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a three-week trek through the Gorges de la Jonte area. His first drawing (September 8) was Peyreleau set in sharp contrast with the cliffs rising above it (199). Here, too, the composition was along a diagonal, which formed a side of two triangles of which the village filled one and the cliffs the other. Possibly he had to rush back to Cabrespine because the next drawing of the Terrasses de la Jonte was dated September 28. Next he drew on the same day the Rocher Curvelier, the Ermitage St Michel, and the cliffs of Causse Méjan (200). This last witnesses his vision of the vertical divisions of the cliff as if they were so many living entities bowing and talking to one another.

The next series of drawings in Album X shows him in Provence in August 1907. He drew Les Alpilles in a long and narrow horizontal frame as if rising suddenly out of the flat land. The gate of Barbentane (202) revealed once more his appreciation of the golden section. His photograph (203) shows the serene enjoyment he derived from being surrounded by his late wife's relatives who used to gather in Mas de Marin during August. During the same trip he drew once more the Vallon de St Michel de Frigolet, and, for the first time, the half-ruined gate of Aramon. The latter gives a less somber impression than the drawing of the courtyard of Eyguières (188). He was still in Provence in early September as witnessed by his drawing of the Abbey of Montmajour (204) where the geometrical perfection of massive buildings is matched with almost exactly parallel layers of rocks descending to the right toward a haystack as if to soften the rigor of the scene. The second half of September found him in the area of Montpellier le Vieux. His drawing of the banks of the Tarn (208) is an impressive combination of cliffs, bathed in a warm light reflected in the water that moves merrily among the rocks in its bed. It was during that trip that he produced 205 and 206 that became parts of Album VIII already described. Album X was enriched by another rendering of the rocky wilderness of Montpellier le Vieux (207) which at that time had been known to exist for less than thirty years. Toward the end of the Album there is a rendering, from August 1908, of a cave in Brantôme. It is followed by three drawings of the valley of La Jonte, all from September 1908. The first portrays the Rocher Curvelier, whose cliffs are shown as if protruding from the trees under it. In the second and third (209, 210), the river dominates. These drawings form another priceless contrast of the respective potentialities of inkwash and pen drawing. They also reveal tranquillity, possibly a reflection of a sense of inner security and contentedness

which Duhem certainly possessed in his last eight years. By then he was no longer troubled by his being barred from a chair in Paris. More importantly, he was gaining ever new and exciting vistas of an intellectual landscape previously unsuspected of existence, the documents of medieval science. By being absorbed in its exploration, he certainly felt that the burden of many problems in life, personal and public, academic and political, were lessened. Part of the price for this benefit was the virtual laying aside of his drawing pen.

There are no landscapes from 1909, and only two from 1910. There are only six from 1911, one of which is the last entry in Album X, a souvenir of another of his visits to his late wife's relatives in Mas de Marin (194). By 1909 he was writing the first volume of his *Système du monde* and a growing sense of urgency took hold of him. He no longer could put aside long hours in winter to complete with meticulous care sketches done months earlier. He was also more and more inconvenienced by cramps and trembling in his right hand that often forced him to hold it with his left hand as he was writing for hours on end. This may also have been one of the causes for his shifting from inkwash to pen drawing. Another reason may have had to do with the greater forcefulness he could convey with that technique. It certainly suited the scenery available to him ever since his concern for the progress of his historical researches made him forgo time-consuming excursions, dear as they were to him both as a relaxation and a communing with nature. From his summer residence in Cabrespine he was within relatively short walks of magnificent mountain vistas.

Album XI, which he filled in six years (1910-15), contains but scenes of the general area of Cabrespine. There the first drawing is an illustration of the Croix d'Estresse (230), a quaint pilgrimage spot just outside Cabrespine since its erection in 1632, which may recently have fallen victim to real estate speculation. If such is the case, the artistic loss would be enormous because it is one of the rare examples of a cross with the Pieta on its frontal side (the crucified body of Christ is on the reverse side of the cross). The next two items (211, 212) portray the valley of Cabrespine, both drawn on September 10. In 1911 he produced five drawings. Two show the rocky bed of Calmous, the one outside (218) and the other inside (219) the village. They attest his deep attachment to the land and its people, holding dear each and every small detail without losing sight of the grandeur present everywhere. He also drew a view looking to the south and

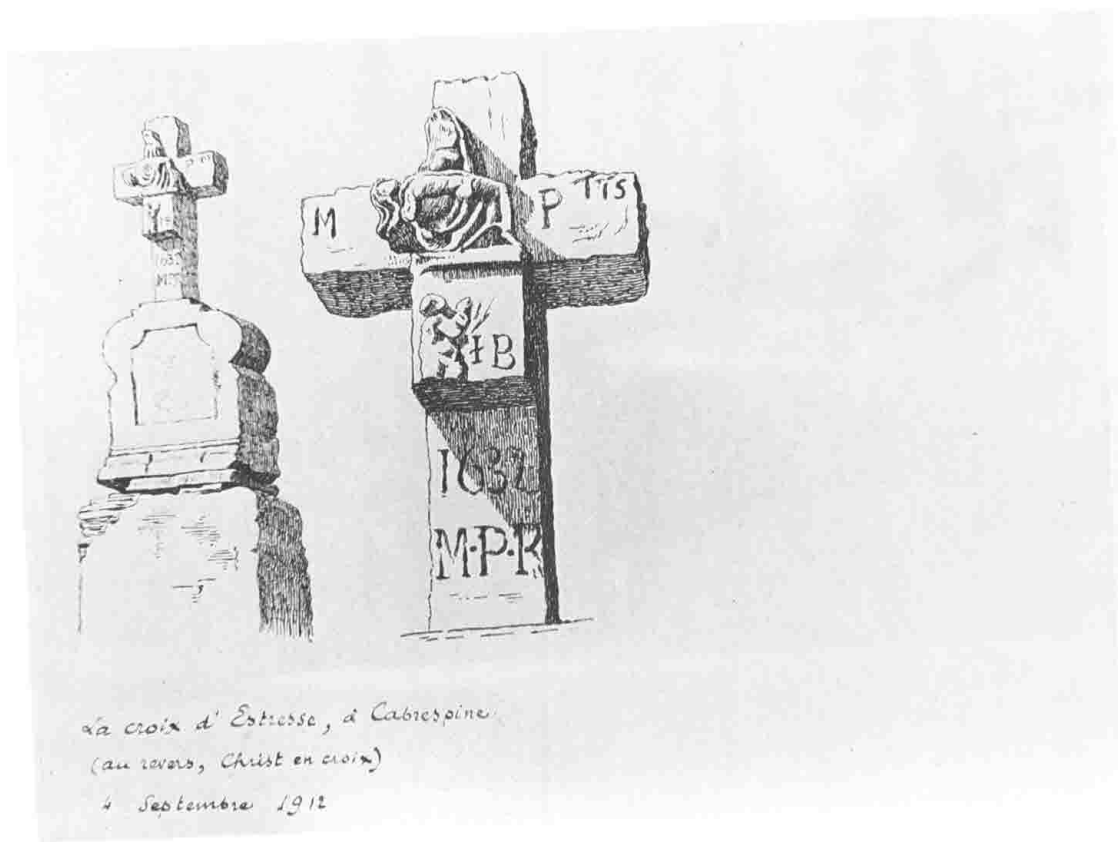
226. XII-5 "Vallée de Cabrespine, vue de St Martin. 24 Septembre 1915".
227. XII-3 "Route de Villeneuve à Cabrespine. Le Malepas. 25 Août 1915".
228. XI-14 "Cabrespine. Le chemin de St Martin. 22 Septembre 1913".
229. XI-7 (not specified).
230. XI-1 "La Croix d'Estresse, à Cabrespine (au revers, Christ en croix). 4 Septembre 1912".
231. XII-6 "La Croix de la Condomine. 21 Août 1916".
232. XII-8 "29 Août 1916" (most likely the Roc de Lioun, drawn on 220, from a different angle).
233. XII-9 "2 Sept. 1916" (not specified).
234. Photograph of Pierre Duhem, c 1913, with the wall of the old Université behind him.
235. Photograph of Pierre Duhem, c 1915, taken in the sitting room of l'Oustal des Alègres, his mother's ancestral home in Cabrespine.

PLATES
(Watercolors)

- I. IX-23 "Le Mont Perdu et le couloir de Tuquerouy vus des paturages du Coumélie. 9 Juillet 1902" (Frontispiece).
- II. IX-5 "Gorges de la Vis. Madières, vu du port. 10 Septembre 1900".
- III. Unmarked [*Clytocibe flaccida*] (c 1878) 26.5 × 35cm.
- IV. Unmarked [*Boletus edulis* - *Amanita caesarea*] (c 1878), composite of two sheets 27.3 × 32cm and 22.8 × 29cm.
- V. (a) "*Amanita rubescens*. Route des Fourmillons, Août 1878", 27 × 18.5cm.
(b) "*Coprinus atramentarius*" (c 1878), 27 × 18.5cm.
- VI. (a) "*Boletus Chrysenteron*, Bolet Tête d'Or. Suspect" (c 1878), 29.5 × 22.8cm.
(b) Unmarked [*Lactarius lilacinus* - *Gomphidius maculatus*] (c 1878), 23 × 29.3cm.
- VII. IX-19 "Le Casque du Marboré vu du Col de Tantes. 8 Juillet 1902".
- VIII. XI-13 "Montagnes de Salarus vues de la Casa de Ordesa (Vallée d'Arazas) 7 Juillet 1902".
- IX. IX-38 "Fontarabie vue d'Hendaye. 14 Avril 1903".
- X. IX-42 "La Rhune et la Nivelle - vue prise de la route de St Jean de Luz à Ascain. 6 Avril 1904".

Watercolor on dust jacket: "Falaises de Bidart et Côte des Basques. 12 Avril 1903" IX-36.

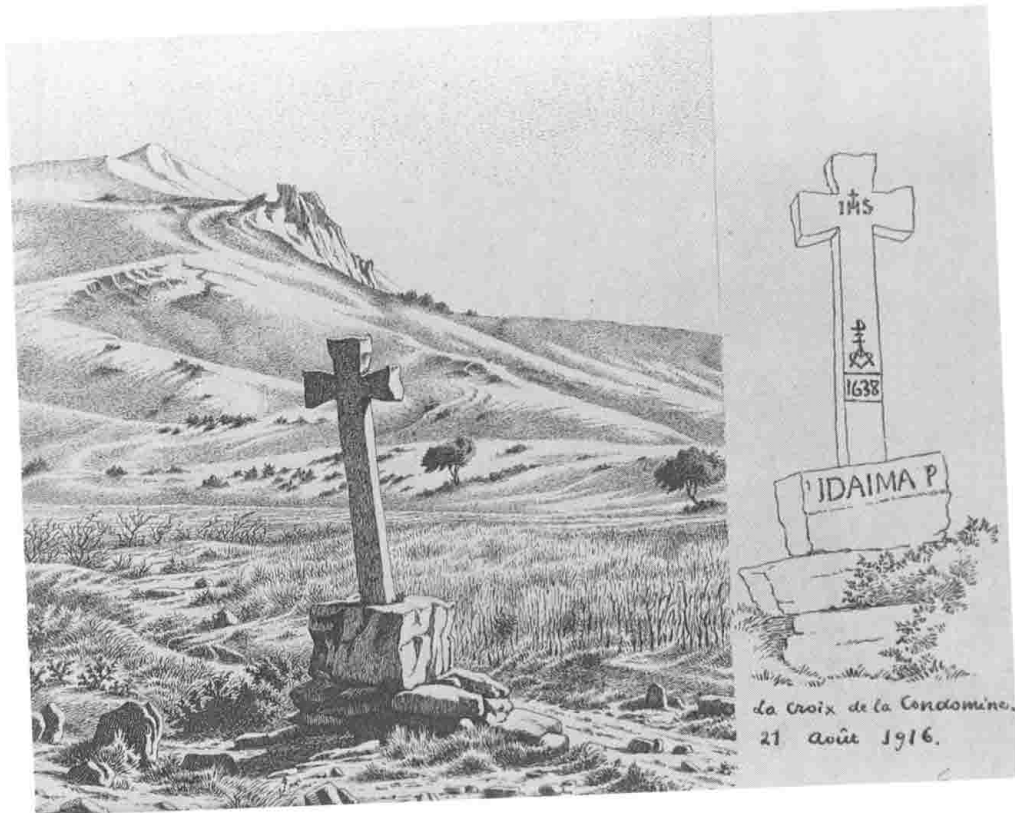
The logo on the title page is a sketch (3.5 × 2.5cm) on the verso of 45.



La croix d'Estresse, à Cabrespine.
 (au revers, Christ en croix)
 4 Septembre 1912

230.

XI-1 "La Croix d'Estresse,
 à Cabrespine (au revers,
 Christ en croix).
 4 Septembre 1912" (0.6).



231.

XII-6 "La Croix de la Condomine.
 21 Août 1916" (0.7).

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La Croix de la Condomine.
 21 août 1916.

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