



Present day views of la Rue de l'Apport. Images courtesy of the author.

the street begins to enter through the arch, falling on the woodwork and cobbles and along the top of the gate. The area of sunlight at the top right is balanced by a small section of blue sky in the top left corner. The fruit or vegetable stall outside the gate is in shadow, but the sturdy stone house captures the sunlight. Osborne even observed such details as the plaque bearing the name of the street, Rue de l'Apport, and a globe-like glass lamp hanging from the gate.

Osborne enjoyed working in the company of fellow-artists, and the close similarity of his painting with Kavanagh's suggests that the two artists were painting in Dinan together. However, Kavanagh's picture is larger in scale, and his viewpoint further back in the square. The man is viewed from behind, and sunshine enters the square more fully, suffusing the cobble stones with warmth. And the little glass globe is omitted from Kavanagh's picture.

In one of Osborne's sketchbooks in the National Gallery is a tiny pencil drawing of his painting (NGI no. 19, 201 facing p.3, iv), entitled *Sunshine and Shadow*. This, surprisingly, may be the title of the picture, rather than *Rue de l'Apport* whose name he identifies in the street sign in the painting. Both pictures were exhibited at the RHA in 1884, along with several other Breton works. (*Sunshine and Shadow*, along with later titles such as *Light and Shade*, indicate Osborne's plein-air as well as topographical preoccupations). There is a small black and white photograph of the exterior of the gate, La Porte du Couvent, in Osborne's photographic album in the National Gallery (NGI, CSIA). The arch appears to have a grill with an open doorway in it.

Osborne's painting has an important historical significance, for it shows the house outside the gate as it was in 1883. It was later destroyed (perhaps during World War II), and a fine handsome, traditionally-styled house built on its site. However, the ancient Hôtel de Beaumanoir with its fine doorway, staircase and gate, has been beautifully restored.

Dr Julian Campbell
January 2014