other documentation. There is a coffee shop attached and concerts take place on the second floor.

The Tatham was named after Mrs. F.S. Tatham, who started the gallery and its collection in 1903. The wife of the judge president of Natal, Mrs. Tatham was convinced of the need to educate local citizens in good taste, moral enlightenment and British Victorian values through art — ‘... to bring them closer to God and to awareness of his creation through landscape paintings’ (Bell (c)). She frequently travelled to Britain to make acquisitions. Her personal decisions were based on the advice of Sir Edmond Poynter, president of the Royal Academy. In 1904 she organised an exhibition in Pietermaritzburg of works loaned from Britain, some of which she subsequently acquired (Bell (b)). Amongst these works were creations by Joseph Farquharson (1847-1935), Richard Ansdell (1815-1885), Evelyn de Morgan (1855-1919), and Lucy Kemp Welch (1869-1958), many of whom were considered important Victorian painters. Until the 1920s, additions to the collection showed a similar bias towards British Victorian taste (Bell (b)).

In the mid-1920s, a certain Colonel R.H. Whitwell donated a large variety of art works in appreciation of the hospitality shown to him by the citizens of Pietermaritzburg during his visit in 1919. Naturally his generosity was well received in the press. The *Natal Witness* (9 November 1921) wrote that ‘... [H]e has a good bit of money and he likes to give to the public. If he presented art treasures to the old, well-stocked galleries and museums in Europe, he says, they would be but like drops in the bucket, and in any case he likes a new, young growing Colony to have them, as he thinks their influence will tell

upon the abilities of the rising generation. This benefactor will henceforth stand high in the public regard.¹

Very little is known about Whitwell in the absence of much documentation compiled at the time by the Tatham and the Durban Art Gallery. From the Public Records Office in Kew, we know that Robert Richard Harvey Whitwell was born in 1855 (place of birth unknown) and served in the Indian Army Medical Corps. He was a Surgeon in 1880 and became a Surgeon Lieutenant Colonel by 1900. (This piece of information was obtained by Mr. Brendan Bell and related to me by Miss Jill Addleson in (Addleson (a)).) Whitwell probably retired from the Indian Army Medical Corps on 31 March 1900 (information from Pip Curling, Harare Art Museum, in an email letter to Brendan Bell). His pension and an annuity enabled him to travel to major cities across Europe and indulge in his interest of pictures and art. Jersey was made his permanent home but the suffering from symptoms of a strained heart as a result of septic pneumonia brought him to South Africa: '... waiting for cooler weather in the Karoo so he could experience the healing effects of its bracing air.' (Bell quoted in Addleson (a))

Whitwell also made substantial donations to the Durban Art Gallery and to the Art Museum in Salisbury (now Harare). He had also offered a donation to British Columbia but, fortunately for Pietermaritzburg, the Canadians were slow in responding (Bell (b)). One should note that there were no offers made to centres nearer Britain, a fact which I discuss later.

¹ I am grateful to Miss Jill Addleson for providing me this piece of information.

Whitwell was well connected to major art dealers in London. He had a predilection for British and French modernism from the early twentieth-century, collecting works in London by artists such as Walter Richard Sickert (1860-1942), Augustus John (1878-1961), Philip Wilson Steer (1860-1942) and members of the Camden town group of painters.² A further group of paintings was collected in Paris in 1923, including works by Alfred Sisley (1839-1899), Charles-François Daubigny (1817-1878) and Eugene Boudin (1824-1898). I will return to Alfred Sisley and Charles-François Daubigny's paintings later in the next chapter.

Other art pieces donated by Whitwell to the Tatham include fine examples of European ceramics and Chinese porcelain, but I will not discuss these any further since they are not within my present emphasis.

In the 1980s further additions to the European collection were made by curator Lorna Ferguson and her selection committee. These were mainly works by the Bloomsbury Group,³ particularly Roger Fry (1866-1934), Vanessa Bell (1879-1961) and Duncan Grant (1885-1978), but they included works by Lucien Pissarro (1863-1944), Jules Dupré (1811-1889), Auguste Renoir (1841-1919) and Edgar Degas (1834-1917). (I discuss Lucien Pissarro and Jules Dupré's paintings in the next chapter.)

² A group of artists inspired by Walter Sickert's paintings of this working-class district of London. The group held exhibitions in 1911 and 1912. Members included Walter Sickert, Lucien Pissarro, Augustus John, Duncan Grant, Harold Gilman, Charles Isaac Ginner, among others.

³ A group of philosophers, writers and artists who frequently met in a house in the Bloomsbury district of London, the area around the British Museum. The group included prominent members such as Bertrand Russell, Aldous Huxley, T.S. Eliot, E.M. Forster, John Maynard Keynes, Virginia Woolf, Roger Fry, Clive and Vanessa Bell, Duncan Grant.

The Tatham did not have a full-time curator until the 1960s ((Bell (b)). Since then works by South African artists have been collected, mainly productions by whites trained in the western tradition.

For the greater part of recent history, South Africa was under British colonial rule, so that most art schools in the country were staffed by teachers trained in Britain and other European countries. What is more, many white South African artists have been strongly motivated to visit France — and Paris in particular — to learn the techniques and styles of French modernism. Even today, the grand prize of the annual ABSA art competition is a return fare to Paris and a six-month internship there. It is hardly surprising that early twentieth-century work by white South Africans reflects British trends and those of the *École de Paris* (Paris (ed.), 1960). For some time, indigenous African art works were neglected and were not perceived as art at all — they were merely regarded as folk crafts of anthropological interest and housed in the nearby Natal Museum (Bell (c)). This situation has changed since the early 1980s.

Colonel Whitwell and his times

From the Tatham's collection of French nineteenth-century landscape paintings, one can deduce a great deal about the mentality of the Europeans in colonial Natal and about the socio-political circumstances of the early twentieth century — a period characterized by a sharp break from the Victorian era. As mentioned above, the Tatham was founded in 1903, a period preceded by the end of both the Anglo-Zulu war and the South African war (Brookes & Webb, 1965: 136-145, 202-209). This was a time when British imperial expansion spread to all corners of the world and when, on the African continent, Cecil

Rhodes was 'painting the map red'⁴ from Cape to Cairo (Rotberg, 1988: 308-310, 594 and Radziwill, 1918: 78, 81, 227-229). The majority of the paintings from the Tatham's French landscape collection were donated by Colonel Whitwell in 1924, at a time when Europe was recuperating from the devastation of World War I, in which South Africa had elected to participate because of Britain's involvement.

The Victorian age was succeeded by the Edwardian when nonconformists such as Bernard Shaw and Oscar Wilde challenged the establishment (Read, 1972: 3-4, 93-111). Now too World War I, an ideological conflict fought on the pretext of cultural superiority, brought devastating results which neither side had foreseen, not only in lost life and material, but in cultural destruction as well (Lee, 1963: 64-66).

World War I was also the catalyst that precipitated the collapse of the British empire (Darwin, 1988). The psychological effect on Europeans was profound. People not only questioned the empire but abandoned faith in the centrality of European culture (Mosse, 1963: 296, 331-338). In short, European innocence was lost and, in the years between reconstruction and the great depression, people like Whitwell might well have thought that their efforts would be better spent in remote places like Pietermaritzburg. Hence Whitwell's generosity to a distant and marginal part of the British empire.

As I say, Whitwell was clearly impressed by the hospitality he received on his first visit to Pietermaritzburg in 1919. His final choice of the city as home to his collection was due to several factors. On a personal level, he was on good terms with the mayor and town clerk, and politically, he appears to have believed that his French collection would

⁴ Red was the colour of British soldiers of the time.

complement Mrs. Tatham's British collection and would in part reconcile Afrikaner and Briton in Natal.⁵ (One should note that Pietermaritzburg was the capital of the Afrikaner Natalia and of the British colony of Natal shortly thereafter (Brookes & Webb, 1965: 29-53).) Ideologically, again, potential recipients of Whitwell's gifts were invariably located as far away from Britain as possible in places like Pietermaritzburg, Durban and Harare. Perhaps Whitwell thought that European objets d'art would be safer in colonist hands far from the destruction of war. His Sisley was eagerly sought by the Tate Gallery, let us say, but he tactfully turned down the request and donated the work to Pietermaritzburg (Bell (c)). World War I reminded Europeans of the fragility of collections in times of military conflict. The communist revolution in Russia, on the other hand, made conservatives wary that whole collections could be eliminated on ideological grounds. Plekhanov's Marxist aesthetics, for example, precluded 'art for art's sake' and tolerated only what serves the revolutionary cause (Solomon, 1979: 122-124). Artworks such as those collected by Whitwell could be jeopardized in the wrong hands.

Whitwell, then, was determined that his 'little hoard ... (would) not go to the Bolsheviks ...' and was convinced that colonial Natal could serve as an enclave of European culture in the event of further disaster in Europe. (From Tatham Art Gallery archive, kindly related to me by J. Addleson in a private communication.) His misgivings appear feasible, given the scale of World War II in which the complete destruction of the protagonists loomed and in which a holocaust became a real threat.

⁵ In an unpublished note, B. Bell wrote that: '[Whitwell] would have assessed the essential Victorian nature of the original Pietermaritzburg collection and, it may be speculated, considered it to be an adequate reflection of the period, thus allowing himself to indulge in collecting work he appears to have responded to positively, French and British work of a distinctly more modernist approach.'

Whitwell can be described as a conservative collector who purchased work already sanctioned by connoisseurs (Addleson (b)). This conservatism is consistent with his unionist politics, confirmed in a letter from Sir Thomas Watt to the Mayor of Pietermaritzburg in 1923: '[H]e had a great admiration for General Botha and his efforts to bring the two white races of South Africa into one common fold' (Bell (b)). Incidentally, the locations of Whitwell's donations seem to follow the trail of Cecil Rhodes – the empire maker: Durban, Pietermaritzburg and Salisbury, in chronological order.

One can deduce much about a collector's attitudes and preferences from what he does not collect. Later Modernism was not represented in Whitwell's collection at all, even though by this time Impressionism, Primitivism, Fauvism and Expressionism had already been initiated in Europe (Frascina, 1993: 141-143). Perhaps Whitwell recognized that European landscape was threatened, whereas in places such as Pietermaritzburg the tradition was soundly preserved and his collection would impact well on the locals. Whitwell intended his collection to educate 'ignorant' expatriates, to teach them to rediscover their European roots and find peace, tranquillity and stability by recalling an idealized *Mother Country*. (In (Addleson (a)), B. Bell commented that: '... Whitwell placating the citizens of Pietermaritzburg in their presumed ignorance of contemporary trends in European painting.' This is substantiated to some degree by Whitwell's patronising attitude revealed when using statements like 'of the highest class and will be better appreciated with time and knowledge' to describe his collection.) Further, landscapes can convey the ideals of empire on the canvas — ideals hanging safely and comfortably on the walls of a gallery. (Winston Churchill, let me add, was a competent landscape painter and produced tranquil English country scenes.) In the colonies,

moreover, landscape represented *terra nullius*, conquerable land that invited repression and occupation.

It is also true that soon after the 1920s, as I suggested above, the landscape tradition in Europe was marginalized; but it survived as a thematic mainstream in colonial centres such as South Africa and Australia (Paris (ed.), 1960 and Australian Art Library, 1973). One can find examples throughout history of old traditions lingering in regions peripheral to the centre, the direct influence of which they have managed to escape.

There are perhaps some technical reasons, too, why Whitwell wanted to donate his landscapes to places such as South Africa rather than Britain. The light is strong and pure in the country, due to the dry atmosphere and lack of pollution, and its effects are not unlike those shown, for example, in Vincent van Gogh's works. Perhaps Whitwell got some idea of South African light from the Karoo, where he travelled often to recuperate from poor health. In a letter dated 19 March 1921, written in Hyères, France, he mentioned that French artists painted light better than English artists, adding that South African artists could paint its light because they had it all round them (information provided by Jill Addleson, in Duban Art Gallery Advisory Committee minutes dated 19 March 1921, see (Addleson (a))).

It is hard to say just how and to what extent the Whitwell collection influenced South African landscape artists⁶. For one must bear in mind that until recently, due to its remoteness, political policies and consequent sanctions, South Africa had little access to

⁶ Whitwell himself was very confident of the impact of his donations on local artists. He wrote from Hyères, France, that 'Before I have finished with your museum I will make your galleries a place of pilgrimage for artists.' (Information, provided by Jill Addleson, contained in Duban Art Gallery Advisory Committee minutes dated 19 March 1921.)

contemporary European art. Thus the old collections from the galleries must have played an important role in filling the inevitable gaps. Whitwell's collections must have exerted a subliminal influence and doubtless served as models for many artists in this country. This proposition is a research topic worth analysing closely.

Chapter 3

An illustrated catalogue of nineteenth-century French landscape paintings in the Tatham Art Gallery collection

Introduction

In this chapter I provide a detailed catalogue of the entire Tatham's nineteenth-century French landscape painting collection. The catalogue includes my own digital photo images of the paintings taken with the kind permission of the gallery. It also contains physical details about the paintings that I recomposed and reorganized from existing documentation. For example, I had added some information missing from the original documentation, such as the frame details, inscription location, additional images on the back of painting and description of the art work. Of particular interest is the ventilation window in Acquisition No. 135/24 that I noticed.

1. Collection of Jules Dupré

b. April 5, 1811, Nantes, France

d. October 6, 1889, L'Isle-Adam, Val-d'Oise, France

Background of the artist

Dupré was the son of a porcelain manufacturer, François Dupré (b. 1781) (Turner, 1996: Vol.9, 406). He went to Paris to study under the landscape painter Jean-Michel Diébolt (b. 1779). He first exhibited paintings at the annual Paris Salon in 1831 and was awarded a second-class medal in 1834. He learned from observing landscape to express movement

in nature and was a member of the Barbizon school. He was influenced in part by seventeenth-century Dutch painting. He was made *Chevalier de la légion d'honneur* in 1849 and won several medals at the Salon and the *Exposition universelle* in 1847. Dupré was admired by the Impressionists and their dealers for his perception of atmosphere and his rendition of light, but his popularity declined in the first half of the twentieth-century.

Acquisition No. 636/79 (Figure 1)

Title: *Pont de la rivière du Fay (Indre)*.

Dimensions: 603 mm x 494 mm.

Medium: Oil on canvas laid down on panel.

Inscription: Signed bottom right 'Jules Dupré, 1837' (Figure 2).

Date of composition: 1837.

Frame: Decorative golden frame: 718mm x 609mm; frame outer 115mm wide.

Acquisition: Purchased July 1979.

Description

Fishing by the bridge under sunset lighting. Horizon at $\frac{1}{4}$ length from the bottom of the canvas; a large tree on the middle left and a wooden bridge above the river in front of the tree; two small figures on the left side of the river.

Condition

Painting: In good condition; surface cracks appear in the middle $\frac{1}{3}$ area.

Frame: All four corners have gaps between joint areas.



Figure 1: Acquisition No. 636/79, *Pont de la rivière du Fay (Indre)*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003

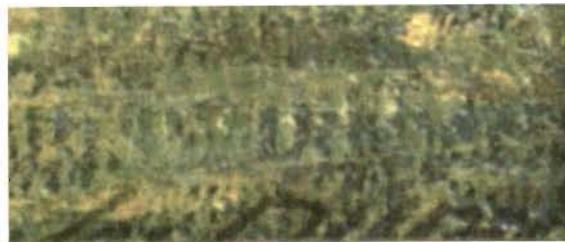


Figure 2: Signature on acquisition No. 636/79, 'Jules Dupré, 1837'



Figure 3: Acquisition No. 126/24, *Paysage et animaux*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 4: Signature on acquisition No. 126/24, 'J. Dupré'

Acquisition No. 126/24 (Figure 3)

Title: *Paysage et animaux.*

Dimensions: 116 mm x 196 mm.

Medium: Watercolour on paper.

Inscription: Signed bottom right 'J. Dupré' (Figure 4).

Date of composition: Unknown.

Frame: Mount and frame are museum standard: 358 mm x 438 mm; frame outer 32 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

Cattle under the cloudy sky, Horizon put at 1/3 length from the bottom of the canvas, some trees in the middle 1/3 area and in the foreground; cows drinking and eating around a water-hole.

Condition

Painting: Acidic but stable, backing board.

Frame: In good condition.

2. Collection of Charles-François Daubigny

b. February 15, 1817, Paris, France

d. February 19, 1878, Paris, France

Background of the artist

Charles-François Daubigny came from a family of French artists.¹ He was one of the most important landscape painters in mid-nineteenth century France. He was associated with the Barbizon School and influenced Impressionist painters. He studied under his father Edmond and from 1831-1832 trained with Jacques-Raymond Brascassat (1804-1867) (Turner, 1996: Vol. 8, 538-539). His early works were influenced by seventeenth-century Dutch painting. In 1838 he exhibited at the Salon in Paris and continued to show there regularly until 1868.

From the 1850s Daubigny's financial situation improved, and he began to achieve success. He eventually became well-known and sold several works to the French government. He was one of the first landscape painters to take an interest in the changing and fleeting aspects of nature, depicting them with a light and rapid brushstroke. This novel technique disconcerted critics like Théophile Gautier, who wrote in 1861: 'It is really a pity that this landscape artist, having so true, so apt and so natural a feeling for his subject, should content himself with an 'impression' and should neglect detail to such an extent. His pictures are no more than sketches barely begun'.

Daubigny's numerous pupils included Eugène Boudin (1824-1898) and Johan Barthold Jongkind (1819-1891); his son Karl Daubigny, Antoine Chintreuil (1814-1873),

¹ Charles-François Daubigny's father Edmond-François Daubigny (1789-1843) painted historic landscapes and city scenes. His uncle Pierre Daubigny (1793-1858) was a miniature painter exhibiting from 1822 to 1855 at the Paris Salon. Pierre's wife Amélie Daubigny (1793-1861), also a miniature painter. Charles-François Daubigny's son Karl Daubigny (1846-1886) was a landscape painter who studied under his father and exhibited landscapes at the Salon in Paris from 1863 (Turner, 1996: Vol, 8. 538-539).

Eugène La Vieille (1820-1889) and Jean Charles Cazin (1841-1901). In 1870 he introduced Camille Pissarro (1830-1903) and Claude Monet (1840-1926) to his art dealer Paul Durand-Ruel. In 1871 Daubigny met Paul Cézanne (1839-1906) at Auvers.

Ultimately Daubigny became an important figure in the development of a naturalistic type of landscape painting, bridging the gap between Romantic feeling and the more objective work of the Impressionists.

Acquisition No. 124/24 (Figure 5)

Title: *The village church.*

Dimensions: 350 mm x 610 mm.

Medium: Oil on canvas.

Inscription: Unsigned.

Date of composition: Unknown.

Frame: Decorative golden frame: 475mm x 735mm; frame outer 125 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A village church scene, middle horizon, the church to the centre left with trees and houses in front; a fence from 1/3 left to slightly above 1/3 right.

Condition

Painting: In good condition; cracks over all its surface, slightly better at bottom right.



Figure 5: Acquisition No. 124/24, *The village church*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003

Frame: Crack on bottom frame and the centre of the frame; left side repaired by glue.

3. Collection of Henri-Joseph Harpignies

b. June 28, 1819, Valenciennes, France

d. August 28, 1916, Sain-privé, France

Background of the artist

Henri-Joseph Harpignies received elementary art training at the municipal school and became a talented cellist who enjoyed chamber music. In 1838 he spent two months on tour with a family friend Dr Lachèze, who introduced him to the landscape painter and etcher Jean-Alexis Achard (1807-1884). He first exhibited at the Salon in 1853, and continued to show there regularly until 1912. He was a Salon medallist in 1866 and in 1868-1869, winning further awards in 1878 and 1879. He gained the Grand Prix at the *Exposition universelle* in 1900. He became a member of the *Société des Aquarellistes Françaises* six years later. He rose through the ranks of the *Légion d'honneur* from Chevalier in 1875 to Grand Officer in 1911.

Harpignies painted still-lives, interiors and figure subjects, but was primarily a painter of landscape and town. Fully assimilating the mannerisms of the Barbizon painters, notably, Camille Corot, he carried their subjects, vision and stylistic assumptions into the twentieth-century, distilling an immediately recognizable personal style of limited range and sophisticated compositional variation. He was a resolute conservative over 60 years, adhering

to a low-key conception of ordered nature and to marginal traces of an Impressionist, even a post-Impressionist, aesthetic.

From 1865 Harpignies increasingly welcomed private pupils and after 1885 taught at his Paris school, becoming widely influential as a water-colourist. During his last 15 years, with his eyesight failing, he made many monochrome drawings, etchings and dry-points. His output during a long career was immense and his watercolours remained popular during the partial eclipse of his formidable reputation as a painter in oils.

Acquisition No. 129/24 (Figure 6)

Title: *At Valenciennes.*

Dimensions: 260 mm x 265 mm.

Medium: Oil on wood panel.

Inscription: Signed bottom left 'Harpignies' faded.

Date of composition: Unknown.

Frame: Decorative golden frame: 455mm x 455mm; frame outer 90 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A quarry seemingly abandoned, surrounded by vegetation and a tall tree, with a small herd in the foreground.

Condition



Figure 6: Acquisition No. 129/24, *At Valenciennes*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 7: Acquisition No. 130/24, *Palais des Césars*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 8: Signature on acquisition No. 130/24,
'H L Harpignies'



Figure 9: Hand-writing on acquisition No. 130/24,
'Palais des Césars, Rome 1864'

Painting: In good condition, but a little paint in the sky at right has been lost.

Frame: In good condition.

Acquisition No. 130/24 (Figure 7)

Title: *Palais des Césars*.

Dimensions: 255 mm x 389 mm.

Medium: Watercolour on paper.

Inscription: Signed bottom left 'H L Harpignies' (Figure 8) and bottom right 'Palais des Césars, Rome 1864' (Figure 9).

Date of composition: 1864.

Frame: Mount and frame is museum standard: 495mm x 611mm; frame outer 55mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, September 1924.

Description

The ruin of Caesar's palace in Rome, with the city in the background.

Condition

Painting: In excellent condition; bottom right edge damaged by sharp object.

Frame: In good condition.

4. Collection of Johan Barthold Jongkind

b. June 3, 1819, Latrop, Netherlands

d. February 9, 1891, La-Côte-Saint-André, France

Background of the artist

Johan Barthold Jongkind studied at the *Academie voor Beeldende Kunsten* in The Hague, where he was influenced in his watercolour technique by Andreas Schelfhout (1787-1870). In 1846 he went to Paris to study under Eugène Isabey (1803-1886). He exhibited there and his works were appreciated by Camille Corot and Charles-François Daubigny, though his painting owes more to the atmosphere-conscious seventeenth-century Dutch landscapists than to his French contemporaries. He painted scenes along the banks of the Seine; the picturesque old quarters of Paris; the seacoast of Normandy and views of the Dutch canals. By 1854 Jongkind had lost his momentum and he fell a victim to severe depression. He returned to the Netherlands and lived in relative isolation. In 1860 a group of friends arranged a sale of paintings, which provided funds to enable Jongkind to return to Paris. In 1878 he settled at Côte-Saint-André and in this period developed his watercolour technique, eventually becoming famous. Suffering from a persecution complex, however, he dissipated his earnings on drink and lost time avoiding his creditors. He died in a mental institution.

Acquisition No. 149/24 (Figure 10)

Title: *Col de Balbin.*

Dimensions: 150 mm x 230 mm.

Medium: Watercolour on paper.

Inscription: Signed bottom left 'Jongkind' (Figure 11) and bottom centre 'Col de Balbin 30th Sept, 1870' (Figure 12).



Figure 10: Acquisition No. 149/24, *Col de Balbin*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 11: Signature on acquisition No. 149/24, 'Jongkind'



Figure 12: Hand-writing on acquisition No. 149/24, 'Col de Balbin 30th Sept, 1870'



Figure 13: Back of acquisition No. 149/24: A sketch

Date of composition: 1870.

Frame: Mount and frame is museum standard: 350mm x 430mm; frame outer 32 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A village scene, low bottom 1/3 horizon, a passage from foreground to centre; village houses and trees on both side of the path; a cart to the left and human figures around houses.

Back of the painting

A sketch of the same theme is on the back of the painting (Figure 13).

Condition

Painting: In good condition.

Frame: Likewise.

Acquisition No. 150/24 (Figure 14)

Title: *The shepherd.*

Dimensions: 165 mm x 305 mm.

Medium: Watercolour on paper.

Inscription: Signed bottom left 'Jongkind' (Figure 15) and bottom right '26th Sept. 64' (Figure 16).



Figure 14: Acquisition No. 150/24, *The shepherd*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003

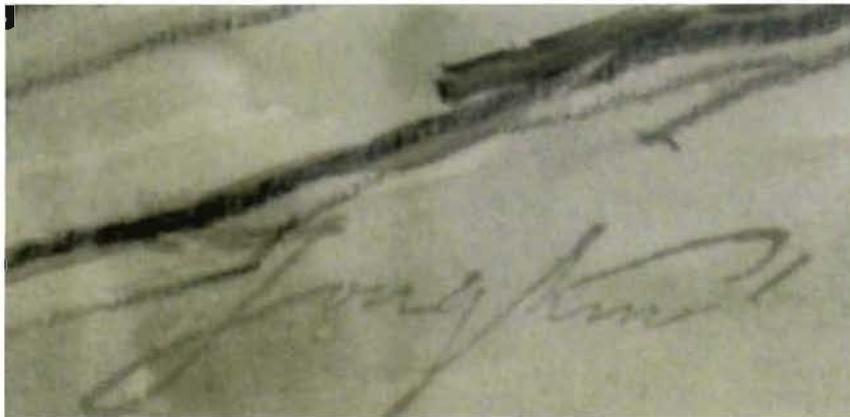


Figure 15: Signature on acquisition No. 150/24, 'Jongkind'

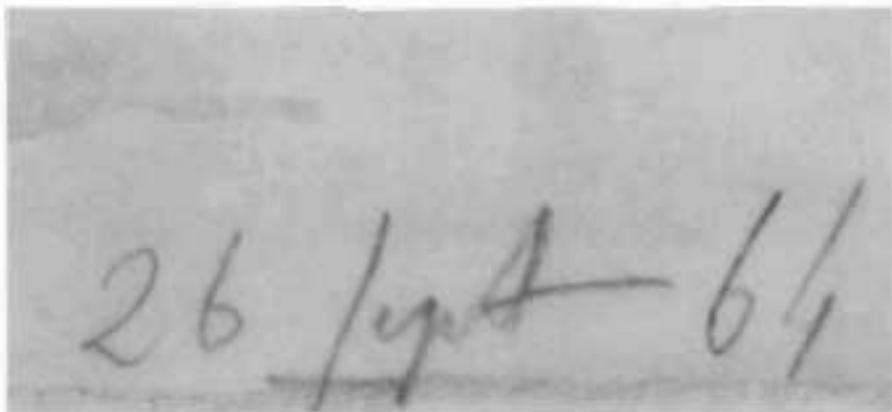
A close-up photograph of a document showing the handwritten date '26 Sept 64' in dark ink. The '26' is on the left, 'Sept' is in the middle, and '64' is on the right. The ink is slightly faded and the paper has a textured, off-white appearance.

Figure 16: Hand-writing on acquisition No. 150/24, '26th Sept. 64'



Figure 17: Back of acquisition No. 150/24: A sketch

Date of composition: 1864.

Frame: Simple golden frame: 351 mm x 486 mm; frame outer 45 mm wide and the golden mount 97mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A shepherd and his sheep at the shore, low bottom 1/3 horizon; shoreline from bottom right to left, woods to the right; shepherd with dog at centre left, small boat in the water at left.

Back of the painting

A sketch on the back of the painting (Figure 17).

Condition

Painting: In good condition.

Frame: Slight cracks on the top right, top left and bottom left corner.

5. Collection of Brabazon Hercules Brabazon

b. November 27, 1821, Paris, France

d. May 14, 1906, Oaklands, England

Background of the artist

Baptized Hercules Brabazon Sharpe, he was the youngest son of an Irish aristocratic family. He trained at Cambridge University and, after the death of his older brother (1847) and his father (1858), he changed his surname. From then on he dedicated himself

to watercolour, visiting the Alps, the Mediterranean, Africa, India and the Middle East. Between 1860-1870 he produced thousands of landscapes showing his travels. He was largely self-taught and his style is closely related to that of the early nineteenth-century French landscape painter whose influence is manifest in his work. He held his first solo exhibition in 1892 at the age 71.

Acquisition No. 118/24 (Figure 18)

Title: *Near Nice.*

Dimensions: 150 mm x 223 mm.

Medium: Pastel on paper.

Inscription: Signed bottom left 'H. B. B.' (Figure 19).

Date of composition: Unknown.

Frame: Mount and frame is museum standard: 334 mm x 422 mm; frame outer 20 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A horse carriage by the shore heads towards Nice.

Condition:

Painting: A hole (3mm x 4mm) at bottom right and a crack at top left.

Frame: In good condition.



Figure 18: Acquisition No. 118/24, *Near Nice*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 19: Signature on acquisition No. 118/24, 'H. B. B.'



Figure 20: Acquisition No. 119/24, *Terença*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 21: Signature on acquisition No. 119/24, 'H. B. B.'

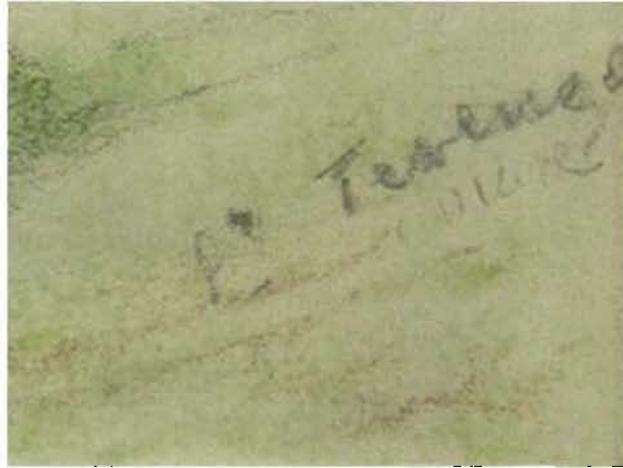


Figure 22: Hand-writing on acquisition No. 119/24, "Terençça"

Acquisition No. 119/24 (Figure 20)

Title: *Terença*.

Dimensions: 199 mm x 244 mm.

Medium: Pastel on paper.

Inscription: Signed bottom left 'H. B. B.' (Figure 21); and bottom right 'Terença' with some words invisible (Figure 22).

Date of composition: Unknown.

Frame: Mount and frame is museum standard: 450 mm x 484 mm; frame outer 20 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

Landscape, overlooking water surrounded by hills, with a small tree to the fore.

Condition

Painting: In good condition.

Frame: Likewise.

6. Collection of Stanislas-Victor Lépine

b. October 3, 1835, Caen, France

d. September 28, 1892, Paris, France

Background of the artist

Stanislas-Victor Lépine who was self-taught, became a student of Camille Corot and an admirer of Johan Barthold Jongkind, who influenced his choice of boats as subject matter. Lépine created a synthetic vision of nature, a reflection of simple contemplation typical of his proto-Impressionistic style. He produced a number of scenes of the port of Caen, the steep banks of the River Seine and the rippling currents of the water. He rendered equally picturesque scenes of Paris and the old streets of Montmartre where he lived. He was invited to exhibit with the Impressionists in 1894. Although his work anticipated Impressionist interest in light, his brushwork, as well as his own depiction of light, is much more delicate and subtle than the Impressionists'. Fortune did not favour Lépine, however, and he died impoverished; his friends collected the money to pay for his funeral.

Acquisition No. 138/24 (Figure 23)

Title: *Bateau à quai.*

Dimensions: 240 mm x 140 mm.

Medium: Oil on wood panel.

Inscription: Signed bottom left 'S. Lepine' (Figure 24).

Date of composition: Unknown.

Frame: Decorative golden frame: 317 mm x 224 mm; frame outer 43 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A steam boat at a river quay.



Figure 23: Acquisition No. 138/24, *Bateau à quai*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 24: Signature on acquisition No. 138/24, 'S. Lepine'

Condition

Painting: In good condition.

Frame: Likewise.

7. Collection of Alfred Sisley

b. October 30, 1839, Paris, France

d. January 29, 1899, Mont-sur-Loing, Paris, France

Background of the artist

Alfred Sisley was born into an Anglo-French family. He inherited British nationality from his father and made two unsuccessful attempts (1888-1889) to become a naturalized Frenchman. After his schooling he was sent to England to pursue a business career. Finding this unpalatable, however, he returned to Paris in 1862 to become an artist. His family gave him every support, sending him to the studio of Charles Gabriel Gleyre (1806-1874), where he met Pierre-Auguste Renoir (1841-1919), Claude Monet (1840-1926) and Frédéric Bazille (1841-1870). Together they worked in the open air, from 1868-1870. Sisley's style at this time was strongly influenced by Gustave Courbet (1819-1877) and Charles-François Daubigny (1817-1878). He exhibited his paintings at the Paris Salon and eventually became a pupil of Camille Corot (1796-1875).

Sisley married Marie Louise Adélaïde Eugène Lescouezec. He spent some time in London and was introduced to Paul Durand-Ruel by Camille Pissarro, becoming part of that dealer's stable. By this time, he was influenced by emergent Impressionism. In 1874 he became a full-time professional painter and part of the Impressionist group, exhibiting

with them in 1874, 1876-1877 and 1882. His work had by now achieved complete independence from earlier influences.

From his early admiration for Corot, Sisley retained a passionate interest in the depiction of the sky, which nearly always dominates his paintings. Corot's influence is also evident in the effects of snow and in Sisley's focus on trees and flowers. During his lifetime, Sisley produced close to 900 oils, most of them landscapes. His work is said to be close to the Barbizon School and is normally devoid of people and urban settings. Almost exclusively a landscape painter, Sisley is one of the creators of French Impressionism.

Acquisition No. 143/24 (Figure 25)

Title: *L'étude d'arbres en fleurs.*

Dimensions: 510 mm x 635 mm.

Medium: Oil on canvas.

Inscription: Singed bottom left 'Sisley' (Figure 26).

Date of composition: Unknown.

Frame: Decorative golden frame: 700 mm x 825 mm; frame outer 95 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A low 1/3 horizon, blossoming cherry trees in the centre, the largest one to centre left.



Figure 25: Acquisition No. 143/24, *L'étude d'arbres en fleurs*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 26: Signature on acquisition No. 143/24, 'Sisley'

Condition

Painting: In good condition.

Frame: Rigidity good, splits at all four corners, frame surface loss at top left, and bottom left; loss of moulding at the bottom with some edge cracks.

8. Collection of Auguste-Louis Lepère

b. November 30, 1849, Paris, France

d. November 20, 1918, Domme, France

Background of the artist

The son of François Lepère (1829-1871), a sculptor, Auguste-Louis Lepère wished to be a painter from an early age and, at 13, began an apprenticeship with Burn Smeeton, an English wood-engraver in Paris. He began exhibiting at the Paris Salon at the age of 20. Lepère worked in many other media, including watercolour, ceramic decoration, etching, lithography and leather bookbinding. He played a major role in the transformation of wood-engraving and its aesthetic development. He obtained a third-place medal at the Salon in 1881, a second-place medal in 1887 and won the gold medal at the *Exhibition universelle* in 1889. In the 1900, he became an adjudicator at the Salon and received *Légion d'honneur*, becoming an officer in 1911. He joined the National Society of Fine Arts in 1890.

Acquisition No. 133/24 (Figure 27)

Title: *The wayside.*

Dimensions: 201 mm x 277 mm.



Figure 27: Acquisition No. 133/24, *The wayside*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003

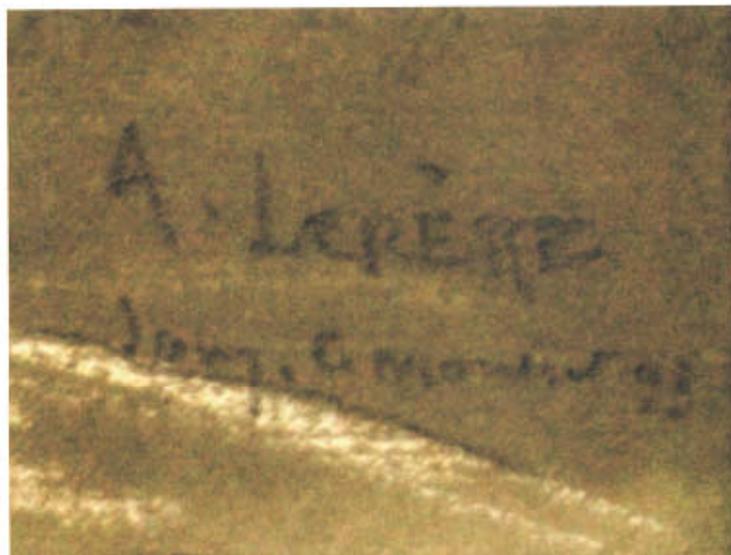


Figure 28: Signature on acquisition No. 133/24, 'A Lepère'

Medium: Pastel on paper (brown pastel paper).

Inscription: Signed bottom right 'A Lepère' and some letters invisible (Figure 28).

Date of composition: 1893.

Frame: Mount and frame is museum standard: 275 mm x 326 mm; frame outer 32 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1923.

Description

Countryside landscape with figure, height 1/2 horizon, a large tree to the left and a figure resting by the wayside; very striking pastel strokes at the bottom.

Condition

Painting: In good condition.

Frame: Likewise.

Acquisition No. 134/24 (Figure 29)

Title: *Study with trees.*

Dimensions: 366 mm x 309 mm.

Medium: Pastel on paper.

Inscription: Signed bottom right 'A Lepère' (Figure 30).

Date of composition: Unknown.

Frame: Decorative golden frame: 446 mm x 387 mm; frame outer 45 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.



Figure 29: Acquisition No. 134/24, *Study with trees*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003

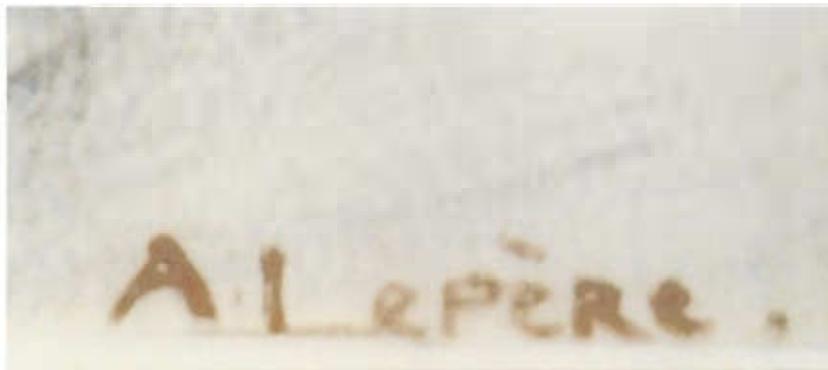


Figure 30: Signature on acquisition No. 134/24, 'A Lepère'

Description

Painted area almost completely filled by large trees, 1/2 horizon; behind the trees to the left is a lake or river; the tree trunks rendered in very strong lines.

Condition

Painting: In good condition.

Frame: Likewise.

Acquisition No. 135/24 (Figure 31)

Title: *Calle Roquebrune.*

Dimensions: 330 mm x 410 mm.

Medium: Gouache on paper.

Inscription: Signed bottom left 'Calle Roquebrune' and 'A Lepère, 1910' (Figure 32).

Date of composition: 1910.

Frame: Golden frame and 5 layers mount: 603 mm x 681 mm, frame outer 56 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A mountain landscape, to the right a tall tree with a human figure and a goat resting near it.

Back of the painting

The very thick frame has a small air-window, apparently for ventilation purpose.



Figure 31: Acquisition No. 135/24, *Calle Roquebrune*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 32: Signature on acquisition No. 135/24,
'Calle Roquebrune' and 'A Lepère, 1910'

Condition

Painting: In good condition.

Frame: Likewise.

Acquisition No. 136/24 (Figure 33)

Title: *Above the town.*

Dimensions: 312 mm x 394 mm.

Medium: Pastel on brown pastel paper.

Inscription: Signed bottom left 'A Lepère' (Figure 34).

Date of composition: Unknown.

Frame: Decorative golden frame: 414 mm x 493 mm; frame outer 49 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

Wooded hills above a residential area.

Condition

Painting: In good condition.

Frame: Likewise.

Acquisition No. 137/24 (Figure 35)

Title: *Landscape.*

Dimensions: 317 mm x 394 mm.



Figure 33: Acquisition No. 136/24, *Above the town*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 34: Signature on acquisition No. 136/24, 'A Lepère'



Figure 35: Acquisition No. 137/24, *Landscape*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 36: Signature on acquisition No. 137/24, 'A Leper'

Medium: Pastel on paper.

Inscription: Signed bottom left 'A Lepère' (Figure 36).

Date of composition: Unknown.

Frame: Simple golden frame: 358 mm x 432 mm; frame outer 18mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A rural landscape, low 1/3 horizon, with a stream in the foreground, some trees in the middle and a clear sky with light clouds.

Condition

Painting: In good condition, but with four holes at the left edge and three at the right edge.

Frame: In good condition.

9. Collection of André Charles Pillot

b. unknown

d. 1925

Background of the artist

André Charles Pillot was a French landscape painter, a student of Emilio Gagliardini and Hippolyte Petitjean (1854-1929), and a member of the Society of French Arts from 1909. He has two mural paintings in the *Mairie* in the *Arrondissement (Salles des Trophées)*, Paris.



Figure 37: Acquisition No. 140/24, *Landscape*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 38: Signature on acquisition No. 140/24, 'André Pillot'



Figure 39: Frame of acquisition No. 140/24



Figure 40: Back of acquisition No. 140/24, engraving 'H.C.'

Acquisition No. 140/24 (Figure 37)**Title:** *Landscape*.**Dimensions:** 90 mm x 170 mm.**Medium:** Oil on wood.**Inscription:** Signed bottom right 'André Pillot' (Figure 38).**Date of composition:** Unknown.**Frame:** Decorative golden frame laid on wood panel: 130 mm x 211 mm; frame outer 20 mm wide; panel: 353 mm x 431 mm (Figure 39).**Acquisition:** Gift from Colonel R.H. Whitwell, June 1924.**Description**

A mountain scene, with snow-cap visible in the background and green vegetation in the foreground.

Back of the Painting

On the back of the wood panel is a metal cross shape signed 'HC' (Figure 40).

Condition

Painting: In good condition.

Frame: At top left, top right and bottom left are slight cracks.

10. Collection of Lucien Pissarro

b. February 20, 1863, Paris, France

d. July 10, 1944, Hewood, Dorset, England

Background of the artist

Lucien Pissarro came from a family of artists. Taught by his father Camille Pissarro ² (1830-1903), he began his career as a landscape painter, but by the 1880s had become interested in woodcut and engravings. Lucien's chief contribution as a painter was his blending of French and English stylistic tendencies. In 1886 he participated in the eighth Impressionist exhibition with 10 paintings and graphic works. He was one of the first to join the neo-Impressionist movement³ and exhibited at the first *Salon des Indépendants*. In 1882 he exhibited with the avant-garde group.

In 1890 Lucien moved to England. He frequently painted English subjects but also made regular journeys to France. His inside knowledge of Impressionism and post-Impressionism ensured him an influential position in the English art world. He was also at various periods an illustrator. Around 1894 he designed his own typeface (Brook type) and played a significant role in the development of European book art. Some early work is signed L. Vellay, his mother's maiden name.

Acquisition No. 738/83 (Figure 41)

Title: *Self-sown pines.*

² Camille Pissarro's eight children all were artists, the eldest, Lucien Pissarro, as well as Georges (b. 1871), Félix (1874 – 1906), Ludovico Rodolph (1878 – 1954), Paul-Emile (b. 1884) and his daughter, Orovid (b. 1893). Camille Pissarro was painter and printmaker. He was the only painter to exhibit in all eight of Impressionist exhibitions held between 1874 and 1886. He is often regarded as the 'father' of the movement. He also held a key position in the development of French painting during the second half of 19th century. He influenced a number of painters, chiefly Paul Cézanne (1839-1906), Paul Gauguin (1848-1903), Vincent van Gogh (1853-1890) and the Neo-Impressionists.

³ Neo-Impressionists movement: took Impressionism one step further by reducing brush strokes to mere dots, calling their method pointillism.



Figure 41: Acquisition No. 738/83, *Self-sown pines*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 42: Signature on acquisition No. 738/83, 'L/P, 1916'

Dimensions: 340 mm x 452 mm.

Medium: Oil on board.

Inscription: Signed bottom left 'L/P, 1916' (Figure 42).

Date of composition: 1916.

Frame: Decorative golden frame: 555mm x 676mm; frame outer 94mm wide.

Acquisition: Purchased 16 August 1983.

Description

Landscape, pathway across a hill amid pine trees, 1/2 horizon.

Condition

Painting: In good condition, but on the top left is a light pencil mark at the edge and in the bottom right corner there is damage by a nail mark.

Frame: At top left, bottom right and bottom left the joints are open; there are fine cracks across the width.

11. Collection of Jean-Pierre Laurens

b. March 16, 1875, Paris, France

d. 1933

Background of the artist

Jean-Pierre Laurens, son of Jean-Paul Laurens (1838-1921), exhibited in the Salon from 1899, when he received a third class medal. In 1900 he was awarded a travel bursary and a silver medal. He earned a second-prize medal in 1906 and was awarded the Henner



Figure 43: Acquisition No. 131/24, *Roches en Bretagne*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003

prize in 1920, becoming a Knight of the *Légion d'honneur*. His work is represented in the *Musée d'art moderne* (Paris) and in private collections.

Acquisition no. 131/24 (Figure 43)

Title: *Roches en Bretagne*.

Dimensions: 270 mm x 492 mm.

Medium: Oil on canvas laid down on board.

Inscription: Unsigned.

Date of composition: Unknown.

Frame: Simple golden frame: 350 mm x 573 mm; frame outer 40 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description

A coast scene, low $\frac{1}{2}$ horizon, rocks and cliff to the right, and waves on the sea; a storm is possibly brewing.

Condition

Painting: The picture has lost a little paint in the sky at the right top.

Frame: In good condition.

12. Collection of Maurice Utrillo

b. December 25, 1883, Montmartre, Paris, France

d. May 5, 1955, Le Vésinet, Paris, France

Background of the artist

Maurice Utrillo was the illegitimate son of the model and artist Suzanne Valadon (1865-1938). His father was the Spanish writer and art critic Miguel Utrillo (1862-1934). At the age of 21 Maurice suffered the first symptoms of a deep mental disorder. Luckily, his illness prompted the urge to paint, and he produced thousands of oils, gouaches, watercolours and pencil sketches, relying chiefly on his memory or the picture postcards in his possession. One may recognize the influence of Camille Pissarro and Paul Cézanne in his work, but his solidity of composition, his gift for simplification, and his unerring sense of colour are unique. His pictures show especially the houses and streets of the Montmartre district of Paris.

Acquisition No. 146/24 (Figure 44)

Title: *Un coin de boulevard à Paris.*

Dimensions: 253 mm x 305 mm.

Medium: Pencil and gouache on paper.

Inscription: Signed bottom right 'Maurice Utrillo' (Figure 45).

Date of composition: Unknown.

Frame: Mount and frame is museum standard: 451 mm x 490 mm; frame outer 25 mm wide.

Acquisition: Gift from Colonel R.H. Whitwell, June 1924.

Description



Figure 44: Acquisition No. 146/24, *Un coin de boulevard à Paris*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 45: Signature on acquisition No. 146/24, 'Maurice Utrillo'

Architecture on a street in Paris, looking through trees in the foreground; very strong pencil marks.

Condition

Painting: In the bottom right, near the signature, the paper surface is damaged.

Frame: In good condition.

13. Collection of Auguste Herbin

b. April 29, 1882, Quiévy, France

d. January 30, 1960, Paris, France

Background of the artist

Auguste Herbin studied drawing at the *École des Beaux-Arts*, from 1898-1901 after settling in Paris. He was initially influenced by Impressionism and post-Impressionism. His first abstract paintings appeared in 1917. He started to experiment with simple geometric forms in painted wood, challenging not only the status of easel-painting but also traditional figure-ground relationships. Herbin's interest in colour theory, which dated back to 1924, led to his *L'art non-figuratif non-objectif* (Paris, 1949), which he established a system of correspondence between colours, forms, musical notes and letters of the alphabet. During his last years he applied his theories of abstraction to tapestry.

Acquisition No. 810/86 (Figure 46)

Title: *Petit lac entouré de peupliers.*

Dimensions: 352 mm x 460 mm.



Figure 46: Acquisition No. 810/86, *Petit lac entouré de peupliers*
Collection: Tatham Art Gallery. Photograph: Hua Yang, 2003



Figure 47: Signature on acquisition No. 810/86, 'Herbin'

Medium: Oil on canvas.

Inscription: Signed bottom right 'Herbin' (Figure 47).

Date of composition: 1903.

Frame: Decorative golden frame: 497 mm x 603 mm; frame outer 75 mm wide.

Acquisition: Purchased 14 July 1986.

Description

A small lake surrounded by poplar, with huts on each side, stretching from the left to the right, and a middle horizon; brushstrokes big and strong; the back of the painting reveals the canvas.

Condition

Painting: In good condition.

Frame: Likewise.

Chapter 4

Conclusions

Without doubt the nineteenth-century French landscape paintings in the Tatham's collection are of high artistic quality and are very well preserved, even by international standards. It is significant that this collection should comprehensively represent European landscape painting right before its virtual disappearance from active European art centres. The collection spans the whole period of early Modernism and includes works by well known artists such as Sisley. Thanks to the generosity of Colonel R.H. Whitwell, the collection now has a niche in the Tatham from which it promotes the learning of artistic techniques, styles and composition which find application in the local landscape painting of a locality where strikingly magnificent scenes abound, ranging from the mountains of the Drakensberg to the pristine beaches of the Indian ocean.

The fascinating historical study of European landscape painting suggests that people are inseparable from nature and are in constant communication with it. While nature remains more or less constant, people (and their cultural, social and political conditions) change continuously. These changes are reflected in European landscape painting where they range through footnotes serving divine or heroic themes, to portraits of power and violence that overawe human beings, and to landscape art for art's sake in which modern man finds the tranquillity, permanence and archetypal roots which facilitate his escape from an insecure materialistic world. These are the elements that characterize the Tatham's French landscape collection and one has to learn more about its original collector and his milieu to fully understand the paintings.

That this very fine collection exists far from the world's major art centres is a telltale feature of the socio-political intrigues behind it. The collection was donated by Whitwell soon after World War I, at a time marked by the violent disruption of the old imperial orders. This casts much suspicion on its origin and acquisition and on the somewhat mysterious figure of Whitwell himself. I have concluded that his generosity to the Tatham represents a conservative unionist outlook in search of some remote place to preserve European cultural traditions and to escape the political and military upheaval of a continent no longer regarded as a haven for European culture. Moreover, the choice of landscape as the major theme of Whitwell's donations is an indication of his yearning for an uncontaminated land, a utopian paradise, in which expatriates could live in harmony with nature and uphold traditional European values unchallenged.

Fortune also played its part in finding a home for Whitwell's collection. Fate was kinder to Pietermaritzburg than to other, equally remote contenders such as Salisbury and British Columbia.

One philosophical lesson is apparent in this dissertation --- a lesson still relevant today --- the fact that, even before globalization, there was no escaping cultural development elsewhere. Not even when artists and connoisseurs pursued the ideal of pure art, such as landscape for landscape's sake, could one elude the universal interplay of events.

Finally, to some degree art is about reconciliation. In our present context, the creation of landscape painting is a mental process of reconciliation between the inner soul of the artist and the outward nature that he or she perceives. The connoisseur must

reconcile his concept of landscape with the representation he sees in the frame. A thematic art collection must harmonize styles and techniques in order to locate a genre coherently, as in the case of Whitwell's collection in the Tatham. Then the donor and the curator must decide on the best way of reconciling and complementing different collections. In the present case we have suggested a unionist reconciliation between the Afrikaners and the British in the landscape collections of Mrs. Tatham and Colonel Whitwell. This is a part of the important social role of every museum, and is often initiated by destructive events, such as World War I and South Africa's apartheid system. Mrs. Tatham might well be amazed and shocked to discover today that her Queen Victoria hangs next to a portrait of King Cetshwayo. This shows how far museums like the Tatham have gone in accepting the social responsibility of reconciling South Africans of all races for social betterment and cultural progress.

Appendices

The entire collection of nineteenth-century French Landscape paintings in the Tatham Art Gallery

1. Acquisition No. 636/79, *Pont de la rivière du Fay (Indre)*.
2. Acquisition No. 126/24, *Paysage et animaux*.
3. Acquisition No. 124/24, *The village church*.
4. Acquisition No. 129/24, *At Valenciennes*.
5. Acquisition No. 130/24, *Palais des Césars*.
6. Acquisition No. 149/24, *Col de Balbin*.
7. Acquisition No. 150/24, *The shepherd*.
8. Acquisition No. 118/24, *Near Nice*.
9. Acquisition No. 119/24, *Terença*.
10. Acquisition No. 138/24, *Bateau à quai*.
11. Acquisition No. 143/24, *L'étude d'arbres en fleurs*.
12. Acquisition No. 133/24, *The wayside*.
13. Acquisition No. 134/24, *Study with trees*.
14. Acquisition No. 135/24, *Calle roquebrune*.
15. Acquisition No. 136/24, *Above the town*.
16. Acquisition No. 137/24, *Landscape*.
17. Acquisition No. 140/24, *Landscape*.
18. Acquisition No. 738/83, *Self-sown pines*.
19. Acquisition No. 131/24, *Roches en Bretagne*.
20. Acquisition No. 146/24, *Un coin de boulevard à Paris*.

21. Acquisition No.810/86, *Petit lac entouré de peupliers.*

List of figures

The following photographs of the nineteenth-century French landscape painting collection in the Tatham Art Gallery were taken by Hua Yang.

Figure 1: Acquisition No. 636/79, *Pont de la rivière du Fay (Indre)*.

Figure 2: Signature on acquisition No. 636/79, 'Jules Dupré, 1837.'

Figure 3: Acquisition No. 126/24, *Paysage et animaux*.

Figure 4: Signature on acquisition No. 126/24, 'J. Dupré.'

Figure 5: Acquisition No. 124/24, *The village church*.

Figure 6: Acquisition No. 129/24, *At Valenciennes*.

Figure 7: Acquisition No. 130/24, *Palais des Césars*.

Figure 8: Signature on acquisition No. 130/24, 'H L Harpignies.'

Figure 9: Hand-writing on acquisition No. 130/24, 'Palais des Césars, Rome 1864.'

Figure 10: Acquisition No. 149/24, *Col de Balbin*.

Figure 11: Signature on acquisition No. 149/24, 'Jongkind.'

Figure 12: Hand-writing on acquisition No. 149/24, 'Col de Balbin 30th Sept, 1870.'

Figure 13: Back of acquisition No. 149/24: A sketch.

Figure 14: Acquisition No. 150/24, *The shepherd*.

Figure 15: Signature on acquisition No. 150/24, 'Jongkind.'

Figure 16: Hand-writing on acquisition No. 150/24, '26th Sept. 64.'

Figure 17: Back of acquisition No. 150/24: A sketch.

Figure 18: Acquisition No. 118/24, *Near Nice*.

Figure 19: Signature on acquisition No. 118/24, 'H. B. B.'

Figure 20: Acquisition No. 119/24, *Terençça*.

Figure 21: Signature on acquisition No. 119/24, 'H. B. B.'

Figure 22: Hand-writing on acquisition No. 119/24, 'Terençça.'

Figure 23: Acquisition No. 138/24, *Bateau à quai*.

Figure 24: Signature on acquisition No. 138/24, 'S. Lepine.'

Figure 25: Acquisition No. 143/24, *L'étude d'arbres en fleurs*.

Figure 26: Signature on acquisition No. 143/24, 'Sisley.'

Figure 27: Acquisition No. 133/24, *The wayside*.

Figure 28: Signature on acquisition No. 133/24, 'A Lepère.'

Figure 29: Acquisition No. 134/24, *Study with trees*.

Figure 30: Signature on acquisition No. 134/24, 'A Lepère.'

Figure 31: Acquisition No. 135/24, *Calle Roquebrune*.

Figure 32: Signature on acquisition No. 135/24, 'Calle Roquebrune' and 'A Lepère, 1910.'

Figure 33: Acquisition No. 136/24, *Above the town*.

Figure 34: Signature on acquisition No. 136/24, 'A Lepère.'

Figure 35: Acquisition No. 137/24, *Landscape*.

Figure 36: Signature on acquisition No. 137/24, 'A Lepère.'

Figure 37: Acquisition No. 140/24, *Landscape*.

Figure 38: Signature on acquisition No. 140/24, 'André Pillot.'

Figure 39: Frame of acquisition No. 140/24.

Figure 40: Back of acquisition No. 140/24, engraving 'HC.'

Figure 41: Acquisition No. 738/83, *Self-sown pines*.

Figure 42: Signature on acquisition No. 738/83, 'L/P, 1916.'

Figure 43: Acquisition No. 131/24, *Roches en Bretagne*.

Figure 44: Acquisition No. 146/24, *Un coin de boulevard à Paris.*

Figure 45: Signature on acquisition No. 146/24, 'Maurice Utrillo.'

Figure 46: Acquisition No. 810/86, *Petit lac entouré de peupliers.*

Figure 47: Signature on acquisition No. 810/86, 'Herbin.'

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