

2014

Louise Josephine Sarazin de Belmont: Her Inspirations and Innovations

Alexandria Samantha Guillory

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses



Part of the [Arts and Humanities Commons](#)

Recommended Citation

Guillory, Alexandria Samantha, "Louise Josephine Sarazin de Belmont: Her Inspirations and Innovations" (2014). *LSU Master's Theses*. 1673.

https://digitalcommons.lsu.edu/gradschool_theses/1673

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

LOUISE JOSEPHINE SARAZIN DE BELMONT: HER
INFLUENCES AND INNOVATIONS

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Arts

in

The School of Art

by

Alexandria Samantha Guillory
B.A., University of South Alabama, 2012
August 2014

This thesis is dedicated, first and foremost, to my mother, Hollie Guillory, who has supported me in each step of this venture; there are not words to express all that she has done for me. Additionally, I would like to dedicate this work to my grandparents, Wendell and Betty Guillory, who first instilled in me a love of art.

To the memory of Louise Josephine Sarazin de Belmont; it has been an honor.

ACKNOWLEDGEMENTS

I would like to thank Dr. Darius Spieth, not only for inspiring this topic, but also for providing invaluable resources, and honest feedback throughout this process. I would also like to thank Dr. Matthew Savage and Dr. Susanne Marchand for their editorial contributions. My father, Sean Guillory, also deserves credit in this endeavor. Without his supportive words and assistance I would never have been able to achieve this milestone. Finally, I wish to thank my fellow graduate students for their constant support, encouragement, and reassurances. Carmen, Brandi, and Carla, you will forever hold a place in my heart.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	v
ABSTRACT.....	viii
CHAPTER 1: LOUISE JOSEPHINE SARAZIN DE BELMONT: HER ARTISTIC EDUCATION AND SALON EXHIBITIONS	1
Introduction.....	1
Views Taken from Italy: Following the Route of Abbé de Saint Non	3
Views Taken from France and Switzerland.....	10
CHAPTER 2: THE DEVELOPMENT OF THE SOUTHERN ITALIAN LANDSCAPE	15
Northern European Beginnings: The Bambaccianti Tradition	15
Southern Italian Influence: Claude Lorrain	18
Southern Italian Influence: Nicolas Poussin	28
CHAPTER 3: SARAZIN DE BELMONT’S TEACHER: PIERRE HENRI DE VALENCIENNES	36
Life and Artistic Career	36
Contributions as a Teacher and Theoretician.....	40
CHAPTER 4: THE AUCTION RECORDS AND MUSEUM DONATIONS OF SARAZIN DE BELMONT.....	47
Auction Records and Related Works	47
Museum Donations	54
CONCLUSION	60
BIBLIOGRAPHY.....	61
VITA	64

LIST OF FIGURES

1. Dambrun, *Vue de la ville de Naples prise du Baflion appelé il Torrione del Carmine*, c. 1800. Engraving. Bibliothèque nationale de France.....6
2. Louise Josephine Sarazin de Belmont, *Vue du Forum romain, avec l'arc de Septim Sévère*, 1865. Oil on wood. 15 x 24 cm. Lempertz auction house.....7
3. Louise Josephine Sarazin de Belmont, *Vue du forum et du capitole à Rome*, c. 1867. Oil on wood. 21 x 28 cm. Musée Ingres, Montauban.....7
4. De Ghendt, *Vue de l'arc de Trajan à Benevent*, c. 1800. Engraving. Bibliothèque nationale de France.....8
5. Louise Josephine Sarazin de Belmont. *The Roman Theater at Taormina*, 1828. Oil on paper mounted on canvas. 41.6 x 57.5 cm. National Gallery of Art, Washington D.C.....9
6. Gallonberg, *Vue générale des ruines de l'ancien théâtre de Taorminum*, c. 1800. Engraving. Bibliothèque nationale de France.....9
7. Louise Josephine Sarazin de Belmont, *Vue de couvent de Saint-Savin*, 1833. Lithographic print. Bibliothèque nationale de France.....11
8. Louise Josephine Sarazin de Belmont, *Vue de Paris prise de la galerie d'Apollon*, 1835. Oil on canvas. 124 ½ x 160 cm. Museum of Art, Rhode Island School of Design, Rhode Island.....13
9. Louise Josephine Sarazin de Belmont, *Intérieur de la forêt de Fontainebleau*, c. 1834. Oil on canvas. 44 x 60 cm. Musée des beaux-arts, Nantes.....13
10. Louise Josephine Sarazin de Belmont, *View of Saint-Pol-De-Léon*, c. 1837. Oil on Canvas. 62 x 91 cm. Stair Sainty Gallery.....14
11. Pieter van Laer, *The Cake Vendor*, c. 1630. Oil on Canvas. Galleria Nazionale, Rome...17
12. Nicolaes Berchen, *Italianate landscape with fountain and shepherds*, c. 1645. Oil on canvas, 36.8 x 48.4cm. Dulwich Picture Gallery, London.....18
13. Claude Lorrain, *Coast Scene with Europa and the Bull*, c.1634. Oil on canvas, 170.2x 198.1 cm. Kimbell Art Museum, Fort Worth.....21
14. Claude Lorrain, *Pastoral Landscape with Lake Albano and Castel Gandolfo*, c. 1640. Oil on copper, 30.5 x 35.5 cm. The Sydnics of the Fitzwilliam Museum, Cambridge.21

15. Claude Lorrain, <i>The Port of Santa Marinella</i> , c. 1640. Oil on copper, 28 x 35.5 cm. Musée du Petit Palais, Collection Dutuit, Paris.....	22
16. Claude Lorrain, <i>View of Tivoli</i> , c. 1640. Pen, brown and red wash 21.5 x 31.75 cm. British Museum, London.....	23
17. Louise Josephine Sarazin de Belmont, <i>The Falls at Tivoli</i> , c. 1826. Oil on paper laid on canvas, 72.1 x 42.2 cm. Fine Arts Museums of San Francisco, San Francisco.....	24
18. Claude Lorrain, <i>Harbour Scene</i> , c. 1638. Oil on canvas, 96.7 x 53.3 cm. Private Collection, Paris.....	26
19. Louise Josephine Sarazin de Belmont, <i>View of Saint-Pol-De-Léon</i> , c. 1830. Oil on canvas, 62.2 x 88.9 cm. Sold by the Stair Sainty Gallery, London.....	26
20. Louise Josephine Sarazin de Belmont, <i>Vue d'Italie</i> , c. 1870. Oil on canvas, 31 ½ x 50 cm. Musée Ingres, Montauban.....	27
21. Nicolas Poussin, <i>Landscape with Polyphemus</i> , 1649. Oil on canvas, 147.3 x 195.5 cm. The Hermitage, Leningrad.....	32
22. Louise Josephine Sarazin de Belmont, <i>The Falls at Tivoli</i> , c. 1826. Oil on paper laid on canvas, 57.5 x 41.6 cm. Fine Arts Museums of San Francisco, San Francisco.....	33
23. Louise Josephine Sarazin de Belmont, <i>Vue de la Vallée d'Argelles</i> , 1833. Lithograph, 15 in plate. Bibliothèque municipale de Toulouse, Toulouse.....	34
24. Pierre Henri Valenciennes, <i>Cicero Discovering the Tome of Archimedes</i> , 1787. Oil on canvas. Musée des Augustins, Toulouse.....	38
25. Pierre Henri Valenciennes, <i>In Rome: Study of a Cloudy Sky</i> , c. 1782. Oil on paper mounted on cardboard. Musée de Louvre, Paris.....	44
26. Louise Josephine Sarazin de Belmont, <i>Le Château de Pau vu du parc</i> , c.1835. Oil on canvas, 75 x 100.5 cm. Musée des beaux-arts, Pau.....	48
27. Louise Josephine Sarazin de Belmont, <i>Château de Pau vu depuis l'Est</i> , c. 1835. Lithographic print, 24 x 30 cm. Musée national du château de Pau, Pau.....	48
28. Louise Josephine Sarazin de Belmont, <i>Paysage italien</i> , c. 1821. Oil on canvas, 81 x 100 cm. Musée Lambinet, Versailles.....	50
29. Louise Josephine Sarazin de Belmont, <i>View of the Castello di San Giuliano, near Trapani, Sicily</i> , c. 1824. Oil on canvas, 22.8 x 27.9 cm. National Gallery of Art, Washington D.C.	50

30. Louise Josephine Sarazin de Belmont, <i>Scenes from the life of Jeanne of Navarre, duchesse de Bretagne</i> (set of two), c. 1830. Oil on canvas, 54 x 64.7 cm. Wengraf auction house.....	52
31. Louise Josephine Sarazin de Belmont, <i>Scenes from the life of Jeanne of Navarre, duchesse de Bretagne</i> (set of two), c. 1830. Oil on canvas, 54 x 64.7 cm Wengraf auction house.....	52
32. Louise Josephine Sarazin de Belmont, <i>Vue de Florence</i> , c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.....	54
33. Louise Josephine Sarazin de Belmont, <i>Vue de Rome</i> , c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.....	55
34. Sarazin de Belmont, <i>Vue de Naples</i> , c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.....	56
35. Sarazin de Belmont, <i>Vue de Paris</i> , c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.....	57
36. Raphael, <i>Madonna of the Chair</i> , c. 1615. Oil on panel, 71.1 x 71.1 cm. Palazzo Pitti, Florence.....	58

ABSTRACT

Mademoiselle Louise Josephine Sarazin de Belmont (1790-1870) was a landscape painter, born in Versailles, France. A gifted artist with natural talent, she studied under Pierre Henri Valenciennes. Though not his most remembered pupil, her work was picturesque and popular in the French art market. Sarazin de Belmont had no patrons and relied on auction sales to fund her lifestyle as a traveling artist. Venturing from Naples, Rome, and Sicily to the Pyrénées Mountains of France, she evaluated the romantic vistas of the masters who came before her. After becoming the first female artist to have her works sold in a solo auction, the innovative Sarazin de Belmont promoted her works beyond the auction block. During her lifetime she donated at least six original paintings to museums throughout France. This generosity served to place her in the collections of established museums and to ensure that her work would be experienced by future generations. More than talent, Sarazin de Belmont possessed an independent spirit and a bold nature which drove her to make her career exactly what she desired it to be.

CHAPTER 1: LOUISE JOSEPHINE SARAZIN DE BELMONT: HER ARTISTIC EDUCATION AND SALON EXHIBITIONS

Introduction

Louise Josephine Sarazin de Belmont was born in Versailles on February 14, 1790. What is known about her life and career principally relates to her teacher, her artistic style, her sales records, and her museum donations. While she was living in Italy during the first decade of the nineteenth century, Sarazin de Belmont was a student of Pierre Henri Valenciennes (1750-1819).¹ Valenciennes strove to revive the great French landscape tradition embodied by Claude Lorrain (1600-1682) and Nicolas Poussin (1594-1665). Sarazin de Belmont's paintings and drawings show direct influence from all three men, from her methods of study to her organization of scenery. She perpetuated her teacher's mission to see the *paysage historique* genre elevated to the rarified rank of subject matter qualifying for the Prix de Rome. Valenciennes would not achieve this goal personally, but his students would do so for him.² One such student, who would be awarded by the Academy for her work in landscapes, was Sarazin de Belmont.³ Although her oeuvre, after the nineteenth century, was widely forgotten in the history of art, the career she established, following the guidelines laid out by the men who painted the Italian landscape before her, is altogether impressive.

Sarazin de Belmont was a gifted artist, more than equal to her teacher in talent.

Beyond natural abilities, she also possessed a tenacious drive which propelled her

¹ Louis Auvray, *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 463.

² Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes" (Master's thesis, University of California Los Angeles, 1977), 177-179.

³ Louis Auvray, *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 463.

towards success. As a female artist in a male dominated art world, she struggled with challenges specific to her gender. Sarazin de Belmont traveled Europe extensively, including Italy, Switzerland, and her motherland of France. She managed to fund her travels through the sale of paintings, drawings, and lithographs taken from the sites she encountered along her routes.⁴ This period of travel is an important and central point in her career. As a woman, she would generally not have traveled unaccompanied; moreover she would have needed funding for these travels.⁵ Rather than rely on family members to support her ventures, Sarazin de Belmont took the initiative to directly market her works through auctions. As one of the first artists and probably the first female artist, to do so, her initiative can be praised even more so than her talent. Beyond promoting her work through auctions, she also donated a number of works to museums throughout France. The donation of these works show the natural resourcefulness of Sarazin de Belmont. Without a patron to support her career, she set about promoting her own work in every possible manner. It is because of this commendable tenacity, along with the intrinsic quality of her work, that Sarazin de Belmont's life and career deserves more attention from art historians than it has received up to now. This thesis is an attempt to redress this situation.

The present analysis seeks to trace the development of the *paysage historique* from its beginnings with the art of Netherlandish Bambaccianti painters, active in Italy in the seventeenth century, to the art of Sarazin de Belmont. Bambaccianti painters specialized in painting Italianate landscapes. Pieter van Laer, leader of the group, began

⁴ D.R., *Department of Painting & Sculpture*, (Rhode Island: Rhode Island School of Design, 1987), 31.

⁵ Daniel Rosenfeld, *European Painting & Sculpture, c. 1770-1937 in the Museum of Art, Rhode Island School of Design*, 64.

this tradition while painting street life in Rome.⁶ Chapter one focuses on the Salon exhibitions and artistically driven travels of Sarazin de Belmont. Her itinerary and subject matter will be explored through parallels with the writings of Abbé de Saint Non. Chapter two looks at precedents in the history of landscape painting, from the beginnings of Dutch-Italianate scenes by Pieter van Laer to the work of Claude Lorrain and Nicolas Poussin in France and Italy. This analysis will explore specific examples of the predecessors to Sarazin de Belmont. Pierre Henri Valenciennes, Sarazin de Belmont's teacher, is discussed in chapter three.⁷ His artistic career and ambition to raise *paysage historique* to higher academic levels will be used to interpret Sarazin de Belmont's own artistic agenda. Chapter four returns to Sarazin de Belmont and her magnificent artistic career. In this chapter her groundbreaking auctions and notable museum donations will be discussed in the context of her commercially and academically successful career. Though this artist has fallen into oblivion during the hundred years since her death in 1890, her creations laid the groundwork to elevate the *paysage historique* in the nineteenth century to serious academic standing. The goal of this thesis is to reconstruct Sarazin de Belmont's art both in its original context and from a larger historical view that includes her precursors.

Views Taken from Italy: Following the Route of Abbé de Saint Non

Jean-Claude Richard Abbé de Saint-Non, (1727-1791), was a French writer and clergyman from a banking family who is best known for writing *Illustrations de Voyages pittoresques de Naples et de Sicile*. This four volume compilation developed from

⁶ Jakob Rosenberg, and Seymour Slive, "Landscape," in *Dutch Art and Architecture 1600-1800*, eds. Nikolaus Pevsner, Peter Lasko, and Judy Nairn (Harmondsworth: Penguin Books, 1966), 300.

⁷ Louis Auvray, *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 463.

philosophically inspired travel logs written by Saint Non while he was still involved in the teachings of the *philosophes* and Roman Catholic doctrine. *Voyages pittoresques* was conceptualized as a travel text expounding on subjects including classical archeology, political economy, and natural sciences in the Kingdom of the Two Sicilies. The mammoth project required Saint Non to assemble a team of scholars and engravers, including Jean-Honoré Fragonard and Vivant Denon, who worked as supervisor, overseeing the production of the graphic artists who accompanied the scholars on their expedition to the cities and provinces south of Rome.⁸

For each city covered in the *Voyages pittoresques*, Saint Non provided a description of the dominant features of the landscape or town. Illustrations often accompanied his text, providing architectural views, which vary from classical ruins to modern cities. In his depictions of Naples, modern life prevails over the classical past. In Pompeii, however, the architectural remains of the city are the central focus of his representations. When recording the vistas of Sicily, Saint Non gives equal attention to the ruins on the island, as well as the modern life of its residents. As the title of his book suggests, his goal was to present his readers with the most picturesque views southern Italy had to offer. Attaining these views was a painstaking task, requiring travel over primitive roads and time consuming studies of the topography of the varied locations to ensure accurate renderings of each site. The variety of subjects he visited indicates a

⁸ Darius Alexander Spieth, *The Printed Work of Vivant Denon (1747-1825)*, Ph. D. dissertation, Urbana: 2001. 83-86.

commendable sense of foresight on the part of the artist; the route he mapped for posterity was rich indeed.⁹

When Sarazin de Belmont began her travels through Italy it can be inferred that she was following the same path taken by Saint Non forty years previously. Not only do the cities visited by the artists correspond almost perfectly, but the subjects rendered do so as well. Between the years of 1824 and 1826, she traveled through Rome, Naples, and Sicily. In each of these cities and their surrounding provinces she made renderings of the scenery similar to those produced by Saint Non and his team of artists. In 1841, after traveling through France and Switzerland, Sarazin de Belmont returned again to Italy where she would live and paint until 1865.¹⁰

If one compares the two artists' itineraries, one finds that each visited Naples first. There was an undeniable similarity in the subjects they chose. In the Salon of 1868, Sarazin de Belmont exhibited *L'île de Procida, vue de golfe de Pouzzles*, near Naples. This painting sold for 11 francs and 50 centimes in Sarazin de Belmont's 1839 auction.¹¹ Although the painting remains untraced, its subject may have resembled the *View of the Village of Naples, taken of Baflion, known as Torrione del Carmine* (*Vue de la ville de Naples prise du Baflion appelé il Torrione del Carmine*), c. 1800 (Figure 1). The two

⁹ Richard Abbé de Saint-Non, *Illustrations de Voyages pittoresques de Naples et de Sicile*, 4 vols., Paris: 1780-86.

¹⁰ The intervening years between Sarazin de Belmont's Italian residencies will be examined in the following section of this chapter. Louis Auvray, *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 623.

¹¹ Louis Auvray, *Dictionnaire Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 624. *Notice de 120 Études, Par Mlle Sarazin de Belmont*, February 25-26, 1839, 14.

scenes each depict the coastal waters of the bay of Naples and presumably are both centered on contemporary depictions of their respective locations.¹²

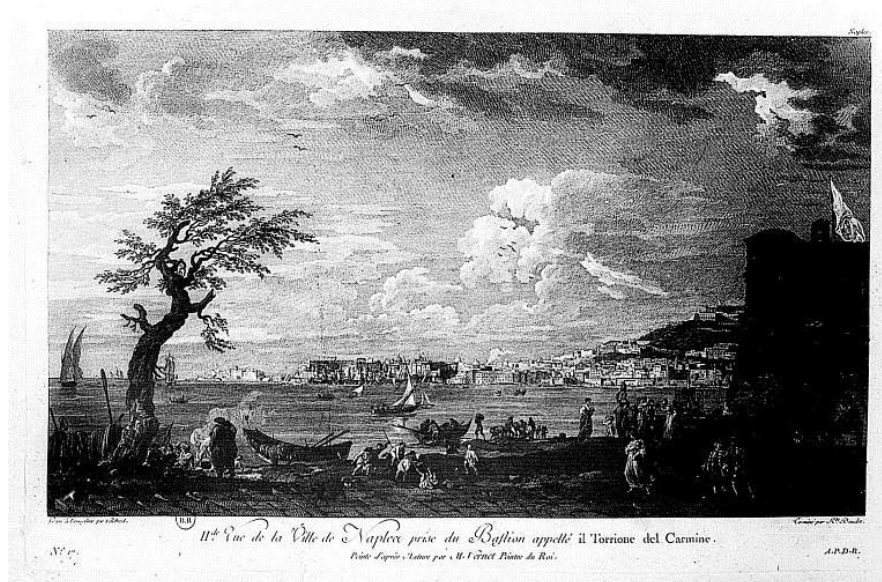


Figure 1 Dambrun, *Vue de la ville de Naples prise du Baflion appellé il Torrione del Carmine*, c. 1800. Engraving. Bibliothèque nationale de France.

While residing in Rome in her later life, Sarazin de Belmont painted *View of the Roman Forum, with the Arc of Septime Sévère* (*Vue du Forum romain, avec l'arc de Septime Sévère*), and *View of the Forum and the Roman Capital* (*Vue du forum et du capitole à Rome*), (Figures 2 and 3).¹³ Both works show the expanse of the Forum ruins as they glow in the last sunlight of the day. Saint Non was also interested in this aspect of classical architecture, as seen in, *View of the Arc of Trajan at Benevent* (*Vue de l'arc de Trajan à Benevent*), c. 1800 (Figure 4). The adaptation of Saint Non's subject to her

¹² Richard Abbé de Saint-Non, *Illustrations de Voyages pittoresques de Naples et de Sicile*, 64, Vol. 1.

¹³ Geneviève Lacambre, "Louise Josephine Sarazin de Belmont," in *La Femme Artiste d'Elisabeth Vigée-Lebrun à Rosa Bonheur*, ed. M. Amann (Mont-de-Marsan: J.M. Tinarrage, 1981), 53.

location in Rome indicates retention of his work, years after her education was complete.¹⁴



Figure 2 Louise Josephine Sarazin de Belmont, *Vue du Forum romain, avec l'arc de Septime Sévère*, 1865. Oil on wood. 15 x 24 cm. Lempertz auction house.¹⁵



Figure 3 Louise Josephine Sarazin de Belmont, *Vue du forum et du capitole à Rome*, c. 1867. Oil on wood. 21 x 28 cm. Musée Ingres, Montauban.

¹⁴ Geneviève Lacambre, "Louise Josephine Sarazin de Belmont," in *La Femme Artiste d'Elisabeth Vigée-Lebrun à Rosa Bonheur*, 53. Richard Abbé de Saint-Non, *Illustrations de Voyages pittoresques de Naples et de Sicile*, 138, Vol 1.

¹⁵ This painting remained unsold when it last appeared on the market on Lempertz Auctions on May 11, 2013, Cologne, Germany.



Figure 4, De Ghendt, *Vue de l'arc de Trajan à Benevent*, c. 1800. Engraving. Bibliothèque nationale de France.

Sarazin de Belmont's *The Roman Theater at Taormina* (*Vue du Roman Theater à Taormina*), seems to replicate directly the view of the theater as seen in Saint Non's text (Figures 5 and 6). Not only is the subject captured from the exact view point in both works, but even the figures are placed in the same position in the picture plane. Sarazin de Belmont painted this view early in her career, c. 1828. It can be assumed that this work, presented at the Salon of 1833, is a reinterpretation of the exact scene presented in Saint Non's book c. 1780. This replication is not a mere coincidence, but a deliberate reworking of the engraving completed by the artists accompanying Saint Non forty years previously.¹⁶ In the catalogue for her 1859 Auction, Sarazin de Belmont included another work featuring this subject for sale. The difference between this work, *Vue de teéâtre de Taormina en Sicile*, and *The Roman Theater at Taormina* is the time of day each

¹⁶ Richard Abbé de Saint-Non, *Illustrations de Voyages pittoresques de Naples et de Sicile*, 184, Vol. 1.

captures. While *The Roman Theater at Taormina* is taken during the day, the second study is described as “Clair de lune,” showing that Sarazin de Belmont explored this subject at least twice, maybe more.¹⁷



Figure 5 Louise Josephine Sarazin de Belmont. *The Roman Theater at Taormina*, 1828. Oil on paper mounted on canvas. 41.6 x 57.5 cm. National Gallery of Art, Washington D.C.

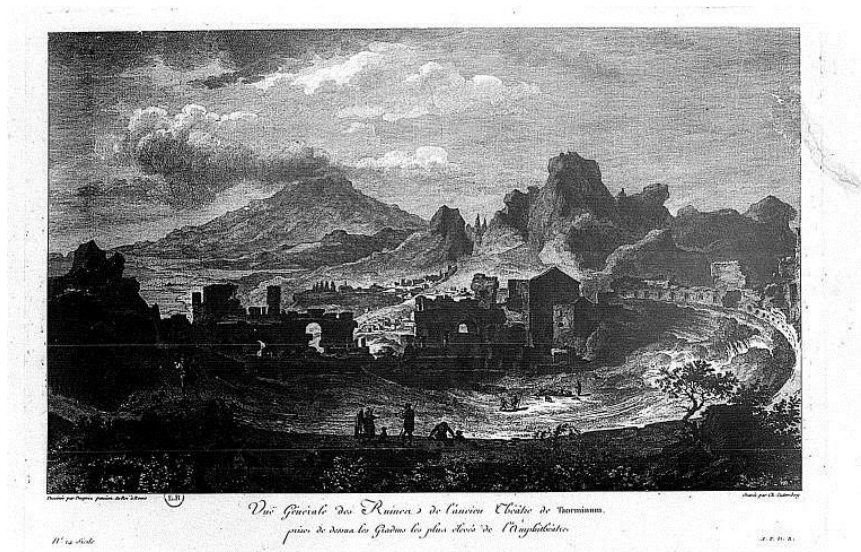


Figure 6 Gallonberg, *Vue générale des ruines de l'ancien théâtre de Taorminum*, c. 1800. Engraving. Bibliothèque nationale de France.

¹⁷ *Vue de théâtre de Taormina en Sicile* sold at this auction for 81 francs. Hotel des Commissaires-Priseurs, *Catalogue d'Environ 240 Tableaux, Par Mlle Sarazin de Belmont*, auction catalogue, May 2-3, 1859, 7.

Views Taken from France and Switzerland

Sarazin de Belmont first exhibited her paintings at the Salon of 1812, indicating that her studies with Valenciennes occurred between 1796, when he began teaching students, and 1812, when he took a position at l'École des Beaux-Arts as the professor of perspective.¹⁸ In her Salon debut Sarazin de Belmont selected for exhibit three landscape paintings. These were *Festival of Juno (Fête de Junon)*, *The Vacherie of the Malmaison (La Vacherie de la Malmaison)*, and *Pastoral (La bergerie)*. In 1820, the *Almanach des 25,000 Adresses des principaux habitants de Paris pour l'Année 1820*, lists Sarazin de Belmont as a painter on rue de Condé, 13. This documented address shows researchers that the artist lived and worked in Paris after her formal artistic training was completed. As previously mentioned, between 1824 and 1826, Sarazin de Belmont traveled through Rome, Naples, and Sicily. She returned to France, from Italy, in 1827. After her return the vistas she created were drawings, and later lithographic prints, from the Pyrénées mountain range, bordering France and Spain. These initial studies were completed and submitted for the first time to the Salon in 1831. The Pyrénées subject would remain a favorite of hers and her buyers for the rest of her career. Such scenes from the south-west of France would appear in the Salons of 1831, 1833, and 1834.¹⁹

A book containing lithographic reproductions was printed c. 1832 and an auction catalogue from 1839 records the sale of 120 prints she had made of her works. *Vue de*

¹⁸ Geneviève Lacambre, "Louise Josephine Sarazin de Belmont," in *La Femme Artiste d'Elisabeth Vigée-Lebrun à Rosa Bonheur*, ed. M. Amann (Mont-de-Marsan: J.M. Tinnarage, 1981), 53. Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 335.

¹⁹ 1831, *Vues des Pyrénées depuis Bayonne jusqu'au delà de la brèche de Rolnad*; 1833, *Vues prises dans les Pyrénées*; and 1834, *Vues des Pyrénées*. Louis Auvray, *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont", 463.

couvent de Saint-Savin is only one of the twelve scenes contained in the publication (Figure 7).²⁰



Figure 7 Louise Josephine Sarazin de Belmont, *Vue de couvent de Saint-Savin*, 1833. Lithographic print. Bibliothèque nationale de France.

In 1834, Sarazin de Belmont traveled north from the Pyrénées Mountains to the Forest at Fontainebleau. A city view of Paris from 1835, now owned by the Rhode Island School of Design, indicates that the artist spent time in Paris before arriving at Fontainebleau (Figure 8). Sarazin de Belmont painted this work from the Apollo Gallery of the Louvre, whose façade can be seen to the right of the Pont des Arts. The Ile de la Cité is in the center of the canvas, and has been idealized to show its beauty. The canvas

²⁰ Hotel des Ventes, *Notice de 120 Études, Par Mlle Sarazin de Belmont*, auction catalogue, February 25-26, 1839. This sale of lithographic prints suggests that Sarazin de Belmont's work was growing in popularity. A sale of prints would allow more admirers to purchase her work without the need to make new studies.

was shown at the Salon in 1835.²¹ *Interior of the forest of Fontainebleau* (*Intérieur de la forêt de Fontainebleau*), while not a Salon exhibition, demonstrates Sarazin de Belmont's use of the Fontainebleau setting while she worked in the forest (Figure 9). Five of the seven works she exhibited at the Salon in 1834 were set in Fontainebleau.²² Nantes and Brittany were her central subjects between 1836 and 1837. A painting from the 1837 Salon features Saint Pol de Léon, in Brittany (Figure 10). This panoramic view, from c. 1837, features the golden sunlight typical Lorrain and includes the pseudo-classical figures favored by Lorrain, Poussin, and Valenciennes. In 1841, after traveling throughout France and Switzerland, Sarazin de Belmont returned again to Italy where she would live and create until 1865. She died in Paris on December, 1870.²³

²¹ Daniel Rosenfeld, *European Painting & Sculpture, c. 1770-1937 in the Museum of Art, Rhode Island School of Design*, ed. Ann H. Slimmon & Judith A. Singsen (Rhode Island: University of Pennsylvania Press, 1991), 65. *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 464.

²² *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 464.

²³ Geneviève Lacambre, "Louise Josephine Sarazin de Belmont," in *La Femme Artiste d'Elisabeth Vigée-Lebrun à Rosa Bonheur*, 53. Louise Josephine Sarazin de Belmont had paintings featured in the 1812, 1817, 1819, 1822, 1824, 1827, 1831, 1833, 1834, 1835, 1836, 1837, 1841, 1861, 1865, 1867, & 1868 Salons. She was awarded a second class medal in 1831 and a first class medal in 1834. For a full list of Sarazin de Belmont's Salon exhibitions please see *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 463-464.



Figure 8 Louise Josephine Sarazin de Belmont, *Vue de Paris prise de la galerie d'Apollon*, 1835. Oil on canvas. 124 ½ x 160 cm. Museum of Art, Rhode Island School of Design, Rhode Island.²⁴



Figure 9 Louise Josephine Sarazin de Belmont, *Intérieur de la forêt de Fontainebleau*, c. 1834. Oil on canvas. 44 x 60 cm. Musée des beaux-arts, Nantes.²⁵

²⁴ Provenance: Collection of Paul Walraff; J. Shickman Gallery, New York, from whom RISD purchased work from in 1987. *European Painting & Sculpture, c. 1770-1937 in the Museum of Art, Rhode Island School of Design* (Rhode Island: University of Pennsylvania Press, 1991), 65.

²⁵ This painting was donated to the Musée Municipal de Beaux-Arts by Urvoy de Saint-Bedan in 1854. *Catalogue des peintures, sculptures, pastels, aquarelles, dessins et objets d'art*, ed. Clément and Cie Braun, (Nantes: Musée Municipal des Beaux-Arts, 1903), 211.



Figure 10 Louise Josephine Sarazin de Belmont, *View of Saint-Pol-De-Léon*, c. 1837. Oil on Canvas. 62 x 91 cm. Stair Sainty Gallery (Sold).

CHAPTER 2: THE DEVELOPMENT OF THE SOUTHERN ITALIAN LANDSCAPE

Northern European Beginnings: The Bambaccianti Tradition

In the tradition of French landscape painting two names stand out above the rest.

Claude Lorrain (1600-1682) and Nicolas Poussin (1594-1665) both enjoyed an important following during their own lifetime and during the subsequent three centuries. Their works and theories had a significant influence on successive generations of artists. These two masters were inspired by the terrain of their adopted homeland, Italy, and by the great native artists who studied it before them, Annibale Carracci (1560-1609) and Domenicchino (1581-1641).²⁶ However, the root of landscape painting does not lie with these old masters. The establishment of landscape painting as a distinct genre in the sense of academic painting can be found in Dutch painting of the seventeenth century.

Pieter van Laer (c. 1592-1642) was a Dutch master, who is recognized as the creator of the Bamboccio style, which combines Dutch and Italian landscape features and tends to feature elements of plebian country life in Rome. This tradition was raised to a higher level by Lorrain and Poussin, who invented a pseudo-classical landscape style. However, it is Dutch landscapists like van Laer, who can be credited with developing a market for this type of painting in greater Europe. Without the transplant of the Italian landscape iconography to other parts of the continent, by van Laer and masters like him, there would be no market for artists like Sarazin de Belmont and her predecessors. The sale of his work in France can be credited with sparking the desire to purchase landscape paintings of Italianate subject matter.²⁷ The French market for these southern Italian

²⁶ Marcel Röthlisberger, *Claude Lorrain: The Paintings* (New Haven: Yale University Press, 1961), 10.

²⁷ Jakob Rosenberg, and Seymour Slive, "Landscape," in *Dutch Art and Architecture 1600-1800*, eds. Nikolaus Pevsner, Peter Lasko, and Judy Nairn (Harmondsworth: Penguin Books, 1966), 240.

subjects grew over time; works by Lorrain, Poussin, and the many artists after them who painted similar subject matter were highly coveted.

Pieter van Laer traveled to Rome in 1625, bringing with him the landscape painting traditions of Haarlem. Van Laer's work developed from the "tonal phase" of Dutch landscape painting, as identified by Jakob Rosenberg and Seymour Slive in *Dutch Art and Architecture 160-1800*, into the "classical phase." The tonal phase featured dominating landscapes, atmospheric effects were developed, and human presence was minimized whenever possible in these works.²⁸ The classical phase, however, took the landscape and added picturesque elements to the scene (windmills, cattle, etc.) which gave a focus to the landscape genre which was lacking in the previous phase.²⁹

Van Laer worked in Rome for thirteen years. Over that time he was mocked by fellow artists for his misshapen body. They called him "Bamboccio," which means awkward simpleton or puppet. Van Laer chose this term to classify his own unique style of painting rather than let it deter him from pursuing his art. The artist favored subjects depicting the outdoor life of ordinary people in Rome (and elsewhere), but he did not let the classical past of Rome infringe on his figures. As can be seen in his painting, *The Cake Vendor*, the plebian figure was his model (Figure 11). Van Laer's followers were called Bamboccianti. This group of followers included Michelangelo Cerquizzi (Italian, 1620-60) and Jan Miel (Fleming, 1599-1663), whose work demonstrated that van Laer's influence extended to both northern and southern Europe. Interestingly, Joachim von Sandrart (1606-1688), the biographer of Lorrain, also knew van Laer. He wrote of an

²⁸ Jakob Rosenberg, and Seymour Slive, "Landscape," in *Dutch Art and Architecture 1600-1800*, 251-252.

²⁹ Jakob Rosenberg, and Seymour Slive, "Landscape," in *Dutch Art and Architecture 1600-1800*, 262-263.

excursion that van Laer took with Claude and Poussin to Tivoli, where the three painters studied the views of the city.³⁰



Figure 11 Pieter van Laer, *The Cake Vendor*, c. 1630. Oil on Canvas. Galleria Nazionale, Rome.

Nicolaes Berchem (1620-1683), was the son and student of still life painter, Pieter Claez (1596-1660). However, Berchem would not take artistic influence from his father. Rather, he followed the path of Dutch landscape painters. In 1642, he was accepted into the Guild of Saint Luke, after his admittance he traveled to southern Italy. While abroad in the south he sketched and worked for three years. The studies he made on this visit and a subsequent trip in c. 1850 inspired the more than 800 works Berchem created during his lifetime. One such work is *Italianate Landscape with Fountain and Shepherds*, c. 1645 (Figure 12). The canvas is occupied by the cows and sheep, which were popularized by Bamboccio painters twenty years previously. Paintings with subject matter based in southern Italy were greatly desired by upper class collectors in northern Europe, namely France and the Netherlands. They commanded the highest prices at auctions. The

³⁰ Jakob Rosenberg, and Seymour Slive, "Landscape," in *Dutch Art and Architecture 1600-1800*, 300-302.

popularity of the southern Italian landscape rose with the works of Dutch landscape artists working in Italy and would remain high through the next two centuries.³¹



Figure 12 Nicolaes Berchem, *Italianate landscape with fountain and shepherds*, c. 1645. Oil on canvas, 36.8 x 48.4cm. Dulwich Picture Gallery, London.

Southern Italian Influence: Claude Lorrain

One of Sarazin de Belmont's primary historical influences was Claude Lorrain.

From his example she developed her technique of capturing a view true to its natural form and incorporating classicized figures as picturesque elements in a landscape subject.

Claude Lorrain, originally named Gillée, was born in 1600 in Chamagne, Lorraine.³² Claude received minimal schooling as a young boy which lasted for less than three years, before beginning an apprenticeship with a pastry cook. At the age of twelve Lorrain's parents both perished, leaving him in the care of his older siblings. He was the

³¹ Pieter Biesboer, *Nicolaes Berchem: In the Light of Italy* (Haarlem: Ludion Publishers, 2006), 11-13, & 39-40. Jakob Rosenberg, and Seymour Slive, "Landscape," in *Dutch Art and Architecture 1600-1800*, 306-307.

³² Claude Gelée changed his sir name to Lorrain during his early years of study in Rome. Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 3.

third of five sons. Although facts from his early life are difficult to establish, historians know that Lorrain spent the year after his parents' death working with his elder brother Jean, who was a wood-carver, in Freiburg, Germany. In about 1613, Lorrain ventured to Rome, to study art.³³ Records indicate that he worked there as an apprentice to Agostino Tassi (1578-1644) until 1619. Tassi's influence on the young Lorrain is evident when examining his landscape works, which repeat the narrative elements which Tassi liked to introduce to his landscape paintings. These same elements can be found in Sarazin de Belmont's works as well. During the next five years, until 1624, Lorrain studied with Goffredi Wals in Naples. Wals too was a former apprentice of Tassi.³⁴ In the fall of the following year, 1625, Lorrain secured himself a position working with Claude Derent.³⁵ The pair worked together for one year to create frescoes for the Carmelite church in Naples. These frescoes do not survive today.³⁶

In 1633 Lorrain became a member of the Academy of St. Luke. That same year he took on as *servitore* Gian Domenico Desiderii (c. 1620-1664), who stayed with Lorrain until 1657 and would later become a painter in his own right. 1635 marks the burgeoning of success in Lorrain's artistic career; his previous commissions had gained

³³ Both Marcel Roethlisberger, and H. Diane Russell and George Braziller determine through their research that 1613 is the best date to attribute to Lorrain's year spent with his brother Jean in Freiburg, each states that early dates in Lorrain's life are inexact. Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 3. H. Diane Russell, *Claude Lorrain: 1600-1682* (New Haven: Eastern Press, Inc., 1983), 36.

³⁴ Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 3.

³⁵ The contract for the commission was formally signed on September 17, 1625. H. Diane Russell, *Claude Lorrain: 1600-1682*, 48.

³⁶ Lorrain worked on relatively few frescoes during his career, usually only for the most important of religious patrons. The lack of frescos in the artist's oeuvre is attributed to an accident resulting from faulty scaffolding that Lorrain witnessed and prevented from turning fatal while working in the Carmelite church in Naples. H. Diane Russell, *Claude Lorrain: 1600-1682*, 48. Marcel Röthlisberger. *Claude Lorrain: The Drawings* (Los Angeles: University of California Press, 1968), 6.

him praise and recognition, transitioning into a steady stream of commissions. By 1643, Lorrain had become a member of the Congression of the Virtuosi.

Lorrain's first major commission came as a result from his work on the frescos for the Carmelite church in Naples. Cardinal Guido Bentivoglio commissioned in 1667 a coastal scene depicting the story of *Europa and the Bull* (Figure 13). The painting holds in its plane the highly studied trees typical of the artist as well as a classical temple in a state of disrepair. Lorrain creates an arc for the viewer's eye to follow, moving from the lower left corner to the right into the harbor where ships wait at anchor. The focus then moves to what Diane Russell has describes as an "elliptical" grouping of figures. Baldinucci, the second of Lorrain's two contemporary biographers, affirmed that successfully working with the cardinal brought to the artist a highly coveted commission from the leader of the Catholic Church, Pope Urban VIII. For the private apartments of Urban VIII, Lorrain painted *Pastoral Landscape with Lake Albano and Castel Gandolfo*; the castle, designed by Carlo Maderno, was the Pope's summer residence. This oil on copper work was paired with a pendant piece, *The Port of Santa Marinella* (Figures 14 and 15). Other royal and religious commissions came from King Phillip IV of Spain and Innocent X.³⁷

³⁷ H. Diane Russell, *Claude Lorrain: 1600-1682*, 50.



Figure 13 Claude Lorrain, *Coast Scene with Europa and the Bull*, c.1634. Oil on canvas, 170.2x 198.1 cm. Kimbell Art Museum, Fort Worth.



Figure 14 Claude Lorrain, *Pastoral Landscape with Lake Albano and Castel Gandolfo*, c. 1640. Oil on copper, 30.5 x 35.5 cm. The Sydnics of the Fitzwilliam Museum, Cambridge.



Figure 15 Claude Lorrain, *The Port of Santa Marinella*, c. 1640. Oil on copper, 28 x 35.5 cm. Musée du Petit Palais, Collection Dutuit, Paris.

Claude moved to Via Paolina in 1650 and thereafter rarely left the immediate neighborhood.³⁸ Occasional trips to make nature studies were the only occurrences that would take Lorrain away from the city. Accounts of Claude's early career and extensive studies come from fellow painter and friend Joachim von Sandrart. His biography of Claude is filled with personal accounts, though his dates are less exact than Claude's second biographer, Filippo Baldinucci (1624-1697). During these excursions into nature Claude assembled a book of drawings and sketches that numbered 195 by the end of his life. Begun in the 1630's, Claude's *Liber Veritatis* recorded the dates of each sketch and the names of patrons attached to the preliminary chalk and pen drawings.³⁹

³⁸ Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 3.

³⁹ Baldinucci and Lorrain first met one another in 1680 when Baldinucci visited the artists studio. H. Diane Russell, *Claude Lorrain: 1600-1682*, 47. Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 23.

Claude's favorite location to study from nature was Tivoli, Italy.⁴⁰ Sandrart recorded in Claude's biography at least one occasion where Nicolas Poussin traveled with Claude and himself, to paint and draw from nature. *View of Tivoli*, dating near 1640 (Figure 16), is one of the many scenes Claude captured during his studied. The scene is represented again in Sarazin de Belmont's 1826 painting, *The Falls at Tivoli (La Cascade de Tivoli)* (Figure 17). Though the two compositions are not directly related it is endearing to see two such dedicated landscapists working from the same subject nearly ninety years apart. Lorrain's influence on the art of Sarazin de Belmont can be seen in her meticulous attention to the details of nature. The two artists immersed themselves in their surroundings during study trips; neither would leave their post until they had captured on paper the vista before them. Such dedication is what set the artists apart from their respective contemporaries.⁴¹



Figure 16 Claude Lorrain, *View of Tivoli*, c. 1640. Pen, brown and red wash, 21.5 x 31.75 cm. British Museum, London.

⁴⁰ Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 42.

⁴¹ Hotel des Ventes, *Notice de 120 Études, Par Mlle Sarazin de Belmont*, February 25-26, 1839. Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 35.



Figure 17 Louise Josephine Sarazin de Belmont, *The Falls at Tivoli*, c. 1826. Oil on paper laid on canvas, 72.1 x 42.2 cm. Fine Arts Museums of San Francisco, San Francisco.

In the early half of Lorrain's artistic career, landscape painting rapidly gained in popularity throughout Europe. This favor lavished on a lesser style, as qualified by the Academy, paired with Lorrain's expert skill at capturing nature enabled the artist to earn a living while establishing himself among patrons.⁴² Patience, natural talent, and dedication would make Lorrain's work rise to high levels of esteem among collectors and his painstakingly detailed style of reproducing nature on canvas would mark his oeuvre as a touchstone for inspiration among generations to follow. Pierre-Henri de Valenciennes (1750-1819) and his student, Sarazin de Belmont would both derive many influences from his meticulous style of study and creation.⁴³

⁴² H. Diane Russell, *Claude Lorrain: 1600-1682*, 50-53.

⁴³ Hôtel des Commissaires-Priseurs, *Catalogue d'Environ 240 Tableaux, Par Mlle Sarazin de Belmont*, auction catalogue, May 2-3, 1859, introduction.

Lorrain, when creating from nature, would immerse himself in the outdoor world spread before him. His vistas captured the effects of sunlight on the atmosphere and the natural rhythm of the trees as they grew from the land.⁴⁴ A quote from Sandrart's *Deutsche Akademie der Bau-Bild- und Mahlerey-Künste von 1675* successfully described the artists working method:

He tried by every means to penetrate nature, lying in the fields before daybreak and until nightfall in order to learn to represent very exactly the red morning sky, sunrise, and sunset, and the evening hours. After he had contemplated one or the other in the fields, he immediately prepared his colors accordingly, returned home and applied them to the work he had in mind with greater naturalness than anyone had ever done previously.⁴⁵

Once he had established his vocabulary of nature Lorrain began recycling forms managing each time to bring a new life to them. His exacting study of light brought emotion to the canvases he created; the glowing atmospheres breathed life into the still paintings while not giving off a dramatic tone. For example, in one of his many Harbour Scenes (Figure 18), the radiant sunrise over the water in the harbor casts golden hues on the entire scene. These refined landscapes are the direct result of Lorrain's training under Tassi in the second decade of the sixteenth century.⁴⁶ While Sarazin de Belmont would never reach Lorrain's level of portraying sunlit vistas, she would dabble in the effect of all-permeating light. *View of Saint-Pol-De-Léon (Vue de Saint-Pol-De-Léon)* and *View of Italy (Vue d'Italie)* (Figures 19 and 20) show an attempt at Lorrainesque lighting. *Vue d'Italie*, c. 1870, is one of the last works painted by Sarazin de Belmont. The use of light

⁴⁴ H. Diane Russell, *Claude Lorrain: 1600-1682*, 54.

⁴⁵ *Deutsche Akademie der Bau-Bild- und Mahlerey-Künste von 1675*, ed. A. R. Pelzer, (Munich: G. Hirth, 1925), 209, cited in Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting* (South Hadley, Mass.: Mount Holyoke College Art Museum, 2004), 14.

⁴⁶ Tassi's landscapes were predominantly decorative and sometimes included narrative elements.

and detailed depiction of the trees in this scene distinctly favor Claude's work, although the work overall exposes the advanced age of Sarazin de Belmont in its lack of finishing.



Figure 18 Claude Lorrain, *Harbour Scene*, c. 1638. Oil on canvas, 96.7 x 53.3 cm. Private Collection, Paris.



Figure 19 Louise Josephine Sarazin de Belmont, *View of Saint-Pol-De-Léon*, c. 1830. Oil on canvas, 62.2 x 88.9 cm. Sold by the Stair Sainty Gallery, London.



Figure 20 Louise Josephine Sarazin de Belmont, *Vue d'Italie*, c. 1870. Oil on canvas, 31 ½ x 50 cm. Musée Ingres, Montauban.

With time Lorrain would expand his landscape style to include ideas from classical Greek and Roman styles. The addition of these subjects in the fourth decade of the century indicates an awareness of and an influence derived from the work of Annibale Carracci. When Lorrain began including classical ruins and other architectural structures, he did so with less exactitude than he applied to the varied organic forms in the scenes. These elements were picturesque and added to further refine the landscape style Lorrain was developing.⁴⁷ In the final two decades of Lorrain's life, his landscape style reverts back to that of his earlier career but retained the classicizing elements of Carracci. This combination served to solidify his position as an idealized landscape painter to whom future generations of artists throughout the eighteenth and nineteenth centuries would refer.⁴⁸

⁴⁷ Lorrain is also recorded to have studied under Paul Bril (1554-1626), Goffredi (Goffredo) Wals (1595-1638), and Claude Deruet (1588-1660). Little if any influence from these three artists is identifiable in Lorrain's surviving works. Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 11, 27-33.

⁴⁸ Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 6-11.

Southern Italian Influence: Nicolas Poussin

Another major influence on the artistic style of Mademoiselle Sarazin de Belmont was Nicolas Poussin. Born on June 1593 near Les Andelys, Normandy, Poussin showed a natural talent from an early age, though it would not be recognized and nurtured until 1611, when traveling painter Quentin Varin (1584-1647) came to Les Andelys for an altarpiece commission. During these formative years in his artistic career Poussin also received lessons from Noel Jouvenet (d. 1616) in Rouen. In the year 1612, Poussin traveled to Paris where he studied works of Italian art collected during the rule of Francis I, such as Raffaello Sanzio da Urbino (Raphael), who was one of the most notable artists represented in this collection.⁴⁹

In 1622 Poussin received a commission from the Jesuit Order in Paris to commemorate several saints on tempera panels. These commissioned works gained Poussin the attention and favor of Italian poet and art connoisseur Cavaliere Marino. Marino immediately recognized the talent of Poussin to surpass that of other French painters of the day.⁵⁰ In 1621, Poussin attempted to travel to Italy to study the classical works he so greatly admired; however, it appears that he was forced to return to Paris shortly after entering the country due to a lack of funds.⁵¹ In 1624, at the age of thirty, Poussin would again make the trip to Italy, this time without interruptions. After

⁴⁹ Elizabeth H. Denio, *Nicolas Poussin: His Life and Work* (London: Sampson Low, Marston and Company, 1899), 1. Walter Friedlaender, *Nicolas Poussin: A New Approach*, ed. Patricia Egan (New York: Harry N. Abrams, Inc., 1960), 13 & 90.

⁵⁰ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 13.

⁵¹ Elizabeth H. Denio, *Nicolas Poussin: His Life and Work*, 20.

completing a commission for Notre Dame, *Death of the Virgin* (c.1623), the artist was able follow Marino, who had made the trip a few months previously, to Rome.⁵²

While in the Eternal City, Poussin is recorded in a census to have stayed with Simon Vouet (1590-1649), the prominent Italian-Baroque painter. This arrangement was most likely arranged by Marino. Soon after arriving in Rome, Poussin came under the tutelage Domenichino. In 1625, Poussin received a commission from the Cardinal for the *Conquest of Jerusalem* and *The Death of Germanicus*. After the painting was completed in 1628, Barberini departed Rome for Spain, leaving Poussin without a recommendation. This error on the part of Barberini would place Poussin's career and financial situation at a veritable stalemate for several years. In 1630, Poussin married Anne-Marie Dughet, whose family had nursed Poussin through a series of illnesses during his early years in Rome. This marriage solved any financial problems the artist was experiencing and allowed him to develop his productions to higher levels through exacting study.⁵³

During the 1630's Poussin dedicated himself to developing his art after the style of antiquity. To achieve this iconographic shift he studied ancient sculptures, reliefs, architecture, frescos, mosaics, coins, and cameos, that is, nearly every medium of ancient art available to him. As stated by Mancini, Poussin examined many literary texts, his favorites at this time were Homer, Ovid, and Virgil.⁵⁴ Through this diligent study Poussin strove to bring his art to the same level of perfection achieved by the artists of antiquity.⁵⁵

⁵² Walter Friedlaender, *Nicolas Poussin: A New Approach*, 14-15& 90.

⁵³ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 15-16.

⁵⁴ Poussin is recorded to have spent many of his study hours in the Barberini Palace library in Rome. Elizabeth H. Denio, *Nicolas Poussin: His Life and Work*, 32.

⁵⁵ Marcel Röthlisberger, *Claude Lorrain: The Paintings*, 20-23.

As would be expected of an artist as dedicated to the study of antiquity as Poussin, he developed his vernacular of expressive gestures from the ancient writings of Cicero and Quintilian who dictate oratorical gestures for expression in their writings. Poussin's exhaustive study of ancient texts enabled him to express emotion with such finesse that he earned the admiration of the newly formed French Academy of Painting and Sculpture, particularly with Charles LeBrun (1619-1690). LeBrun, of course, would go on to promote Poussin's artistic methods and style, upon which the neoclassical movement was based.⁵⁶

In 1667, LeBrun would present a lecture to the Academy based on a canvas by Poussin, which addressed the latter's ability to engage his viewer with expressive gesture and *affetti*, among other innovations in representation.⁵⁷ The *Gathering of the Manna*, 1638, was so valued by Poussin in its representation of *affetti* that he sent a letter to Paul Fréart de Chantelou on April 28, 1639, detailing how the viewer should interpret his newest commission:

I believe that you will easily recognize which are those who languish, those who admire, those who have pity, who do charitable acts, of great necessity, of desire, or of a delight in consolation, and other, for the first seven figures on the left, will tell you all that is written here and all the rest is of the same thread. Read the story with the painting, in order to know if each thing is appropriate to the subject.⁵⁸

⁵⁶ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 36.

⁵⁷ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 32.

⁵⁸ Nicolas Poussin, *Correspondance de Nicolas Poussin*, trans. CH. Jouanny (Paris, F. De Nobele, 1968), 20-21.

In his lecture, LeBrun divided the analysis of the *Gathering of the Manna* into four categories of discussion: disposition, drawing and proportion, expression, and color and light.⁵⁹

During the late 1630's Poussin received a commission from Cardinal Richelieu which earned him the attentions of the French court. After a year of negotiations with M. de Chantelou, secretary to the Minister of State and War in France, between 1638 and 1639, Poussin declined an invitation to become French court painter. However, the artist was forced to accept the offer after receiving a letter from the king himself, Louis XIII. Once Poussin received his orders from the king, there was no choice but to return to France. He arrived in Paris on December 17, 1640, and remained there until November of 1642, when he left again for Rome.⁶⁰

Poussin's return from France marks the beginning of his landscape period. Prior to the 1640's, the artist only used landscape as a background, but it remained a minor aspect in the overall scope of the scene. This is not surprising since Annibale Carracci, whom we have already learned was an influence on Lorrain, was one of only two non-northern European painters producing landscape subjects around this period in time; the other was Domenichino.⁶¹

In 1648, Poussin completed his first major landscape compositions. As with his other subjects, Poussin set about creating landscapes only after a great deal of study had been completed. Like Lorrain and other landscapists of the day, Poussin executed his

⁵⁹ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 53.

⁶⁰ Chatelou, whom Poussin corresponded with so regularly between 1638-1639 would later become a patron of the artist himself. Elizabeth H. Denio, *Nicolas Poussin: His Life and Work*, 68.

⁶¹ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 75.

studies *en plein air*. However, he did set himself apart in his renderings of nature. Unlike Lorrain, Poussin's landscapes do not change from one canvas to another. He did not wish to capture the ever changing currents of the natural elements, but strove to create an archetype of nature that could host the intellectual messages he wished to convey through his paintings. In comparison with Lorrain, and subsequently Sarazin de Belmont, Poussin's use of light effects should be briefly discussed. *Landscape with Polyphemus*, dating to 1649, can be used as an example to illustrate Poussin's softened light (Figure 21). In his landscapes light does not drench the canvas as it does in Lorrain's scenes; rather it is used to highlight the pictorial elements on the canvas while still leaving these elements distinct from the atmosphere that surrounds them. This style of lighting was used by Sarazin de Belmont in *Le Cascade du Tivoli* (*The Falls at Tivoli*), c. 1826, and many of her other paintings (Figure 22). The scene she had depicted is brightly lit with sunlight but the air remains crisp and clear to better show the cascade which is central in the scene.⁶²



Figure 21 Nicolas Poussin, *Landscape with Polyphemus*, 1649. Oil on canvas, 147.3 x 195.5 cm. The Hermitage, Leningrad.

⁶² Walter Friedlaender, *Nicolas Poussin: A New Approach*, 78.



Figure 22 Louise Josephine Sarazin de Belmont, *The Falls at Tivoli*, c. 1826. Oil on paper laid on canvas, 57.5 x 41.6 cm. Fine Arts Museums of San Francisco, San Francisco.

As with all of his subject matter, he desired to bring an order to the picture plane, and control was eternally at the forefront of his mind during the creative process. Taken directly from the writings of Ovid, the scene is set in Sicily, Italy. While there is no definitive sign marking the land as belonging to the island, the scene is composed of a generalized terrain, much as one would see in Sicily.⁶³ In these landscape paintings Poussin uses the earth to show the frailty of man. He achieved this by depicting man's subjective position to the will of nature and his understated presence in her vast expanse. Poussin organized his landscapes so as to allow nature to dominate his figures.⁶⁴ It was

⁶³ Anthony Blunt, *Nicolas Poussin: The A.W. Mellon Lectures in the Fine Arts* (Washington: Pantheon Books, 1958), 268 & 295-299.

⁶⁴ Anthony Blunt, *Nicolas Poussin: The A.W. Mellon Lectures in the Fine Arts*, 313-315.

Roger De Piles, leader of the Rubenist movement, who described heroic landscapes as realistic landscapes, adorned with classical or classicized architecture. This definition can be directly applied to Poussin's landscapes, which De Pile acknowledged with moderate praise.⁶⁵

The *paysage historique* style of Mademoiselle Sarazin de Belmont similarly dwarfs the importance of man in comparison to nature. When examining her works one is likely to find human figures included as picturesque details rather than as feature characters. This is particularly obvious in her studies of the Valley of Argelles from the early 1830's, where the small figures situated amongst the mountains and hills have the potential to be missed completely, given their miniscule size (Figure 23).



Figure 23 Louise Josephine Sarazin de Belmont, *Vue de la Vallée d'Argelles*, 1833. Lithograph, 15 in plate. Bibliothèque municipale de Toulouse, Toulouse.

Poussin's landscape period passed fairly quickly before he returned to the highly classicizing subjects he favored above all others. It was during the 1650's that Poussin was thought for the first time to have the talent to produce works equal to those of

⁶⁵ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 78.

antiquity and the Renaissance, a goal towards which he had been striving ever since first arriving in Rome. When compared with Titian's Bacchanalia scenes or Carracci's reticent figures of the late 1620's, Poussin struck a balance between two styles, while developing an expressive figural quality that supersedes both of his predecessors.⁶⁶ It is this style of adaptation that led Poussin to develop his idiosyncratic "modes of painting" in 1647.⁶⁷

Poussin's highly analytical approach to painting resulted in his creation of five such modes. He defined the term "mode" to one of his patrons, Fréart de Chantelou, in a letter:

This word "mode" means the rule or measure and form which serves us in our production. This rule constrains us not to exaggerate by making us act in all things with a certain restraint and moderation... The modes of the ancients were a combination of several things... in such a proportion that it was possible to arouse the soul of the spectator to various passions... the ancient sages attributed to each style its own effects. Because of this they called the Dorian mode stable, grave, and severe, and applied it to subjects which are grave, severe, and full of wisdom. (letter may describe all modes in text.)⁶⁸

From the Dorian mode Poussin transitioned to the Phrygian mode, which was vehement, furious, and harsh; the Lydian mode which was melancholic; the Ionian mode which he described as joyous; and the Hypolydian mode was supposedly was sweet and soft.

Poussin's modes of painting would prove to be persuasive and helped to form the rigid aesthetic structures of the neoclassical age.⁶⁹

⁶⁶ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 23-26.

⁶⁷ Walter Friedlaender, *Nicolas Poussin: A New Approach*, 36.

⁶⁸ Nicolas Poussin, *Correspondance de Nicolas Poussin*, 370-375.

⁶⁹ Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting*, 13-14.

CHAPTER 3: SARAZIN DE BELMONT'S TEACHER: PIERRE HENRI DE VALENCIENNES

Life and Artistic Career

Pierre Henri de Valenciennes was born on December 6, 1750 in Toulouse.⁷⁰

Valenciennes made his first trip to Rome at the age of nineteen, in 1769. Over the next two years he received some general training from Jean-Baptiste Despax (1709-1773).

Around 1772 Valenciennes was taught by a mathematician whose name no longer survives in the historical record. This mathematician exposed him to studies in perspective, and these early lessons strongly imprinted Valenciennes' aesthetic. He began his art education in Toulouse before journeying to Italy in 1773, where he would become a student of Gabriel-François Doyen (1726-1806). Doyen, a student of Boucher, was himself a painter of large-scale history scenes.⁷¹

During his time in Italy, Valenciennes studied the landscapes of the great classical cities, such as Naples, Paestum, Sicily, and Tivoli, among others. It was during these formative years as a student that Valenciennes began formulating his style of a *paysage historique*, a term he chose to describe the ideal beauty of nature. An admirer and subscriber to the practices of Lorrain and Poussin, Valenciennes adapted the separate styles of the two great masters for his own. Like Poussin in most of his ways, as can be seen, for instance, in his desire to idealize the world around him, Valenciennes studied his natural subjects using the method of Lorrain. By capturing the meticulous details of the landscape around him, he was then able to apply the rationalized methods of planning

⁷⁰ Hans Vollmer, *Allgemeines Lexikon der Bildenden Künstler*, 1940, s.v. "Valenciennes, Pierre Henry de," 62.

⁷¹ Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting*, 25-26.

that brought Poussin's work such acclaim.⁷² His personal desire to enhance the reputation of landscape painting in the hierarchy of genres inspired him to follow the example of Poussin one step further. As will be mentioned in the subsequent section of this chapter, Valenciennes was an avid supporter and student of classical literature. Without this knowledge of the great authors, he felt that landscape painters could never elevate themselves to higher academic levels. His personal library is known to have held volumes from Plutarch, Homer, Diodoros, Ovid, Pausanian, Pliny, and Winckelmann, among others.⁷³

In 1785, Valenciennes returned to Paris from Rome. By this time the young artist had already dedicated himself to the landscape traditions developed by Lorrain and Poussin before him. He combined the quintessentially different styles of the two landscape painters and developed for himself a genre that would one day earn formal recognition within the Academy. Two years later, Valenciennes would be unanimously elected into the Royal Academy of Painting.⁷⁴ For his reception in 1787, he presented *Cicero Discovering the Tomb of Archimedes* (Figure 24).⁷⁵ The painting depicts a group of classically dressed men gathered around an austere mausoleum. Cicero is to the far right of the scene, pointing to the inscription on Archimedes' tomb. Though the figures and ancient statue in the foreground of the scene qualify the painting as *paysage historique*, these elements are dwarfed by the natural environment surrounding them.

⁷² Ibid. 26-32.

⁷³ Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 234.

⁷⁴ Ibid, 219.

⁷⁵ Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting*, 28-29.

Sarazin de Belmont would use figures similarly in her landscape settings, as will be examined further in Chapter 4. Valenciennes created a rich environment in which to set his figures. His towering mountains surround the figures and a distant town may draw the attention of the view's eye. The tomb and the presence of man in the landscape seems secondary.



Figure 24 Pierre Henri Valenciennes, *Cicero Discovering the Tome of Archimedes*, 1787. Oil on canvas. Musée des Augustins, Toulouse.

Shortly after his reception to the Academy, Valenciennes was elected a full member. Three months from that time he was given a studio paid for by the state. This time in Paris lasted only four years before the Revolution of 1789 spurred the artist to abandon the city for a less tumultuous environment. It remains unclear what side of the Revolution Valenciennes supported; he would return to Paris only in 1794.⁷⁶

⁷⁶ Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 219 & 232. It should be kept in mind that Valenciennes was a contemporary of Jacques Louis David and adhered to the same Neoclassical style. And was even referred to as the "David of Landscape." He is thought by some to have applied the thoughts of Neoclassical revolutionary art to his landscapes. I have found only one account of this theory in my research. Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting*, 22-24.

Valenciennes was made a member of the Société Philotechnique in 1796 and began teaching classes on perspective to fellow members of the society. One of his classes was for young female artists. This class must have become a staple offering of Valenciennes' considering that it is casually mentioned in a letter from a friend, Croze-Magnan. In the letter Croze-Magnan asks, "Have you always lots of pretty school girls?" This statement was a reaction to Valenciennes' own allusion to time constraints regarding the production of large compositions. His time, from the context of the correspondence, was otherwise occupied teaching his pupils the importance of studying from and memorizing nature.⁷⁷

Around this same time period of the late 1790's, Valenciennes was also teaching at the École Polytechnique as a temporary professor. This engineering school required its students to study landscape perspective as part of their curriculum. It was not until 1812 that the artist would become professor of perspective at the École des Beaux-Arts.⁷⁸ In 1815, Valenciennes was awarded with the Legion of Honor. The following year would mark the culmination of his endeavors when the Prix de Rome for landscape painting was finally created by the Academy.⁷⁹

Four years prior to becoming professor of perspective, Valenciennes was credited by art critic, C. P. Landon, with revitalizing the landscape genre in France. Landon wrote on this occasion:

⁷⁷ Geneviève Lacambre, "Louise Josephine Sarazin de Belmont," in *La Femme Artiste d'Elisabeth Vigée-Lebrun à Rosa Bonheur*, ed. M. Amann (Mont-de-Marsan: J.M. Tinnarage, 1981), 53.

⁷⁸ Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 335.

⁷⁹ Geneviève Lacambre, *Les Paysages de Pierre-Henri de Valenciennes, 1750-1819*, [exposition] Musée de Louvre, Département des peintures, February 13-May 3, 1976.

One owes to this able master not only pictures that are majestic and truly poetic in style, but also several young artists worthy of following in his footsteps. Since the return of M. Valenciennes to France, the art of landscape has been ennobled, one could say regenerated.⁸⁰

This as has already been stated, was the desire of Valenciennes. His career as both an artist and an educator was dedicated to the academic elevation of landscape art. The publication of his artistic handbook in 1800 helped to solidify this personal goal and served to spread his ideas further than the reaches of his studio in Paris.

Contributions as a Teacher and Theoretician

When Pierre Henri de Valenciennes was accepted into the Royal Academy in 1787, the artist was taking the first important step towards elevating landscape painting to a level which would qualify the iconography for inclusion in the Prix de Rome. Although his reception piece, *Cicero Discovering the Tomb of Archimedes* is classified as *paysage historique*, it nevertheless elevated the landscape genre as a whole in the eyes of the Academy (Figure 11).⁸¹ As an artist and teacher, it was Valenciennes' personal goal that he should see landscape painting valued as a fine art. He despised artists who were illiterate but managed to make their living selling landscapes. He felt that this degraded the subject as a whole. In Valenciennes' mind only those who were thoroughly well read and educated in the classics and the formal style of landscape painting should be able to support themselves with such work.⁸² He stressed in his text *Éléments de Perspective*

⁸⁰ Charles. P. Landon, *Annales du muse et de l'école modern des beaux-arts*, 3, 1808. Cited in Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting*, 28.

⁸¹ *Ibid.*, 28.

⁸² Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 183.

Pratique (1800 and 1820) that the ideal audience for the genre were learned individuals of artistic taste.⁸³ Of amateurs and passive critics he warned his students, “True connoisseurs are so rare, compliments so common, criticisms so easy, it is good to be on guard, and not to believe everything we hear...”⁸⁴

Valenciennes published *Éléments de Perspective Pratique*, which will here after referred to as *Éléments*, at the urge of the students enrolled in his course on Perspective. It was the first handbook on landscape painting released during the eighteenth century, although many publications on the same topic would follow its release. As a general introductory text to landscape painting, the ultimate goal of *Éléments* was to further develop and bring academic recognition to the category.⁸⁵

To his own students he taught a three-stepped method of learning. First, students would copy Valenciennes’ own works in the studio. Second, students would make academic studies of antiquity and theoretical and intellectual occurrences. Third, students would make empirical observations of Valenciennes and his working process with their own eyes. The artist developed his method of teaching by combining the lessons of the ideal landscape tradition and adapted the subject matter to include scenes from ancient poetry. He wanted his painting and the paintings of his students to present nature as it should be and not as it was.⁸⁶

The *Éléments* was largely concerned with the instruction of perspective as applied to landscape compositions. Valenciennes introduced his text with an evocation of the

⁸³ Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l’usage des artistes* (Paris, 1800), 380.

⁸⁴ Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l’usage des artistes*, 336 & 386.

⁸⁵ Paula Rea Radisich, “Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes,” 178-179.

⁸⁶ Ibid, 178-180.

importance of the subject for contemporary artists, “The science of Perspective is so essential to the art of drawing that Painters, Sculptors, and Architects of all time must practice it to possess it perfectly.”⁸⁷

The primary focus of the text was to educate young artists on the mathematical procedure involved in creating accurate perspective on a canvas in addition to the general education upon which artists should build their studies. It did however have a second part entitled, *Réflexions et conseils à un élève sur la peinture et particulièrement sur le genre du paysage*, potentially meant to be published separately.⁸⁸

The first part of the perspective handbook is almost solely focused on the mathematic components that are involved in creating perspective with paint and canvas.⁸⁹ Sections are dedicated to the use of such geometric tools as the angle, line, polygon, and triangle. Valenciennes stresses the use of numbered lines and compasses to format a scene with the proper visual proportions. He outlines the methods of depicting intersecting planes, and how to apply the illusion of depth and elevation to a flat surface.⁹⁰ In short, he gave a complete guideline on the minute aspects of applying geometric theory to art.

⁸⁷ “La Science de la Perspective est tellement indispensable à l’art du Dessin, que les Peintres, les Sculpteurs, et les Architectes de tous les temps ont dû s’appliquer à la posséder parfaitement.” Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l’usage des artistes*, iii.

⁸⁸ Paula Rea Radisich, “Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes,” 177.

⁸⁹ Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l’usage des artistes*, 6-10. This concentrated use of mathematics by Valenciennes developed from a lesson given to the artist in 1781 by Vernet over the course of a single day in Paris. During the lesson Vernet instructed Valenciennes on architectural subjects and aerial perspective. It is also believed by historians that Vernet introduced Valenciennes to his style of *en plein air* sketching using oils rather than traditional dry materials. Michael Marlais, John Varriano, and Wendy M. Watson, *Valenciennes, Daubigny, & the Origins of French Landscape Painting*, 27.

⁹⁰ Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l’usage des artistes*, 15-68.

Valenciennes' greatest concern as a teacher was imparting on his students, or in this case his readers, the knowledge of how to accurately depict the interaction of the earth and sky. It was his belief that the depiction of the sky, as a space and a light source, defined the overall tone of a landscape painting. Great emphasis was put onto this section of his handbook; it established rules set forth for readers to follow regarding the realistic depiction of the sky and natural light. Specific sections were dedicated to the use of light and shadow, the position of the sun in relation to the scene being captured, illumination of a space by natural and artificial light (from singular or multiple sources), and the reflections of light and other objects on the water.⁹¹ He began his chapter on shading by reminding his readers that:

The Treaty of Shadows is an essential part of Painting and Drawing, its importance is such in this art that it is impossible for an artist to do good work in painting when ignorant of the theories and practices of this science, for it is through him that he can make all the effects of Nature more extraordinary and piquant.⁹²

Valenciennes created special studies for his students focusing only on the sky with no horizon visible so that they could make studies after his works themselves. He felt that the composition of the sky and the elements of shading and gradation that resulted from the light it emitted dictated the rest of the work and as such was to be captured in its truest form. One such study from 1782 composed by Valenciennes

⁹¹ Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l'usage des artistes*, Ch. 7, Des Ombres.

⁹² Le Traité des Ombres est une partie essentielle de la Peinture et du Dessin; son importance est telle dans cet art, qu'il est impossible à un Artiste de faire un bon ouvrage en peinture, lorsqu'il ignore la théorie et la pratique de cette science; car c'est par son moyen qu'il peut rendre tous les effets les plus extraordinaires et les plus piquants de la Nature. Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l'usage des artistes*, 132.

according to these ideas is *In Rome: Study of a Cloudy Sky* (Figure 25).⁹³ In this composition the artist has included a sliver of ground line which is dominated by a sky overflowing with billowing clouds. His chosen perspective intensifies the movement of the clouds as they flow across the canvas. Valenciennes not surprisingly had further advice to give students on the important study of natural light. While most teachers agreed that a study of nature should be completed within a few hours of starting to preserve the effects of sunlight on the scene without major alteration from start to completion, Valenciennes shortened this window substantially. General studies taken during the day should only last two hours at their longest to preserve the integrity of the light. However, he shortened this window to an hour and a half near sunrise or sunset and further reduced it to a meager thirty minutes when studying sunrise or sunset. By reining in the time an artist should study a scene under specific lighting condition, Valenciennes was creating studies that were more exact in their representation of nature, heightening the integrity of the landscape genre and bringing it ever closer to receiving recognition from the Academy.⁹⁴ The remaining sections of *Éléments* consist of guidelines regarding the painting of various settings, and persons, including, theaters, gardens, ancient subjects, and characters.⁹⁵

⁹³ Philip Conisbee, Richard Rand, Joseph Baillio, *French Paintings of the Fifteenth Through the Eighteenth Century* (Washington, D.C.: Princeton University Press, 2009), 412.

⁹⁴ Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 346. Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l'usage des artistes*, 405-407.

⁹⁵ Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l'usage des artistes*, Chap. 10-12.



Figure 25 Pierre Henri Valenciennes, *In Rome: Study of a Cloudy Sky*, c. 1782. Oil on paper mounted on cardboard. Musée de Louvre, Paris.

It was Valenciennes' goal to educate his readers and students in such a way as to elevate landscape painting as a whole in the academic hierarchy. Of his own publication he wrote "We have fulfilled our goal and we will estimate ourselves happy if this feeble essay on the art that is our delight can be useful to a single pupil, and help to form an artist in the genre of landscape."⁹⁶

The text was indeed useful to a great number of students.⁹⁷ Of those who trained in Valenciennes' studio, several have left their name in the history of art. J.V. Bertin (1767-1842), P. A. Chaurin (1774-1832), and A.E. Michallon (1796-1822) are the most important students who followed their master's style of historic landscape. Michallon would prove to be the one pupil who earned the first landscape Prix de Rome in 1816, finally fulfilling Valenciennes' dream of seeing landscape painting elevated to the highest

⁹⁶ "Nous aurons rempli notre but, et nous nous estimerons heureux, si ce foible essai sur cet art qui fait nos délices, peut être utile à un seul élève, et contribuer à former un Artiste dans le genre du paysage." Pierre Henri Valenciennes, *Éléments de Perspective Pratique, à l'usage des artistes*, 387-388.

⁹⁷ Interestingly, the theory that Valenciennes so vehemently expounded during the course of his handbook was published after the artist had ceased to practice the techniques outlined within. His return to Paris in 1795 marked a change in style, from the ideal landscape production he promoted in *Éléments* to realistic landscape representation. Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 276-277.

academic level.⁹⁸ A letter from Valenciennes in the Archives de l'Institut, cited in Paula Radisich's dissertation *Eighteenth-Century Landscape Theory and the Work of Pierre Henri de Valenciennes*, expresses his joy at one of his own students receiving the award: "The first time the prize has been given, it was awarded to a student of painting who greatly honors my school."⁹⁹

⁹⁸ Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 368.

⁹⁹ "La première fois que le grand prix a été donné, il a été decerné à l'élève d'un des peintres qui honorent le plus mon école." Ibid, 371.

CHAPTER 4: THE AUCTION RECORDS AND MUSEUM DONATIONS OF SARAZIN DE BELMONT

Auction Records and Related Works

The auction sales of Sarazin de Belmont are an important component in the study of her career for two reasons. First, they show us the market for her work and her innovative approach to securing sales. Second, these auctions reveal how Sarazin de Belmont was able to maintain her lifestyle as a traveling artist. Following the routes set by Saint Non, Lorrain, Poussin, and Valenciennes, she journeyed through southern Italy and France. Without a permanent studio location or known gallery connections she was able to create a following in Paris, where southern Italian landscapes were highly sought after, through her auction sales.¹⁰⁰ Catalogues of the three auctions she organized during her lifetime, held in 1829, 1839, and 1859, reveal the prices Sarazin de Belmont was able to attain with her work and the praise she received for the quality of her canvases. The introductions to her auction catalogues are particularly informative in this regard. Sales figures recorded in the three auction catalogues show that Sarazin de Belmont not only sold each painting and print that she offered, but also that she earned thousands of francs for each group of paintings (organized by location) in an auction. Sarazin de Belmont's 1839 auction reports that she earned between 600 and 9,000 francs for each of the twelve groups listed.¹⁰¹

Dedication to her craft and meticulous attention to detail are what helped set Sarazin de Belmont apart from her competitors. Her work was described by Amédée

¹⁰⁰ Sarazin de Belmont had a workshop in Saint-Germain-des-Prés. However, since the record was published after her death in 1870 the exact time she occupied this space is unknown. Alex Wengraf, "Landscapes," *Alex & Sylvie Wengraf- Fine and applied arts dealers since 1895*, 2012, www.wengraf.com

¹⁰¹ Hôtel des Ventes, *Notice de 120 Études, Par Mlle Sarazin de Belmont*, auction catalogue, February 25-26, 1839, 9-21.

Pichot, in an auction notice from May of 1859, as expressing a beautiful power and grace.¹⁰² Pichot had previously described her work, in 1839, as being full of “local truth” and “rigorous accuracy” pertaining to her drawing sites.¹⁰³ This method of capturing the minute details of the topography of a scene is the result of the artist’s tutelage under Valenciennes. Her work was greatly admired for its refinement and became quite popular with buyers. In her 1839 auction she offered paintings and lithographs of her works. This decision put her compositions in reach of those with lesser means, who could not afford original works. Lithographic copies of her Italian and Swiss subject matter sold at the auction for prices ranging between 10 francs for a Sicilian subject, *Lighthouse and Village of Messine* (*Phare et ville de Messine*), to 325 francs for a Pyrénées subject, *Entrance to the Valley of Luchon* (*Entrée de la vallée de Luchon*).¹⁰⁴ One lithograph included in this auction survives today, as well as the painted original, *Castle of Pau* (*Château de Pau*), c. 1835, is a picturesque scene of the castle overlooking the Pyrénées complete with a view of the river Gave de Pau and a group of figures rounding a bend in the road (Figures 26 and 27). A ford in the river allowed passage into the Pyrénées Mountains; this passage along with the spectacular views the city offered of the mountains explains Sarazin de Belmont’s desire to capture the landscape of Pau.

¹⁰² Amédée Pichot was a French historian and translator during the nineteenth century. Hôtel des Commissaires-Priseurs, *Catalogue D’Environ 240 Tableaux, Par Mlle Sarazin de Belmont*, auction catalogue, May 2-3, 1859, forward.

¹⁰³ Hôtel des Ventes, *Notice de 120 Études, Par Mlle Sarazin de Belmont*, auction catalogue, February 25-26, 1839,

¹⁰⁴ *Ibid.*, v-vii & 19-20.



Figure 26 Louise Josephine Sarazin de Belmont, *Le Château de Pau vu du parc*, c.1835. Oil on canvas, 75 x 100.5 cm. Musée des beaux-arts, Pau.



Figure 27 Louise Josephine Sarazin de Belmont, *Château de Pau vu depuis l'Est*, c. 1835. Lithographic print, 24 x 30 cm. Musée national du château de Pau, Pau.

Her vistas were praised for their perspective in auction catalogues. Lyike Lorrain before her, Sarazin de Belmont was able to convey atmosphere in her picture planes. The strict rules ordained by Valenciennes in *Éléments*, regarding the study of light, which blended the techniques of the masters Lorrain and Poussin, allowed for the creation of

Sarazin de Belmont's environments nearly 100 years later.¹⁰⁵ Two of her early works which show the lessons of Valenciennes are *Italian Landscape (Paysage italien)*, c. 1821, and *View of the Castello di San Giuliano, near Trapani, Sicily (Vue de le Castello de San Giuliano, près Trapani, Sicily)*, c. 1824 (Figures 28 and 29). *Paysage italien* is a rare, if not singular, depiction in the oeuvre of Sarazin de Belmont. She depicts an overcast day after a snowfall in a town near the Alps; both elements of nature are unseen in any of her surviving works. The clouds sit high above the hazy mountains in the background of the castle, perfectly recreating the gloom that inevitably accompanies such a dreary day. *View of the Castello di San Giuliano, near Trapani, Sicily* also features a clouded sky, this time accompanied by a bright field of blue sky above. Rather than weather, it is perspective that sets this work apart from her typical scenes. Sarazin de Belmont presented this scene from a sharp angle; making her view feel as if they are about to step off of the cliff she paints. A shepherd boy stands midmost of the scene, also on the precipice of the rock face. On the far left of the canvas a sharp incline of rock reveals a background which draws the viewer's eye to the ground far below. Altogether, this scene creates a feeling akin to the weightlessness before falling; giving the viewer one last moment to appreciate the beauty achieved by such a high vantage point before gravity takes hold. Each of these paintings creates an emotion for the viewer to experience, beyond the loveliness of the landscape.

¹⁰⁵ Paula Rea Radisich, "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes," 178-179.



Figure 28 Louise Josephine Sarazin de Belmont, *Paysage italien*, c. 1821. Oil on canvas, 81 x 100 cm. Musée Lambinet, Versailles.



Figure 29 Louise Josephine Sarazin de Belmont, *View of the Castello di San Giuliano, near Trapani, Sicily*, c. 1824. Oil on canvas, 22.8 x 27.9 cm. National Gallery of Art, Washington D.C.

Her inaugural auction took place in 1829. Two pendants, *Scenes from the life of Jeanne of Navarre, Duchesse de Bretagne* (*Scènes de la vie de Jeanne de Navarre, Duchesse de Bretagne*), c. 1830, while not included in her 1829 auction exemplify the type of subject matter she brought to Paris for this premier sale (Figures 30 and 31). These two paintings depict scenes from the life of Jeanne of Navarre, Queen of England and wife of Henry IV.¹⁰⁶ The first work in the set shows Jeanne leading her son, Arthur, to the tomb of his father. The tomb is situated at the edge of a wood and a town is nestled into the nature background. The second work depicts Jeanne and a dismounted chevalier conversing with an elderly man, who leans against a shaded tree trunk.¹⁰⁷ Early works produced by Sarazin de Belmont often possessed a stronger reference to history than her later productions.¹⁰⁸ This shift can be attributed to the academic lessons of Valenciennes, who continually promoted the *paysage historique* to his students.¹⁰⁹ These lessons would have been at the forefront of her mind while working with any historic subject.

¹⁰⁶ Encyclopedia Britannica, 15th ed., s.v. “Jeanne of Navarre.”

¹⁰⁷ Alex Wengraf, “Landscapes,” www.wengraf.com

¹⁰⁸ Hotel des Ventes, *Désignation des tableaux, et études peintes par Mlle Sarazin de Belmont*, 1829.

¹⁰⁹ Paula Rea Radisich, “Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes,” 178.



Figure 30 Louise Josephine Sarazin de Belmont, *Scenes from the life of Jeanne of Navarre, duchesse de Bretagne* (set of two), c. 1830. Oil on canvas, 54 x 64.7 cm.
Wengraf auction house.



Figure 31 Louise Josephine Sarazin de Belmont, *Scenes from the life of Jeanne of Navarre, duchesse de Bretagne* (set of two), c. 1830. Oil on canvas, 54 x 64.7 cm
Wengraf auction house.

Museum Donations

In the last four decades of her life, beginning in 1850, Sarazin de Belmont gave examples of her paintings to French museums. These donations indicate the artist's forethought with respect to her desire to be included among the great artists of museum collections. Moreover, donations made to the permanent collections of France's museums would allow visitors to experience her work long after her death. In total, Sarazin de Belmont donated nine works to museums in Toulouse, Nantes, and Angers, all along the western border of France. By placing her work in permanent collections she was promoting her reputation as an artist. Not only could her works create a source of personal revenue, but they could also serve as representative examples of nineteenth century landscape painting to posterity.

In the *Notice des Tableaux exposés dans le Musée de Toulouse*, the author notes that Sarazin de Belmont made her first museum donation, *View of the Convent of Saint-Savin and of the Valley of Arglles* (*Vue du convent of Saint-Savin et de la vallée d'Argllès*), in 1850. This oil painting was originally exhibited at the Salon in 1831 and was reproduced, in 1833, as a lithographic print entitled, *Vue de couvent de Saint-Savin* (Figure 6).¹¹⁰

Nine years later, Sarazin de Belmont again made a donation to the Musée de Toulouse. This time, a series of four paintings, completed in c.1842, were offered as a gift in honor of Jean-Antoine Gros' widow, Augustine Duresne, and served to memorialize the late painter as well. Sarazin de Belmont was a companion of Gros' daughter, Françoise-Cécile Simonier, and therefore had close ties with the family at the

¹¹⁰ Louis Auvray, *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont," 464.

time of Gros' death.¹¹¹ The four paintings make up the largest series of her work known today. Set respectively in Florence, Rome, Naples, and Paris the panoramas feature allegorical representations of Duresne as Faith, Hope, and Charity. The last painting, however, is not an allegorical representation. *View of Florence (Vue de Florence)*, the first in the series, features a funerary procession, led by Capuchin monks of the church of San Salvatore, near San Miniato (Figure 32). Duresne, identifiable throughout the series by her scarlet costume and navy shawl, kneels in prayer as the monks pass her. Duresne's position of prayer highlights her faith in the lord, even in times of grief at the loss of a husband. The scene is set at the end of the day, as the sun is setting behind a grove of cypress trees; the city of Florence is nestled at the foot of the Apennine Mountains in the background.



Figure 32 Louise Josephine Sarazin de Belmont, *Vue de Florence*, c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.

¹¹¹ Christopher Sells, "The Death of Gros," *The Burlington Magazine* 116, no. 854 (May, 1974): 269.

The second painting in the series is *View of Rome (Vue de Rome)* (Figure 33). This scene was taken from the Villa Millini on the Monte Mario. The Roman countryside sits below the widow Duresne, who is captured in a moment of repose. Though she still resides in the shadows of the wood, Duresne is no longer prostrate with grief. This pose indicates an evolution of her grief and represents the hope renewed after her husband's death.



Figure 33 Louise Josephine Sarazin de Belmont, *Vue de Rome*, c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.

The third picture in the series, *View of Naples (Vue de Naples)*, depicts the charitable nature of Duresne (Figure 34). As she walks along the foothills above the city, she stops to distribute a small gift to a family resting along the route. Fellow villagers travel the path as well, some carrying water, others herding sheep. As the land slopes down towards the sea, a maze of buildings emerges from the background to reveal the city of Naples. Looking through the haze over the bay, Mt. Vesuvius emits a cloud of smoke into the blue sky.



Figure 34 Sarazin de Belmont, *Vue de Naples*, c. 1842. Oil on canvas, 140 x 198 cm.
Musée des Augustins de Toulouse.

The final work in this series is *View of Paris* (*Vue du Paris*) (Figure 35). This painting is not an allegorical subject. Rather, it serves as a painted tribute to the Gros family, with, in the center, their mausoleum, the resting place of the late painter. The tomb of David is set behind Gros' mausoleum, both protected by the shade of a large tree. From the vantage of the cemetery of Père-Lachaise, where the tombs reside, the city of Paris emerges from the horizon.¹¹² Père-Lachaise was first opened in 1804, and served as the first garden cemetery in Paris.¹¹³ This idealized location is befitting of a composition of Sarazin de Belmont, however, Gros is not recorded to have been buried in this cemetery, making this composition fictional.¹¹⁴

¹¹² *Catalogue raisonné des tableaux du musée de Toulouse*, ed. Charles George (commissaire-expert du Musée du Louvre), (Toulouse, Musée de Toulouse, 1864), 264-266.

¹¹³ Steve Soper, "Cimetières du Père-Lachaise," *Les Cimetières de Paris*, www.pariscemeteries.com.

¹¹⁴ "Grave Index," *Cemetery of Père-Lachaise*, www.pere-lachaise.com.



Figure 35 Sarazin de Belmont, *Vue de Paris*, c. 1842. Oil on canvas, 140 x 198 cm. Musée des Augustins de Toulouse.

In 1862, Sarazin de Belmont donated three works to museums in western France. The Musée d'Angers obtained the *View of Orvieto Cathedra* (*Vue de la Cathédrale d'Orvieto*), c. 1861. The painting had been displayed at the Salon of 1861 before its donation. The scene depicts the Nantes Cathedral on a distant hill while two figures, in Renaissance costume, watch a young woman and child, clothed and seated in a position which recalls the *Madonna of the Chair*, by Raphael (Figure 36). The landscape surrounding the figures features a shepherd and sheep traveling down a sunken road into a valley.¹¹⁵ The Musée d'Angers also received two generic landscape works, undated and simply titled “paysage.” The first depicts a scene of two monks rising from the shade of a large tree. The second also features a monk as its subject. This man holds an open book and pen while a winged allegorical figure places his hand on the shoulder of the monk.¹¹⁶ The archival trail left by the work of Sarazin de Belmont is grounded in brief descriptions

¹¹⁵ *Catalogue des objets composant le musée municipal des Beaux-Arts*, ed. C. Mellinet, (Nantes: Musée municipal des Beaux-Arts, 1876), 211.

¹¹⁶ *Musée d'Angers : peintures, sculptures, cartons, miniatures*, ed. Henry Jouin, (Angers: Musée d'Angers, 1881), 46.

in auction catalogues and museum publications. By comparing these archival materials with her surviving works a lexicon is created and an artist that was once forgotten can be revived.



Figure 36, Raphael, *Madonna of the Chair*, c. 1615. Oil on panel, 71.1 x71.1 cm. Palazzo Pitti, Florence.

CONCLUSION

The work of Louise Josephine Sarazin de Belmont represents more than two hundred years of evolution in the genre of landscape painting. From its Dutch beginnings with Pieter van Laer, to her own paintings and auctions, the Italianate landscape remained a profitable style for which the French art market clamored. This thesis presented a cross-section of French landscape painting as it developed into the recognized *paysage historique* of the Academy and was executed by Sarazin de Belmont.

The innovative way in which Sarazin de Belmont established her career is admirable. In a time where women artists were still constrained by the rules of society, she stood apart from the group, placing her works in the Salons and museum collections of France.¹¹⁷ Having been educated by the great Pierre Henri Valenciennes, Sarazin de Belmont created greatness in her own life. The three auctions of her work which were organized during her lifetime presented more than four hundred paintings and prints. Through the funding provided by her auctions this traveling artist was able to study the vistas of southern Italy as Abbé de Saint Non had before her, and to create pseudo-classical subjects after the inspiration of Claude Lorrain and Nicolas Poussin. Finally, these auctions allowed her to continue the tradition of the *paysage historique* to which Valenciennes dedicated his artistic and academic career. It is through these auctions records, her numerous Salon exhibitions, and her generous museum donations that Sarazin de Belmont is remembered today. Her actions, which supported her artistic name in life, now serve as the key to unlocking her memory in death.

¹¹⁷ Daniel Rosenfeld, *Eurpoean Painting & Sculpture, c. 1770-1937 in the Museum of Art, Rhode Island School of Design*, 64.

BIBLIOGRAPHY

- Abbé de Saint-Non, Richard. *Illustrations de Voyages pittoresques de Naples et de Sicile*, 4 volumes. Paris: 1780-86.
- Allgemeines Lexikon der Bildenden Künstler*. 1940, s.v. "Valenciennes, Pierre Henry de."
- Auvray, Louis. *Dictionnaire Général des Artistes de L'École Française*, 1872, s.v. "Sarazin de Belmont."
- Blunt, Anthony. *Nicolas Poussin: The A.W. Mellon Lectures in the Fine Arts*. Washington: Pantheon Books, 1958.
- Catalogue des objets composant le musée municipal des Beaux-Arts*. Edited by C. Mellinet. Nantes: Musée municipal des Beaux-Arts, 1876.
- Catalogue des peintures, sculptures, pastels, aquarelles, dessins et objets d'art*. Edited by Clément and Cie Braun. Nantes: Musée Municipal des Beaux-Arts, 1903.
- Catalogue raisonné des tableaux du musée de Toulouse*. Edited by Charles George (commissaire-expert du Musée du Louvre). Toulouse, Musée de Toulouse, 1864.
- Conisbee, Philip, Richard Rand, and Joseph Baillio. *French Paintings of the Fifteenth Through the Eighteenth Century*. Washington, D.C.: Princeton University Press, 2009.
- Denio, Elizabeth H. *Nicolas Poussin: His Life and Work*. London: Sampson Low, Marston and Company, 1899.
- Encyclopedia Britannica, 15th ed., s.v. "Jeanne of Navarre."
- Friedlaender, Walter. *Nicolas Poussin: A New Approach*. Edited by Patricia Egan. New York: Harry N. Abrams, Inc., 1960.
- "Grave Index." *Cemetery of Père-Lachaise*. www.pere-lachaise.com.
- Hôtel des Commissaires-Priseurs. *Catalogue d'Environ 240 Tableaux, Par Mlle Sarazin de Belmont*, auction catalogue, May 2-3, 1859.
- Hôtel des Ventes. *Désignation des tableaux, et etudes peintes par Mlle Sarazin de Belmont*, auction catalogue, 1829.
- Hôtel des Ventes. *Notice de 120 Études, Par Mlle Sarazin de Belmont*, auction catalogue, February 25-26, 1839.

- Lacambre, Geneviève. *Les Paysages de Pierre-Henri de Valenciennes, 1750-1819* [exposition] Musée de Louvre, Département des peintures, February 13-May 3, 1976.
- Lacambre, Geneviève. "Louise Josephine Sarazin de Belmont." In *La Femme Artiste d'Elisabeth Vigée-Lebrun à Rosa Bonheur*. Edited by M. Amann Mont-de-Marsan: J.M. Tinarrage, 1981.
- Landon, Charles. P. *Annales du musée et de l'école moderne des beaux-arts*, 3, 1808.
- Musée d'Angers : peintures, sculptures, cartons, miniatures*. Edited by Henry Jouin. Angers: Musée d'Angers, 1881.
- Marlais, Michael, John Varriano, and Wendy M. Watson. *Valenciennes, Daubigny, & the Origins of French Landscape Painting*. South Hadley, Mass.: Mount Holyoke College Art Museum, 2004.
- Poussin, Nicolas. *Correspondance de Nicolas Poussin*. Translated by CH. Jouanny. Paris, F. De Nobele, 1968.
- Radisich, Paula Rea. "Eighteenth Century Landscape Theory & the Work of Pierre-Henri de Valenciennes." Master's thesis, University of California Los Angeles, 1977.
- Rosenberg, Jakob, and Seymour Slive. "Landscape." In *Dutch Art and Architecture 1600-1800*, edited by Nikolaus Pevsner, Peter Lasko, and Judy Nairn, 239-284. Harmondsworth: Penguin Books, 1966.
- Röthlisberger, Marcel. *Claude Lorrain: The Drawings*. Los Angeles: University of California Press, 1968.
- Röthlisberger, Marcel. *Claude Lorrain: The Paintings*. New Haven: Yale University Press, 1961.
- Rosenfeld, Daniel. *European Painting & Sculpture, c. 1770-1937 in the Museum of Art, Rhode Island School of Design*. Edited by Ann H. Slimmon & Judith A. Singen. Rhode Island: University of Pennsylvania Press, 1991.
- Russell, H. Diane. *Claude Lorrain: 1600-1682*. New Haven: Eastern Press, Inc., 1983.
- Sells, Christopher. "The Death of Gros." *The Burlington Magazine* 116, no. 854 (May, 1974): 266, 269-270.
- Spieth, Darius Alexander. *The Printed Work of Vivant Denon (1747-1825)*. Ph. D. dissertation. Urbana: 2001.
- Soper, Steve. "Cimetières du Père-Lachaise." *Les Cimetières de Paris*. www.pariscemeteries.com.

Valenciennes, Pierre Henri. *Éléments de Perspective Pratique, à l'usage des artistes*. Paris, 1800.

Wengraf, Alex. "Landscapes." *Alex & Sylvie Wengraf - Fine and applied arts dealers since 1895*. 2012. www.wengraf.com.

VITA

Alexandria Guillory was born in Baton Rouge, Louisiana in 1990. She moved to Daphne, Alabama in 1995, where her family still resides today. In May 2012, she graduated cum laude from the University of South Alabama, where she majored in art history. Guillory returned to Baton Rouge in August of the same year to continue her education in art history, specializing in nineteenth century landscape painting. She currently works at the Louisiana Art and Science Museum as assistant researcher to the curator. Guillory is a candidate for the degree of Master of Arts in art history, which will be awarded in August 2014.