



GALERIE TERRADES

— TABLEAUX & DESSINS —







1600 PAINTINGS  

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1900 DRAWINGS

# GALERIE TERRADES

————— TABLEAUX & DESSINS —————

8, RUE D'ALGER • 75001 PARIS  
TÉL. 01 40 20 90 51 • FAX 01 40 20 90 61 • CONTACT@GALERIETERRADES.COM  
WWW.GALERIETERRADES.COM

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Cover: Léon Pallière, *Rome, St. Peter's Square from Bernini's colonnade*, n°8 (detail)

Frontispice: Augustin-Louis Belle, *Herse, Daughter of Cecrops, sees Mercury Going Towards her Palace*, n°9 (detail)

Objects are listed in chronological order of creation

Dimensions are given in centimetres, height precedes width for the paintings and drawings

# CATALOGUE

# SIMONE BARABINO

Val Pocevera, c. 1584/1585– Milan, 1629

## 1. *Lamentation of Christ*, c. 1610

Oil on canvas  
43.5 x 29 cm

Barabino, who was born in Val Polcevera near Genoa, was apprenticed to Bernardo Castello, one of the city's principal Mannerist painters. But the master's excessive jealousy caused a violent break in their relations in 1605. Barabino then set up as an independent painter, quickly becoming successful with religious congregations (*The Last Supper*, for the Franciscan convent of St. Antony Abbot of Pegli, *Saint Diego Healing a Child* for the Basilica of the Santissima Annunziata del Vastato) and for individuals (*Adoration of the Shepherds*, Genoa, Palazzo Bianco). Still up against Castello's hostility, Barabino decided to move to Milan around 1616 where he continued his career successfully, creating numerous frescoes for the city's churches (*Story of the Virgin* at Sant'Angelo, 1619). Barabino also included dealing in his activities, concentrating on supplies for artists. But legal proceedings for debt sent him to prison where he caught an illness that led to his death at about the age of forty.

This unpublished painting is a major discovery for our understanding of this artist by whom the number of known works is very small.<sup>1</sup> In this *Lamentation of Christ*, the composition of which is close to another painting of the same theme in a private collection (fig. 1),<sup>2</sup> the artist has shown the moment of grief that immediately follows the deposition from the cross. Christ is supported in a sitting pose by Nicodemus, while Mary Magdalen, kneeling, is about to wash Christ's wounds. Quite surprisingly, the Virgin, who is generally a central figure in this scene, has been placed behind the main figures and is barely visible in the background. In a reduced format, all the ingredients of the activity of the young Barabino in Genoa are combined. The *Pathos* of northern prints, the subject of his repeated meditation, is illuminated by a gentleness coming from his master Castello and

the early works of Bernardo Strozzi. The wide range of colours, complemented by iridescent shades owes much to the study of the *Crucifixion*, the masterpiece by Barocci in the cathedral of Genoa, while Christ's pale body is probably connected to the observation of Lombard paintings by Cerano, Procaccini and Morazzone that could be seen in Genoa. These elements all illustrate marvellously the art inspired by the main late mannerist painters that constitutes our artist's style.

We are grateful to Dr. Piero Boccardo and Pr. Francesco Frangi who have kindly confirmed the attribution of this painting and have generously provided important elements for the preparation of this entry.



1. S. Barabino, *Lamentation of Christ*, private collection.

1 For more about this artist, see B. Suida Manning and R. Manning, "Notes on Genoese Paintings", *Studi di storia dell'arte in onore di Antonio Morassi*, Venice, 1971, p. 200-204; C. Carducci, "Simone Barabino e la cultura pittorica Milanese", *Studi di storia delle arti*, n° 4, 1982, p. 129-139; E. Poleggi (ed.), *La Pittura a Genova e in Liguria dal Seicento al primo Novecento*, Genoa, 1987, p. 120-121; P. Pagano and M. C. Galassi (eds), *La*

*Pittura del '600 a Genova*, Milan, 1988, ill. 60-66; A. Acordon, *La Madonna del Rosario di Noceto presso Rapallo, negli esordi di Simone Barabino*, Rapallo, 2001; A. Acordon, *Il Dipinto di Simone Barabino in San Michele a Ruta e altri restauri nel territorio di Camogli*, Gènes, 2004.

2 A. Orlando, *Dipinti genovesi dal Cinquecento al Settecento, ritrovamenti dal collezionismo privato*, Turin, 2010, p. 34.



# GIOVANNI RICCA

Naples, vers 1603 - 1656 [?]

## 2. *The Penitent Magdalen*, c. 1620

Oil on canvas  
102 × 75 cm

### LITERATURE

G. Porzio (ed.), *Intorno alla Santa Caterina di Giovanni Ricca. Ribera e la sua cerchia a Napoli, 1620-1650 circa*, Naples, 2016, p. 26, fig. 11 and p. 30, note 22

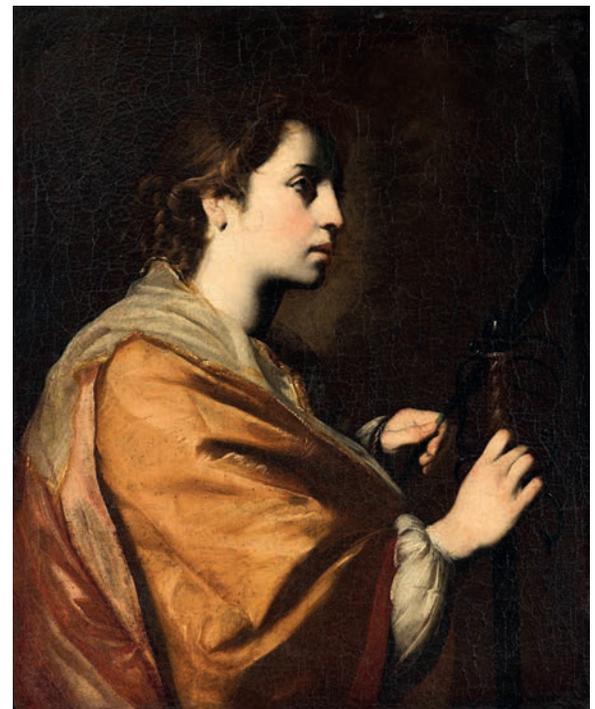
G. Papi, "Un nuovo dipinto di Giovanni Ricca", *Entro l'aria bruna d'una camera rinchiusa, Scritti su Caravaggio e l'ambiente caravaggesco*, Naples, 2016, p. 230-231, ill. 2

The painting presented here is a fine new addition to the *corpus* of the Neapolitan painter, Giovanni Ricca, who was examined recently in my study on *La scuola di Ribera*.<sup>1</sup> Forgotten by the literary sources, the major figure of Giovanni Ricca has recently been rediscovered by scholars. Until the end of the last century, in fact, he was known only from a few references in the archives and two definite works, a *Transfiguration* documented in 1641, formerly in the church of Santa Maria della Sapienza in Naples and a signed *Adoration of the Shepherds*, in the church of Santa Maria del Sepolcro at Potenza. Stylistic analysis of these two paintings shows an artist who was part of the process of renewal – inspired by Venetian painting and Van Dyck – of Neapolitan naturalism, essentially connected with the experiments in colour that Ribera had begun around 1630. However, on the basis of the incorrect attribution of a group of heads of old men at the Capodimonte museum by Ferdinando Bologna, different Riberesque paintings of saints and philosophers have been successively attributed to Ricca that are in fact the work of his Flemish contemporary Hendrick De Somer. This has greatly hindered our understanding of Ricca's personality.

The recent identification of a *St. Frances of Rome* and *St. Elizabeth of Hungary*, in a private Florentine collection, with the small painting made in 1634 by Ricca for the church of Santa Maria in Portico (commissioned by Felicia Maria Orsini, Duchess of Sermoneta) marked a turning point in the artist's reputation. It has allowed various works to be added to his corpus that had formerly been attributed to Francesco Guarini, Pietro Novelli, Onofrio Palumbo – amongst others – and especially to reattribute to him the entire corpus of the presumed "Maestro della Madonna di Pico Cellini" that includes the magnificent *St. Catherine of Alexandria* in the Museo Civico di Arte Antica of Turin and which constitutes the earliest phase of the corpus now given to Ricca.

At the same time, archival research has led to the discovery of a large amount of biographical information and hence the establishment of a reliable historical context for Ricca's development,

even though it is not a precise chronology. In this way, the matrimonial records of 14 May 1629 tell us (in addition to the fact that he had the status of a free man) that he was born in Naples around 1603 in the Sant'Antonio Abate quarter, near the Capuane Gate; still in Naples, at the time of his marriage to Caterina Rossa, also from Naples, he was living near Sant'Anna di Palazzo. Already active as an independent master at the turn of the second and third decades of the 17<sup>th</sup> century – according to the declarations of the first of the two witnesses to the wedding, Marcello Romano – Giovanni Ricca maintained business relations with Diego di Molina from Spain "trattenitore de Sua Maestà supra le galere di Napoli" since the mid-1610s. This information deserves attention because Molina appears in 1616 as a witness to the marriage of Ribera and Caterina Azzolino and thus constitutes a link between this artist and Ricca. The baptisms of the couple's six children confirm the artist's continuous presence in the parish of Sant'Anna di



1. G. Ricca, *St. Catherine of Alexandria*, private collection.

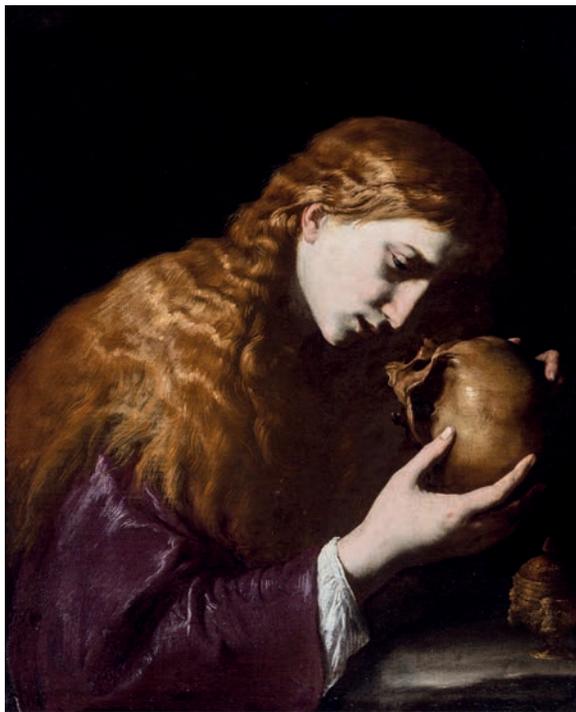


Palazzo until 1646, and contact with two colleagues, Francesco De Benedictis and Niccolò De Simone, respectively godfathers of Laurina Eugenia Ricca (1638) and Bartolomeo Aniello Cristofaro Ricca (1640). Although de Benedictis's art, who created a vast cycle of frescoes (now lost) for the church of Santa Maria Donnaregina Nuova is still obscure, the name of De Simone, which is better known, can provide interesting information on the stylistic influences between the two artists, and therefore on the successive changes of attribution mentioned above. In 1650, Ricca appears, for the last time, as a witness in a notary's document in connection with the estate of Filippo Vitale. Given the absence of any information later than this date, Ricca probably died during the outbreak of the Plague of 1656.

The best points of comparison to support the attribution of the painting studied here are provided

by a *St. Catherine of Alexandria* recently sold (private collection, fig. 1):<sup>2</sup> the same curls of auburn hair, the pearly whiteness of the skin tones, the shapes of the hands. The suggestive charm inspired by Ribera's works from his first Neapolitan period (such as the *Chigi Magdalen*, now at Capodimonte, fig. 2) - obvious in the precious colours, even in the area of evening sky on the painting's left- all like the characteristic physiognomy of the saint, which is unusually angular for Ricca, combine to suggest an early date for the painting, around 1620. A date close to paintings such as the exotic *St. Barba*, ex-Lampronti (whereabouts unknown, fig. 3),<sup>3</sup> which is identical in the rendering of the draperies, the position of the right hand and the intense chromatic values, especially the reds. In fact, it is precisely this acute sensitivity to colour that is the most characteristic of Ricca's manner.

Giuseppe Porzio



2. G. Ribera, *Magdalen*, Naples, Museo di Capodimonte.



3. G. Ricca, *St. Barba*, whereabouts unknown.

1 G. Porzio, *La Scuola di Ribera, Giovanni Dò, Bartolomeo Passante, Enrico Fiammingo*, Naples, 2014.

2 Vienne, Dorotheum, 25 April 2015, n° 32 (Anonymous Neapolitan school).

3 Porzio, *op. cit.*, p. 118, n. 32, and p. 179, fig. 141.



# PHILIPPE DE CHAMPAIGNE

Brussels, 1602 – Paris, 1674

## 3. *The Lamentation of Christ*, c. 1630

Oil on canvas  
73 x 59.5 cm

### PROVENANCE

Sale of the Baron M.,  
Paris, 24 April 1810,  
n°2

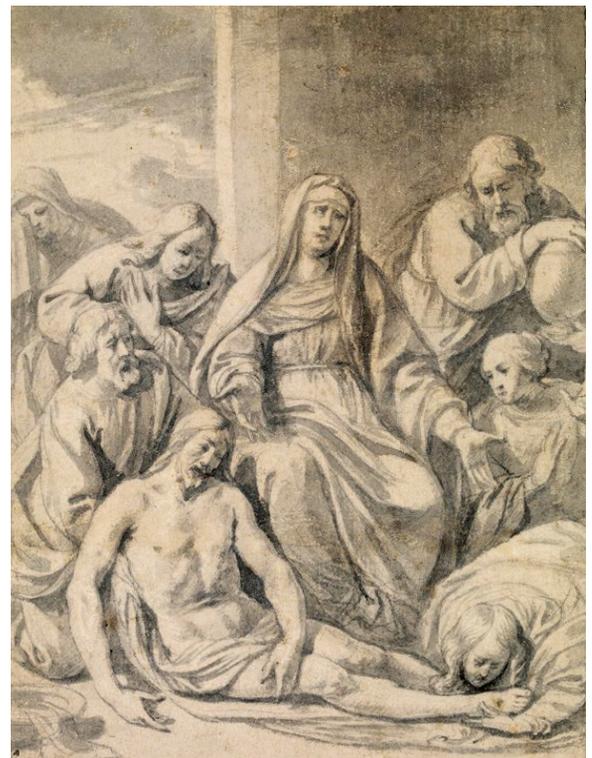
### ENGRAVING

Etched in reverse by  
Samuel Bernard

Philippe de Champaigne, who was born in Brussels, trained in portraiture with Jean Bouillon and Michel de Bourdeau and in landscape with Jacques Fouquières. In 1621, rather than entering Rubens's studio, he tried to go to Italy via France where he ended up staying. In 1622, he was living in the Jesuit Collège de Laon with Poussin and with him spent time in the workshop of the Lorraine painter, Georges Lallemand, probably between 1623 and 1625, after which he worked for Nicolas Duchesne. The brilliance of his colouring, his virtuoso realism in the rendering of material, his honest talent as a Flemish landscape artist attracted attention to him while he was working on major projects for Maria de' Medici, at the Luxembourg palace where he succeeded Duchesne in 1628, and at the Carmelite convent of the Faubourg Saint-Jacques for which he started the cycle of the *Life of the Virgin* the same year. The queen was exiled in 1631 and he became the official painter to Richelieu: he worked especially on the *Gallery of Famous Men* of the Palais-Cardinal and created multiple effigies of Louis XIII and his minister in which the official image has the depth of a spiritual portrait. The 1640s were marked for Champaigne by separations and grief: the death of Richelieu in 1642, of his son Claude in early 1643, Louis XIII in May of the same year, which led to him moving to the household of Anne of Austria. His two daughters were boarders at the Port-Royal convent and he then drew closer to a milieu in which rigorous spiritual asceticism and wariness of the seductions of the image resonated with his art that was restrained and reflective and which, following this contact, became even more profound. This is the period of the portraits of the "Messieurs" which show behind the features of the outer man, the immutable qualities of the soul and of the *Ex Voto* of 1662 (Paris, Musée du Louvre), in which the artist has refrained from creating a spectacle of the miracle to make visible the subterranean action of grace through the act of prayer.

The discovery of a new work by Philippe de Champaigne is always an event for the history of painting in the 17<sup>th</sup> century. Our *Lamentation of*

*Christ* was until now known from a preparatory drawing in the British Museum<sup>1</sup> (fig. 1) and by an etching made by Samuel Bernard<sup>2</sup> (fig. 2). For whom did Champaigne create this *Lamentation*? Two paintings on the same theme were commissioned from him, one for the Luxembourg palace, where he had been working on the decorations since 1628, the other for the Château de Rueil belonging to Cardinal Richelieu, which was probably created after 1636. But with its small size, our painting has more the format of a devotional work intended for an individual. Even more likely, it could be an autonomous work created for the printmaker Samuel Bernard. This is because the variations between Bernard's print and the painting – the paving in the foreground, Marie-Salomé's hand – are very minor. Other examples of reductions of works



1. P. de Champaigne, *Lamentation of Christ*, London, British Museum.

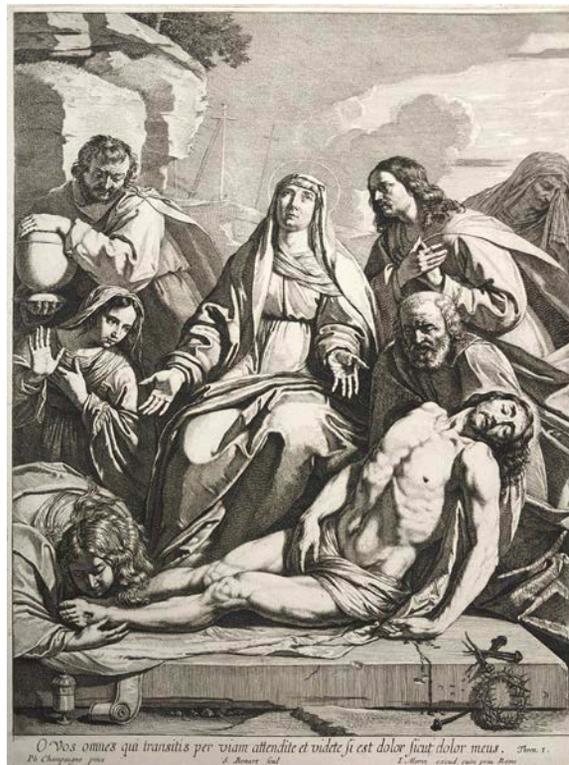


by Champagne for printmaking are known.<sup>3</sup> As for Samuel Bernard (1615-1687) painter, printmaker, pupil of Simon Vouet and close to Champagne's circle, he created several prints after the master, like Jean Morin, the painter, printmaker and publisher of the plate above.

This *Lamentation* should very likely be dated to the start of the 1630s while Champagne was still under the stylistic influence of Lallemand. Although he doesn't artificially elongate the bodies shown in mannerist twists nor does he use acid colour, he has nevertheless adopted a light palette and has repeated the figure of the sitting Virgin from a composition by Lallemand, and has placed her at the centre of the composition. Even closer to our painting is the British Museum drawing which is more than likely the initial idea for it. It describes a *Deposition from the Cross*, while in the finished work, Champagne has chosen to show the moment of grief and contemplation which immediately follows this episode. We also see how the artist, after having considered showing the group at the foot of the cross, has finally chosen to show Christ placed on a block of stone on which his blood is spreading. A stronger image, which, complying with the Tridentine reforms, makes the faithful participate in the scene by evoking the Eucharistic sacrifice of Christ on the altar, the Christ who is, in the proper meaning of the term, the host, the propitiatory victim. If the bodies retain their pain, the hands speak eloquently in a composition that is perfectly legible and stands out against a darkened landscape. In the foreground, the instruments of the Passion, the crown of Thorns, and the three nails are described with a Flemish realism that makes the image even more captivating. In this early work, Champagne has already reached this balance of various influences that would allow

him, throughout his career, to reach an increasing clarity of the image placed at the service of faith.

We are grateful to Dr. Frédérique Lanoë who has kindly confirmed the attribution of this painting and has generously provided important information for the preparation of this entry. This painting will be included in the forthcoming catalogue raisonné of the works of Philippe de Champagne, to be published in 2022.



2. S. Bernard, *Lamentation of Christ*, etching after P. de Champagne, private collection.

1 B. Dorival, *Philippe de Champagne 1602-1674*, vol. II, Paris, 1976, n° 73, p. 47; F. Lanoë, *Trois maîtres du dessin: Philippe de Champagne (1602-1674), Jean-Baptiste de Champagne (1631-1681), Nicolas de Plattemontagne (1631-1706)*, Magny-les-Hameaux, Musée de Port-Royal-des-Champs, 2009, n°2, p. 25-26.

2 B. Dorival, *op. cit.*, n°265, p. 144-145.

3 Such as the different versions of *Christ on the Cross* and the *Annunciation* in Kingston upon Hall (*Philippe de Champagne (1602-1674), Entre politique et dévotion*, Lille and Geneva, 2007-2008, n°71 and 82, p. 244-245 and 274-275).



# JUSEPE LEONARDO

Catalayud, 1601 – Saragosse, 1652

## 4. *St. John the Baptist*, c. 1635-1640

Oil on canvas  
185 x 111 cm

On the back, old  
annotation: *es oximal*  
*de / Luis Tristan en el /*  
*conceto d<sup>o</sup> Maxiano /*  
*Maella. Y d<sup>o</sup> Antano /*  
*Bela<sup>o</sup>quez Pintoxes de /*  
*Camaxa del Rey N<sup>o</sup>zo S<sup>o</sup>*  
*/ d<sup>o</sup> Caxlos 3<sup>o</sup> Ano*  
*de 1777*

Jusepe Leonardo's short career, between the 1620s and 1650s is contemporary with one of the richest periods of Madrid painting supported by the numerous commissions awarded by Felipe IV and the religious houses of the young capital. Although born in Catalayud near Saragossa, the young Leonardo was only twelve when he settled in Madrid. It is therefore in the artistic milieu marked by the influence of the pictorial centre of the Escorial that he was trained, alongside the painters Pedro de Cuevas and Eugenio Cajés. Starting with religious commissions, his career took a new turn when he was associated in 1634 with the decoration of the hall of the Kingdoms at the Buen Retiro, an enterprise directed by Diego Velázquez. For a decade, until a mental illness prevented him from working around 1645, he made numerous works for the royal palaces and religious institutions of Madrid.

Our *St. John the Baptist* provides excellent evidence of the artist's talent, a superb colourist with a precise and elegant line. Leonardo followed the traditional iconography of the Precursor, drawn from the gospel of St. John: dressed in a camel skin held by a belt, his thick hair and powerful musculature betraying the man of the desert, holding a reed stick in the shape of a cross, John the Baptist announces to the crowd the arrival of the "Lamb of God". The composition is unified by a landscape, given structure by a low horizon line punctuated by groves of trees alternately green and light brown and by two mounds which allow the different episodes of the narrative to be distinguished. In the foreground, John the Baptist points out Christ, wearing a broad white tunic, to the spectators. He is moving inwards on the right, separated from the background group by a river, the Jordan. In the left background, the Precursor is preaching to a small crowd. Two small figures, in 17<sup>th</sup> century dress hurrying to the scene complete the whole by connecting the two moments of the narrative. A light play of light and shadow harmonizes with the natural atmosphere created by the grey-pink clouds invading the sky.

The powerful lines which emphasize the body's volume, the depiction of light on the muscles, the

pose in clear *contrapposto* and the contrast of the colours separate greatly the monumental from the background and evoke contemporary sculpture. It is known that Leonardo painted several of Manuel Pereira's sculptures, of which this could be an echo. The very personal art of Leonardo is noticeable in the subtle treatment of the hands and face with its thoughtful eyes. His exceptional talent as a colourist, possibly nurtured by Venetian models in the royal collection, relies on his handling of the contrasts, between the bright reds of the drapery, the muted shades of the animal skin and cooler colours, blues, green, pinks distributed throughout the crowd.

Leonardo painted at least one other representation of the subject, which he signed and which, after passing through the collection of Louis Philippe



1. J. Leonardo, *St. John the Baptist*, Los Angeles, LACMA.



d'Orléans, is now in the Los Angeles County Museum of Art (fig. 1).<sup>1</sup> Although a very similar composition, dated around 1635 by Martin Soria,<sup>2</sup> it differs from our painting in several ways. The bright light which models the volumes strongly, places this painting more in the vein of “bright Caravaggism” of the early 1630s. The more subtle atmosphere created by the play of softened light on the grey pink clouds of our painting, like the long, rapid and light brushstrokes which impose Christ and the crowd indicate the influence of Velázquez’s works for the Buen Retiro and the Torre de la Parada. A later dating, the end of the 1630s is therefore necessary for our painting. In addition, Ottawa’s National Gallery has a canvas of the same composition as ours but which shows the figure of the saint cut at the bottom of the calves (fig. 2).<sup>3</sup> The original canvas, cropped on all sides, was probably reduced at an unknown date in the upper area and more radically at the bottom.

According to an inscription on the back of the canvas, the painting was submitted in 1777 to the expertise of two Court painters, Mariano Maella and Antonio González Velázquez who attributed it to Luis Tristán (1586-1624) which is an excellent indication of how much the very high quality of work of Jusepe Leonardo had been forgotten.

Véronique Gerard Powell



2. J. Leonardo, *St. John the Baptist*, Ottawa, National Gallery of Canada.

1 R. Torner Marco, *Jusepe Leonardo, un pintor bilbilitano en la Corte de Felipe IV*, Calatayud, 2003, n° 36, p. 117.

2 M. Soria, «José Leonardo Velázquez's best disciple», *The Art*

*Quarterly*, Detroit Institute of Arts, 1950, XIII, 4, p. 266 – 281.

3 Torner Marco, *op. cit.*, n° 37, p. 117.



# JUAN ANTONIO DE FRÍAS Y ESCALANTE

Córdoba, 1633 – Madrid, 1669

## 5. *Annunciation*, c. 1665

Oil on copper  
22.5 x 29 cm

Juan Antonio Frías y Escalante's known works suggest that he would have played a major role in painting at the court of Charles II in Madrid, if he had not died prematurely. According to the art historian Palomino,<sup>1</sup> who greatly appreciated him, Frías y Escalante left Córdoba at a very young age for Madrid to train in the studio of Francisco Rizi (1614-1685), where he discovered the eclecticism of the stylistic choices of the rich royal and local Madrid collections and the abundant use of Flemish engraving. Alongside several creations for the convents of Madrid, now dispersed, he painted numerous small format pictures for private clients.

The delicacy of the figure, the lightness of the somewhat imprecise touch and the refinement of the colours typical of Frías y Escalante's manner are expressed very freely in this small private work. While his large *Annunciation* of 1653 (Hispanic Society, New York) shows an obvious debt to the work of Alonso Cano,<sup>2</sup> our painting is more in line with the decorative sensitivity of his master Francisco Rizi and his contemporary Sebastian de Herrera Barnuevo (1619-1671): the theatrical setting singles out the slightly off centre group of the Virgin and Angel due to the dark area of the background and the cherubs who on either side are pushing away the curtain and clouds, allowing the divine light of the Holy Spirit's dove to enter. Like with Rizi, the wooden prayer stool on which the Virgin is kneeling rests on a carpet whose material is suggested with subtlety. The lily branch which the angel brandished in the 1653 painting is now placed in a transparent vase on which reflections play. The arc of a circle formed by the two figures emphasizes the intimacy of the dialogue, supported by the restrained expressiveness of the skilfully suggested faces: the Virgin questions, the angel explains, its large wings falling on either side. The cold colours of its grey-white tunic held by two orange bands are reflected in the wings and form a

contrast with the Venetian tones, drawn straight from Titian and Veronese, of the Virgin, the carpet and the curtain. Alonso Cano was the first to occupy angels in pushing aside a curtain, a dynamic and gracious invention which was used later by Herrera Barnuevo and Frías y Escalante. The copper support, quite common in Madrid during the second half of the 17<sup>th</sup> century, highlights the marks of light and hazy appearance of the whole. The museum in Béziers has a slightly larger *Annunciation* by Frías y Escalante painted on canvas (37 x 45 cm) the composition of which is identical, the only difference being that the vase is earthenware and holds three irises (fig. 1).<sup>3</sup> The composition is also brought closer to the spectator, the lighting and atmosphere appears less subtle.

Our *Annunciation*, probably created at the end of Frías y Escalante's life, and therefore datable to the mid 1660s, is an excellent example of the elegant delicacy, the richness of colours and the variety of sources of inspiration which characterize the school of Madrid during the second half of the 17<sup>th</sup> century.

Véronique Gerard Powell



1. J.A. Frías y Escalante, *Annunciation*, Béziers, Musée des Beaux-Arts.

1 A. Palomino, *El Parnaso español*, Madrid, 1724, p. 135 (ed. Aguilar, Madrid, 1947, p. 996-997).  
2 Elizabeth Du Gué Trapier, *Catalogue of paintings (16th, 17th and 18th centuries) in the Hispanic Society of America*, New York, 1929, p.141 and *Escalante in the Hispanic Society*, Hispanic

Society, New York, 1928, 8 p.  
3 R. Mesuret, J. Baticle and M. Laclotte, *Trésors de la peinture espagnole, églises et Musées de France*, Paris, Musée des Arts décoratifs, 1963, n° 46 p. 139.



# HYACINTHE RIGAUD

Perpignan, 1659 – Paris, 1743

## 6. *Self-Portrait*, c. 1681

Oil on linen laid down  
on a mahogany panel  
6.5 x 5.25 cm

### PROVENANCE

Michel Calmann-Lévy,  
publisher (1899-1982)  
Sale of his collection,  
Paris, Hôtel George V,  
14 April 1988, n° 66  
Gérald Schurr  
(1915-1989)  
Sale of his collection,  
Paris, Hôtel Drouot,  
23 May 2000, n° 1

### EXHIBITION

*The Artist Face to Face:  
Two Centuries of Self-portraits  
from the Paris Collection  
of Gérald Schurr*,  
Cincinnati, Taft  
Museum, 1989, n° 158

### LITERATURE

A. James-Sarazin,  
*Hyacinthe Rigaud  
(1659-1743), catalogue  
raisonné*, Dijon, 2016,  
tome II,  
n° P.5, p. 21, ill.

A descendent of a line of artists from Perpignan, Hyacinthe Rigaud left his hometown in 1671 to finish his training in Montpellier. Four years later, he moved to Lyon where his reputation as a portrait painter began to be established. Rigaud arrived in Paris in 1681 and the following year, won the painting prize at the Royal Academy. But on the advice of Charles Le Brun, he waived the trip to Rome and a career as a history painter, to perfect his skills in the art of portraiture. He attracted the king's attention and that of the court with a portrait of Monsieur in 1688 and then with one of Louis XIV wearing armour, delivered in 1694. But it was above all the portrait of the sovereign in his coronation robes, dated 1701 which established the artist's fame. To be painted by Rigaud became a sought-after honour for the aristocracy and foreign sovereigns. One of his customers, Antoine Dezallier d'Argenville who was also an art historian, expressed his admiration: "Rigaud knew how to give his portraits such perfect resemblance that when seen from a distance, we created a form of conversation with the people they depict."<sup>1</sup>

Rigaud enjoyed depicting himself several times during his long career and the *Self Portrait with a Bonnet* (1698, Perpignan, Musée Hyacinthe Rigaud), the *Self-Portrait with a Pencil-Holder* (1711, Versailles, Musée National du Château) and the *Self-Portrait with a Palette* painted for Cosmo III de' Medici, Grand-Duke of Tuscany (Florence, Uffizi Gallery) are the most famous of these. Our miniature shows an artist with young features and should be compared to Rigaud's first self-portrait, known as the *O'Meara*

*Self-Portrait* created around 1680-1681 when he was only 22 years old (private collection, fig. 1).<sup>2</sup> From early reports, we know that Rigaud made a few rare portraits in miniature including one of his wife, Élisabeth de Gouy,<sup>3</sup> and our effigy is probably the earliest example of this practice. The features typical of Rigaud can be found here: hazel eyes, brown hair, a broad face with high cheekbones, a small mouth with slightly pinched lips, a dimpled chin and thick neck. The treatment of the face, which is very gentle, forms a contrast with the more nervous and graphic depiction of the collar of the shirt, wide open, and of the blue coat hemmed with a golden braid. Rigaud has shown himself in three-quarters, his head turned towards the viewer, a pose in which we can already detect the confidence of a young artist.



1. H. Rigaud, *Self-Portrait*, private collection.

1 A.-J. Dezallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris, 1762, vol. IV, p. 318.  
2 A. James-Sarazin, *op. cit.*, n° P.3.  
3 On 2 July 1761, two miniatures painted by Rigaud were stolen

(see E. Campardon, "Le commerce des tableaux aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles, plaintes motivées par des vols ou escroqueries", *Nouvelles Archives de l'art français*, 1879, tome I, p. 393). For the portrait of E. de Gouy, see A. James-Sarazin, *op. cit.*, n° P.1039.



# GIOVAN BATTISTA GAULLI CALLED IL BACICCIO

Genoa, 1639 – Rome, 1709

## 7. *The Rest on the Flight into Egypt as Allegory of Christ Triumphant Over Paganism*, c. 1695

Oil on canvas  
66 x 49 cm

Born in Genoa, Gaulli received his earliest training there before going to Rome in 1657 where he quickly became a protégé of Bernini who was at the height of his fame. Recommended by this sculptor and working closely with him, to the point that Mariette wrote that “Baciccio was the hand that Bernini used to express in painting his new and vivacious ideas”<sup>1</sup>, Gaulli quickly became successful. In 1662, he was admitted to the Accademia di San Luca of which he was elected Principe in 1674. In 1663, he received his first major public commission: the altarpiece of the *Virgin and Child with St. Roch and St. Anthony* for the church of S. Rocco in Rome where his contemporaries admired his skill with glazes and vaporous colours. In 1666, the commission for the decoration of the church of S. Agnese marked the start of his activity as a fresco painter, which culminated with the decoration of the Gesù between 1672 and 1677, the most impressive religious baroque décor in Rome of the second half of the 17<sup>th</sup> century. The accession of Innocent XII in 1691 marked the decline of great papal patronage: Gaulli turned then towards private collectors for commissions of religious decorations and also of portraits.

It is during this decade of 1690-1700 that Gaulli seems to have received a commission to create a major *pala d'altare* showing *The Rest on the Flight into Egypt as Allegory of Christ Triumphant Over Paganism*. It must clearly have been a major work, but the sources are silent about this commission: although the final painting may not have been completed, a group of works survives that illustrate this theme. The originality of this composition is to combine a *Rest on the flight into Egypt* with the Virgin, St. Joseph and the Child Jesus with an *Allegory of Christ Triumphant Over Paganism*. In fact the Virgin is holding Christ sitting on a high classical base on which a sculpture of a pagan divinity had sat and has been overturned. It is now under St. Joseph's feet. In addition, on the Virgin's left, we notice a brazier that has fallen to the ground.

This unusual iconography, probably inspired by the Jesuits, was illustrated by Gaulli in a drawing at the British Museum (fig. 1).<sup>2</sup> The squaring for transfer on the drawing suggests that it prepares a composition in a larger format, now lost. Our painting, a *bozzetto*, would therefore be a link between the drawing and the *pala d'altare* which has either been lost or was never made. There are few differences between this drawing and our painting, except in the arrangement of some drapery such as that of the Child Jesus and St. Joseph's pose, placed more frontally in the painting. Some changes have also been made to the tree on the left and the sea is now visible in the background landscape. A little later probably, Gaulli made a reduced version on copper, a *ricordo*, now



1. G.B. Gaulli called Il Baciccio, *The Rest on the Flight into Egypt*, London, British Museum.



in a private Milanese collection (fig. 2), with, here again, some changes in the landscape, draperies and position of the tree.<sup>3</sup>

The dynamism of the composition and the broad draperies are typical of the Genoese painter who had trained with Bernini. The Virgin's demonstrative gesture, which establishes strong emotional communication between viewer and painting, is thus an explicit citation of angels sculpted by Bernini, such as the one above the entrance of the church of the Assumption at Ariccia. Christ's pose can also be found in several works by Baciccio such as *Christ Child Saviour of the World* at the Palazzo Rosso in Genoa (fig. 3).<sup>4</sup> However, with its light and smooth paint and great luminosity that intensifies the colours, especially the blues of the sky and the Virgin's cloak, our *Rest on the Flight into Egypt* is a perfect illustration of the evolution of Gaulli's art after Bernini's death in 1680: he then turned towards the dominant classicism of Carlo Maratta that can be found in the rigorous drawing and formal elegance of our composition.

We are grateful to Prof. Francesco Petrucci who kindly confirmed the attribution of this painting in an email of 28 May 2018 and has provided important information for the preparation of this entry.



2. G.B. Gaulli called Il Baciccio, *The Rest on the Flight into Egypt*, Private Collection.

1 P.-J. Mariette, *Abecedario de P.J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes*, Paris, 1853, vol. I, p. 48.  
 2 Pen and brown ink, india ink over black chalk, 310 x 236 mm (see N. Turner and R. E. Porter, *Roman Baroque Drawings c. 1620 to c. 1700*, London, 1999, vol. I, n° 113). A study for the Christ Child is also in the collections of the Museum Kunstpalast

in Düsseldorf (see D. Graf, *Die Handzeichnungen von Guglielmo Cortese und Giovanni Battista Gaulli*, Düsseldorf, 1976, vol. I, n° 446; p. 143 and vol. II, fig. 572).  
 3 F. Petrucci, *Baciccio, Giovan Battista Gaulli (1639-1709)*, Rome, 2009, n° D64, p. 615.  
 4 *Ibidem*, n° D8.



# LÉON PALLIÈRE

Bordeaux, 1787 – 1820

## 8. Rome, St. Peter's Square Seen from Bernini's Colonnade, 1817

Oil on paper laid down on canvas  
27 x 17.5 cm  
Signed and dated  
bottom: *L.P. Rome 1817*  
On the verso, an old label: *L. Pallière / de Bor[deaux] / ...*  
Annotated on the stretcher: *Léon Pallière (de Bordeaux) / 1787-1820 and Léon Pallière / 1787-1820*

### PROVENANCE

The artist's studio  
His wife, François Virginie Liégeois called Fanny (1797-1880), whose second husband was Jean Alaux  
Sale of her collection, Paris, 18-19 May 1880, probably under n°7

The son of a painter from Bordeaux, Louis Pallière trained with Vincent and won the first Rome Prize in 1812 with *Ulysses and Telemachus Massacring Penelope's Suitors* (Paris, Beaux-Arts). In Rome, he was soon joined by his former classmate Edouard Picot, winner of the Grand Prize in 1813. During the Hundred Days, the two friends joined the small group of French men, including David d'Angers, who had decided to help Murat in his attempt to reclaim his throne of Naples. The expedition ended lamentably at Paestum where the youths were arrested. Under the directorate of Thévenin, our two *pensionnaires* worked together on the decoration of the convent of the Trinità dei Monti. After returning to Paris, Pallière exhibited a *St. Peter Healing a Lame Man* (Paris, Saint-Séverin) at the Salon for which he won a first-class gold medal. Unfortunately at 33 years a chest infection killed him and his friend Picot finished his last work, *The Liberation of St. Peter* (Salon de 1824).

During his time at the French Academy in Rome (1813-1817), Pallière scrupulously complied with the obligations of prize winners, creating punctually the various compulsory exercises known as "envois de Rome" that were sent to Paris to assess the work of each *pensionnaire*.<sup>1</sup> He also created more personal paintings such as the *Portrait of Nicolas-Pierre Tiolier in the Gardens of the Villa Medici* (1817-1818, private collection). Like his contemporary, Pallière also made studies from nature in Rome and in the surrounding countryside.<sup>2</sup> Our oil on paper is part of this group, some examples of which are visible in the artist's room at the Villa Medici, painted by Jean Alaux (1817, New York, The Metropolitan Museum of Art). However, unlike his classmates such as Boissellier, Michallon and Coignet who mostly painted the landscapes around Rome or Roman antiquities, Pallière is here interested in modern Rome.

A vast esplanade, St. Peter's Square was commissioned in 1656 by Pope Alexander VII from Bernini to

enhance the space in front of St. Peter's Basilica. Pallière placed himself in the middle of one of the colonnades on the side to include the Vatican obelisk in the centre, flanked by the two fountains designed by Carlo Fontana. Like Hubert Robert in a painting from the 1770s (private collection, fig. 1), Trinità dei Monti has sought to recreate the effect of surprise intended by Bernini who wanted the visitor, on leaving the dark streets of the Borgo, to be dazzled by the magnificence of the square and the basilica. Here, however, there are no picturesque figures: the artist has instead concentrated on capturing the effects of light and shade on the monumental columns and pilasters, succeeding in this way in translating the splendour of the baroque architecture. In this charming study with its skilful structure, Pallière has composed a view that is both spontaneous and rigorous, made with touches of lively paint, and instinctive. Combining simplicity and grandeur, the artist has here managed to evoke the unique atmosphere of Rome, a combination of tranquillity and reverie that takes the viewer on a voyage.



1. H. Robert, Rome, *St. Peter's Square Seen from Bernini's Colonnade*, Private Collection.

1 *Prometheus Devoured by a Vulture* (1814, private collection); *Resting Shepherd* also called *Mercury* (1815, Bordeaux, Musée des Beaux-Arts); *Nymph Hunter Coming out of her Bath* (1816, Doullens, Musée Lombart); *Copy of Caravaggio's "Supper at Emmaus"* (1816, whereabouts unknown); *Mercury having put*

*Argus to Sleep is about to Strik Him* (1817, Bordeaux, Musée des Beaux-Arts) and *The Flagellation of Christ* (1817, Rome, Trinità dei Monti).  
2 *Correspondance des directeurs de l'Académie de France à Rome*, vol. III, "*Charles Thévenin (1816-1822)*", ed. F. Fossier, 2007, p. 140.



# AUGUSTIN-LOUIS BELLE

Paris, 1757 – 1841

## 9. *Herse, Daughter of Cecrops, sees Mercury Going Towards her Palace, 1822*

Oil on canvas  
96.5 x 71 cm  
Signed and dated lower  
left: *Belle / 1822*

### EXHIBITION

Paris, 1822 Salon, n°66  
Lille, 1822 Salon, n°43

Augustin Belle, who was born into a family of artists, was trained by his father Clément Belle before moving to the studio of Joseph-Marie Vien. In 1782 he won the second grand Rome prize with his *Parable of the Prodigal Son*; but it was at his family's expense that he went to Italy two years later, having nevertheless been accepted at the Academy as an external pupil. In Rome, despite the papal ban, he joined a secret masonic lodge, the Gathering of Sincere Friends, where he met the adventurous count Cagliostro. He was discovered, arrested and expelled in 1790. On his return to Paris, he started to exhibit history paintings at the Salon, such as *The Marriage of Ruth and Booz* and *Theseus, Having Found his Father's Arms Sets Out to Purge the Rocks of Brigands* (1793). An enthusiastic supporter of the Republic, close to Jacques-Louis David, he was among the founding members of the General Commune of the Arts and then of the Revolutionary Club of the Arts where he defended the equality of rights of all artists. In 1793, he was appointed director of the Gobelins factory and reorganized the workshops while ordering the destruction of tapestries that bore the signs of royalty. He was removed from this position in 1795 but nevertheless maintained a connection with the factory, as professor of drawing and inspector of artistic projects from 1806 to 1816, while continuing his career as a history painter.

In Greek mythology, Herse ("Dew") was a daughter of Cecrops, first King of Athens. With her sisters, Aglauros and Pandrosos, she was the priestess of the oldest sanctuary on the Acropolis, the Erechtheion. Mercury, the messenger of the gods, fell in love with her and sought to seduce her, but could not however reach her bedchamber without passing through Aglauros's bedroom. He therefore offered Aglauros a sum of money in exchange for her co-operation; she accepted, but jealous of her sister's luck, finally decided to close her door. Forcing his way, Mercury transformed Aglauros into a stone sculpture with his gaze so he could live his idyll. The traditional iconography of the theme, illustrated by Paolo Veronese (Cambridge, The Fitzwilliam Museum), Nicolas Poussin (Paris, Ecole des Beaux-Arts) and

Jean-Baptiste Marie Pierre in 1783 (Paris, Musée du Louvre), regularly associates the three figures of Herse, Aglauros and Hermes and the moment when the god forces his way to join his beloved.

In an original way, Augustin Belle has chosen another instant, when Herse, starting her toilet after her bath, sees Hermes who is coming towards her palace. Here there is no exemplary punishment like in Veronese's painting, nor exhibited desire as Poussin illustrated, but simply an intimacy that has been disturbed. The mythological source is above all a pretext for painting a voluptuous nude in an antique style setting with furniture inspired by the bronze objects found in Pompeii and Herculaneum. The influence of one of the rare gallant works of Jacques-Louis David – whom Belle saw regularly during the Revolution – the *Loves of Paris and Helen* painted in 1788 (Paris, Musée du Louvre, fig. 1): the same reclining bed and same drapery hanging on the wall can be found in both paintings. Faced with this rigour in the composition, the warm orange, brick, yellow, bright coral colours for the rug, warm the atmosphere while contrasting with the blues of the clothing and sky and the greens of the walls. These elements all show Belle's interest in the Neoclassic aesthetic to which he was faithful throughout his career.



1. J.-L. David, *Loves of Paris and Helene*, Paris, Musée du Louvre.



# CLAUDIUS JACQUAND

Lyon, 1803 – Paris, 1878

## 10. *Portrait of the Sculptor Jean-François Legendre-Héral in his Studio, 1825*

Oil on canvas  
62 x 48.5 cm  
Signed and dated  
bottom left:  
C•Jacquand•P• / 1825

### PROVENANCE

Given by the artist to the sitter  
Louise Pauline Wable née Legendre-Héral, his daughter (1825-?)  
Charles Wable, her son (1846-1908)  
Thence by descent, private collection

### EXHIBITION

Lyon Salon, 1827, n° 46

Claudius Jacquand was the most famous history painter from Lyon during the Romantic period. After entering the École des Beaux-Arts of Lyon in 1818, this son of a comb maker progressed rapidly under the stewardship of Fleury Richard. He started showing his works at the Paris Salon in 1824. These were in the anecdotal vein familiar to him, until the influence of contemporary eclecticism and the study of the great Dutch and Flemish masters gradually expanded his manner. Having attracted the attention of the Comte de Forbin, Director of the Royal museums, he was in favour under the July monarchy, which commissioned seven paintings for the museum at Versailles, after King Louis Philippe bought from him *Louise Labé presented to Francis I* in 1834 (destroyed when the chateau of Saint-Cloud was burnt down in 1870). Prosperity came with his move to Paris in 1836. In 1843, his marriage to Lydia de Pinelli, a daughter of the Comte de Forbin, introduced him to the heart of Parisian life and brought him very close to power; he was made chevalier of the Legion of honour and received commissions from abroad, as well as the cross of Leopold of Belgium. The affluence that the sale of his paintings brought allowed him to build a townhouse. But the fortune of the Jacquands resisted neither Lydia's inconsistency in terms of investment, nor the revolution of 1848 that weakened the artist's position; in 1851, they had to sell everything and move to Boulogne-sur-Mer, staying there until 1855. Jacquand was forced to adapt to the new market and the new demand for religious painting for projects in the capital, but he never recovered his public prestige.

The reappearance of an early work by Jacquand, until now known only from a reference when it was exhibited at the Lyon Salon in 1827, is a major discovery. Dated 1825, our *Portrait of the Sculptor Jean-François Legendre-Héral* is exceptional in the corpus of Jacquand's paintings from that period, comprising generally genre scenes showing childhood, misery or illness (*The Little Savoyard Sick*, 1833; *Girl Nursed by the Nuns of the Lyon Hospital*, 1824). Legendre-Héral, who was born in Montpellier in 1795, moved while a child to Lyon with his mother and step-father whose

name he added to his own. In 1810, he attended the classes of Joseph Chinard and Charles Marin at the Lyon École des Beaux-Arts and soon succeeded them as a professor in 1818. Throughout his career in Lyon, Legendre-Héral received most of the city's official commissions, both for religious sculpture and the ornamentation of civil buildings (*Henry IV* for the façade of the town hall, 1829; Chapel of the Sacred Heart for the Cathedral of Saint-Jean, 1835-1839). Legendre-Héral was also prominent in the art of portraiture, which he treated most often in a neo-classical vein. He moved to Paris in 1840 and was given prestigious commissions such as a statue of *Jussieu* for the Muséum d'Histoire Naturelle and a full length portrait of *Turgot* for the historical galleries at Versailles.

In 1825, Legendre-Héral was elected a member of the Lyon Académie des Sciences, Belles-Lettres et Arts. It may be to coincide with this appointment that he asked Jacquand to portray him. Here, the handsome thirty-year-old young man is shown



1. C. Jacquand, *Eurydice piquée par un serpent sur les bords du Pénée*, Lyon, Musée des Beaux-Arts.



standing in his studio dressed formally. On a chair, the frock coat and his top hat in which we can see a rolled sheet of paper: perhaps the letter announcing his appointment as an Academician? The artist is surrounded by the works of which he was legitimately the most proud at that time. In the centre, on a stand, his *Eurydice Bitten by a Snake on the banks of the Pineios*, executed between 1820 and 1822 for the city of Lyon in exchange for a travel grant for a two year stay in Paris and Rome. Although the marble sculpture (fig. 1) entered the Musée des Beaux-Arts of Lyon directly in 1822, the plaster shown here (whereabouts unknown) remained the sculptor's property and he exhibited it at the Paris Salon the same year. Alongside it, two portraits that illustrate the relations maintained by the artist with the upper classes of Lyon: in the background, slightly shadowed, the bust of Albert-Magdelaine-Claude, Comte de Lezay-Marnésia (1772-1851), Préfet of the Rhône between 1817 and 1822 (a version in plaster coloured in terracotta, Lyon, Musée des Beaux-Arts, fig. 2);<sup>1</sup> more prominently placed, on the left, the portrait of his successor Camille-Philippe-Casimir, Comte de Tournon-Simiane (1778-1833), Préfet in 1822 and 1823 (plaster, private collection).<sup>2</sup>

In the rest of the simply decorated studio, we see a drawing portfolio placed on the ground, paintings facing the wall, a bowl and a ceramic pitcher. Through the open door, an opening towards the banks of the Saône. In the artist's hand, several chisels evoke the artist's creative mind. The tight framing that makes everything monumental, the meticulous handling, the golden light enveloping

the figure place this painting in line with creations by Fleury Richard, Jacquand's master and, more generally, troubadour painting in Lyon. Here, in this souvenir of a friendship, Jacquand has created both a portrait showing juvenile charm, capturing the complimentary pose and evocative gesture that reveals and summarizes a character but also an interior scene, showing, with the taste for bare and geometric shapes, the place of creation: the word studio here takes on its full meaning and entire nobility.



2. C. Jacquand, *Portrait du comte de Lezay-Marnésia*, Lyon, Musée des Beaux-Arts.

1 E. Hardoin-Fugier and E. Grafe, *Portraitistes lyonnais (1800-1914)*, Lyon, Musée des Beaux-Arts, 1986, n° 115.

2 Collections of the château of Digoine (sale Paris, Etude Beaussant-Lefèvre, 23 March 2012, lot 376).



# FRANÇOIS EDOUARD PICOT

Paris 1786 – 1868

## 11. *Cybele Protecting the Cities of Stabia, Herculaneum, Pompeii and Resina from the Fires of Vesuvius, 1829*

Oil on canvas laid down on panel  
44 x 51.5 cm  
On the verso, branded mark M<sup>éc</sup>R.<sup>1</sup>

### RELATED WORK

*Cybele Protecting the Cities of Stabiae, Herculaneum, Pompeii and Resina from Vesuvius*, 1832, ceiling of the Musée du Louvre (inv. 7211)

A son of Napoleon I's official embroiderer, François-Joseph Picot was initially trained in painting by Léonor Mérimée before entering the studio of François-André Vincent. In 1813, he won the Second Grand Prize which allowed him to go to Italy. His *Amor and Psyche* (Paris, Musée du Louvre) painted in Rome in 1817, is full of Neoclassical spirit: when it was exhibited at the 1811 Salon, it was highly successful and marked the start of a brilliant career. From then, Picot exhibited regularly at the Salon until 1839, showing history paintings, genre scenes and portraits. Louis-Philippe ordered several works for the Historical Galleries at Versailles, including the *Capture of Calais* for the Battle Gallery and the ceiling of the 1830 room. A large proportion of Picot's production was destined for religious buildings, in particular Notre-Dame-de-Lorette (1836), Saint-Denis-du-Saint-Sacrement (1844) and Saint-Vincent-de-Paul where he worked with Hippolyte Flandrin. A member of the Institut from 1836, Picot was also very influential as a professor. His studio, which he directed for nearly fifty years, saw hundreds of pupils passing through including the Benouville brothers, Cabanel, Pils, Bouguereau, Guillaumet and Gustave Moreau.

Inaugurated at the Louvre at the end of 1827, the Musée Charles X hosted, on the first floor of the southern wing of the Cour Carrée, the new collections of Egyptian and Italo-Greek antiquities and objects from the Italian Renaissance. Designed by Pierre-François-Léonard Fontaine, the décor was complemented by ceilings showing subjects related to the works exhibited in the rooms. Ingres, Gros, Vernet, Abel de Pujol, Fragonard, Meynier, Heim and Picot were asked to make the paintings. Picot painted in 1827 the ceiling of the fourth room of the Musée Charles X, *Study and Genius Revealing Ancient Egypt to Greece*. The following year, Picot received the commission for a second ceiling, for the sixth room, the subject of which is *Cybele Protecting the Cities of Stabia, Herculaneum, Pompeii and Resina from Destruction by the Fires of Vesuvius* (fig.1) to replace

a ceiling by Evariste Fragonard that was moved to another location in the museum. Completed in August 1831, Picot's ceiling was complemented in 1832 by coving in which the views of the four cities of Campania are set against a Pompeian décor.

Our painting is the sketch presented for approval to the Count Auguste de Forbin, director of the Royal Museums who had commissioned the décor of the Musée Charles X. It can therefore be dated precisely between the commission, awarded on 12 November 1828 and the date of the first payment, 21 May 1829.<sup>1</sup> After our sketch was validated, Picot created other studies, both drawn and painted, of some details before painting the large ceiling.<sup>2</sup> It also shows points in common, same format and technique of canvas laid down on panel, as the sketch for the first ceiling commissioned from Picot for the Musée Charles X, *Study and Genius Revealing Ancient Egypt to Greece*, now in the Louvre (fig. 2).<sup>3</sup> There are few variants between the sketch and the final composition: Picot only changed his work in the margin, adding a few plants in the foreground, some details in the hair or slight modifications to certain positions of the legs and some drapery, but did not change the overall arrangement of the composition.



1. É. Picot, *Cybèle protège contre le Vésuve les villes de Stabies, Herculaneum, Pompéi et Résina*, Paris, Musée du Louvre.



In fact it is a strange composition combining allegory, narrative and mythology, in this way following the complex programme developed for this room: the goddess Cybele, personification of wild nature seeks to protect three cities in Campania, Stabia, Herculaneum et Pompei from the fury of Vesuvius's eruption, personified by an enraged male nude, placed on the upper right. In the shadows on the right, the town of Resina, Herculaneum's port, seems already to have been engulfed by the lava. Clearly the overall composition is an allegory of 24 October 79, the day Vesuvius erupted and the four cities were destroyed. This was to be connected to the works exhibited in this room, vases and objects from the Roman period. Picot has shown a rare vehemence, while remaining within restrained limits. The overall effect is served by a light palette, even brighter in the sketch, especially in the reds. This new manner for Picot, less classical and more dramatic, should probably be understood as a reaction to the artistic innovations of the Romantics who had agitated the

art world since Géricault's *Raft of the Medusa* was exhibited at the salon of 1819.



2. É. Picot, *L'Étude et le Génie dévoilent l'antique Égypte à la Grèce*, Paris, Musée du Louvre.

- 1 Our wood panel bears a branded mark *M<sup>é</sup>R.* (for *Musée Royal*). According to the curatorial and research services of the Paintings Department of the Musée du Louvre, to whom we are grateful for their assistance, it appears that frames and wood panels were given this mark during the 1820s. This was done by a maker who provided these elements to the museum and does not in any way mean that the works that bear this mark formed part of the collections of the museum.
- 2 N. Munich, "Les plafonds peints du Musée du Louvre: inventaire des documents d'archives", *Archives de l'Art français*, t. XXVI, 1984, p. 138-139.
- 3 *Study for the Figure of Vesuvius*, black chalk, squared for transfer, 29 x 23.5 cm (private collection, former Jules Lenepveu collection); *Study for the Head of the Allegorical Figure of*

- Stabiae*, oil on canvas, 59 x 49 cm (Semur-en-Auxois, Musée Municipal); *Study for the Head of the Allegorical Figure of Pompeii*, oil on canvas, 64 x 53.5 cm (private collection, formerly Ciechanowiecki collection in London, see *French Oil Sketches and the Academic Tradition. Selections from a Private Collection on Loan to the University Art Museum of the University of New Mexico, Albuquerque, Charlotte-Palm Beach-Little Rock-Atlanta*, 1994, n°97) ; *Study for the Allegorical Figures of Herculaneum and Pompeii*, oil on paper laid down on canvas, 69 x 84 cm (private collection, former Jules Lenepveu collection).
- 4 Oil on canvas laid down on panel p, 44.5 x 53 cm, (inv. 1984-23) (J. Foucart editor, *Nouvelles acquisitions du Département des Peintures (1983-1986)*, Paris, Musée du Louvre, 1987, p. 174-175).



# JEAN-LÉON GÉRÔME

Vesoul, 1824 – Paris, 1904

## 12. *Consummatum est*, 1867

Oil on canvas  
22.5 x 42.5 cm  
Signed lower left:  
J.L. Gerome

RELATED WORK  
*Consummatum est*,  
Paris, Musée d'Orsay

Gérôme's long career follows the path of the 19<sup>th</sup> century, from the July Monarchy to the Third Republic. Born in Vesoul in 1824, at sixteen he entered the studio of Paul Delaroche before passing on to that of Charles Gleyre. At the 1847 Salon, the success of his painting of *Young Greeks Attending a Cock Fight* (Paris, Musée d'Orsay) revealed him to the public and critics. Like with Ingres, a highly skilled level of finish gives his works a realism that reaches an almost photographic level of precision. Through his journeys to Turkey, Northern Africa and especially Egypt, he renewed the tradition of Orientalism in painting. Refusing a superficial exoticism, he became an archaeologist, geographer, ethnographer and topographer to understand the history, rites and beliefs of the peoples he encountered. In Paris, he was a loved and respected teacher at the École des Beaux-Arts: between 1864 and 1902, his studio trained over two thousand students from all over the world including Redon, Boldini, Cassatt, Eakins, Léger and even the sculptors Bartholomé and Maillol. His teaching as well as the circulation on a large scale of reproductions of his paintings by Adolphe Goupil his dealer and father-in-law, gave Gérôme an international scale.

After illustrating many times, and with huge success, the whole range of exotic and sensual charms of the Orientalist repertoire, Gérôme returned in 1867 to his original ambition, history painting, in particular religious subjects. He sought then to instil in this declining genre an original power to convince by approaching it through the prism of archaeological and topographical truth, verified by multiple voyages to the Orient, especially the Holy Land. Thus he exhibited at the 1868 Salon *Consummatum est* ("All is accomplished", also entitled *Golgotha, Jerusalem* or *The Crucifixion*; Paris, Musée d'Orsay, fig. 1),<sup>1</sup> a painting that earned Gérôme the most severe of criticisms. Writing a summary autobiography at the end of his life, he remembered bitterly: "People were very surprised I made only shadows of Christ and the thieves. This was to break away from the ancient and venerated traditions. There was moreover in the

Calvary a certain poetry, which appears to me, a new manner to translate it and which was well within the domain of painting. But this innovation was not to everybody's taste and I was shown this clearly."<sup>2</sup>

Shortly after the completion of his painting, Gérôme created a smaller *ricordo* to be used for making a print and it is now in the Van Gogh museum in Amsterdam (fig. 2).<sup>3</sup> Our painting, unpublished until now, allows an earlier stage to be recreated, that of the painted sketch. Here, as was frequently the case for Gérôme in his preparatory sketches for his paintings,<sup>4</sup> there are few differences between the two works. The composition is based on a dramatic vision of the city of Jerusalem which is already in place, as well as the magnificent invention of a real cinematographic *offscreen* before its time, the projection of the shadows of the three crosses in the twilight. But, in the left section, Gérôme had initially placed a figure carrying a ladder which he later moved into the Roman military cortege that is evacuating Mount Golgotha. This is to emphasize the two Roman soldiers Longinus and Stephaton, the last to leave but the first to be converted. Some details are also made more precise in the painting in the Musée d'Orsay such as the ropes that hang from the hanged man on the left and the moon appearing in the sky while the roof of the monumental temple of Jerusalem is modified to give it a shape closer to the presumed archaeological truth.



1. J.-L. Gérôme, *Consummatum est*, Paris, Musée d'Orsay.



With its unexpected artistic innovations, its innate sense for scenography and its interest in archaeological accuracy *Consummatum est* is among the most important religious paintings of the 19<sup>th</sup> century. Four years after the publication of Ernest Renan's *Vie de Jesus* [Life of Jesus] and the debates that accompanied it, Gérôme provided his contribution to a realistic approach to the religious narrative while having a surprising ability to retain all the mystery and evocative power of the Gospel. Gérôme aspires to a real revitalisation of religious painting, as he had succeeded in doing in the context of history painting with *The Death of Caesar* (Baltimore, Walters Art Museum) and *7 December 1815, nine in the morning (The Execution of Maréchal Ney)* (Sheffield, Graves Gallery). Today it is now fascinating to be

able to better understand, through the study of this *bozzetto*, the genesis of this fascinating work.



2. J.-L. Gérôme, *Consummatum est*, Amsterdam, Van Gogh Museum.

- 1 G. Ackerman, *Jean-Léon Gérôme. Monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, n° 169.2, p. 262-263.
- 2 J.-L. Gérôme, *Notes autobiographiques* (présentées et annotées par G. Ackermann), Vesoul, 1981, p. 16.
- 3 G. Ackerman, *op. cit.*, n° 169, p. 262-263.
- 4 According to G. Ackerman, "Gérôme regularly made small preparatory oil sketches for his larger compositions. [...]"

Although not all of his works were necessarily preceded by an oil sketch, this is the preliminary stage that Gérôme preferred throughout his career." (G. Ackerman, *op. cit.*, p. 208-209). In the field of history painting, it is possible to cite amongst others, the painted sketch for the Walters Art Museum, Baltimore's *The Death of Caesar* which is in a private collection (oil on canvas, 19.5 x 33.5 cm).



# LÉON BONNAT

Bayonne, 1833 – Monchy-Saint-Éloi, 1922

## 13. *View of the Walls of Jerusalem (South-Western Corner), 1868*

Oil on canvas  
15 x 33 cm  
Signed bottom  
right: *L. Bonnat*  
Annotated bottom  
left: *Jérusalem*

Léon Bonnat's family moved to Spain in 1847 and it is in Madrid, with paintings by Vélasquez and Ribera at the Prado that the young man felt his first artistic emotions, stimulated by lessons he received from Federico de Madrazo at the Real Academia de Bellas Artes de San Fernando. On his return to Bayonne, the city council awarded him a grant that allowed him to register at the Paris École des Beaux-Arts in the studio of Léon Cogniet. Disappointed by his second Rome Prize in the competition of 1857, Bonnat decided to travel to Italy at his own expense and stayed there from 1858 to 1861. On his return, he enjoyed great success at the 1863 Salon with his *Pasqua Maria*, a popular Italian subject. But it was above all his portraits that made him famous, especially after the triumph of his *Adolphe Thiers* in 1877. From Victor Hugo to Pasteur, via Félix Faure, Ferdinand de Lesseps and Cardinal Lavigerie, all the glories of industry, finance, politics and the arts passed through his studio. Bonnat devoted the consequential financial success to his collection, his true passion in life. Bringing together a prodigious group of drawings, paintings, and sculptures, from the Renaissance to his contemporaries, he bequeathed the majority to the city of Bayonne in recognition of the help he had been given in his youth.

In 1868, Jean-Léon Gérôme organized a study trip to the Middle East for a group of artists: Léon Bonnat was among them. In January, the group left Marseille to sail to Alexandria before arriving in Cairo. From there, after visiting Saint Catherine's monastery in the Sinai, then Petra, they arrived in Jerusalem on 3 April. In his journal, the Dutch artist Willem de Famars Testas, one of the participants on the trip, noted for that date: "the first view of Jerusalem was captivating: the city lit by the sun, set off against a violet coloured stormy sky, the surrounding landscape enveloped in the shadow of the clouds".<sup>1</sup> It was after the shock of

this discovery that Bonnat created a few rare views of Jerusalem including only two that show the city's walls, the one presented here and a view now in a private collection (fig. 1).<sup>2</sup> Here, he has set up his easel at the highest point in the Mishkenot Sha'ananim, the first Jewish quarter built outside Jerusalem's walls in 1860. In the distance, the south-western corner of the Ottoman fortifications of the old city; all around, fields of olive trees.<sup>3</sup> Painted quickly in situ, with a range of colours limited to an extremely refined play of blue, ochre and green, bathed in a strong light that is a perfect evocation of the brightness of the Near East, our *View of Jerusalem* thus reveals Léon Bonnat's very specific sensitivity for landscape, one of the least well known expressions of his work.

We are grateful to Mr. Guy Saigne who has kindly confirmed the attribution of this painting and has generously provided important information for the preparation of this entry. This painting will be included in the forthcoming catalogue raisonné of the works of Léon Bonnat.



1. L. Bonnat, *Vue de Jérusalem*, Private Collection.

- 1 W. de Famars Testas, *De Schilderskaravaan*, 1868, Leiden, 1992, p. 115 cited by J.-L. Andral et Y. Fischer, *Album de voyage. Des artistes en expédition au pays du Levant*, Paris, 1993, p. 156.
- 2 *A View of the Road from Hebron to Jerusalem* (Riom, Musée Francisque Mandet) and a *View of the Mount of Olives* (Bayonne, Musée Bonnat) are also known. In 1870, Bonnat also exhibited

- "A Street in Jerusalem" at the Salon (whereabouts unknown). According to A. Fouquier, Bonnat's biographer, he apparently brought 72 small oil studies back from his trip.
- 3 The construction, which started in 1900, of the Church of the Dormition and the Monastery of Sion, has profoundly transformed this part of the city.



# FRANÇOIS BONVIN

Paris, 1817 – Saint-Germain-en-Laye, 1887

## 14. *A Bottle of Ink, a Quill and an Unfolded Letter on a Table, 1878*

Oil on canvas  
32.3 x 19.7 cm  
Signed, dedicated  
and dated bottom  
left: 1878 / A Ph.  
*Burty* / F. Bonvin  
Annotated on the  
verso: N° 1 de la vente  
*Burty mars 1891* /  
*payé 480 fr*

### PROVENANCE

Philippe Burty, art  
critic and collector  
Sale of his collection,  
Paris, Hôtel Drouot,  
2-3 March 1891, n° 1  
(480 fr.)

### LITERATURE

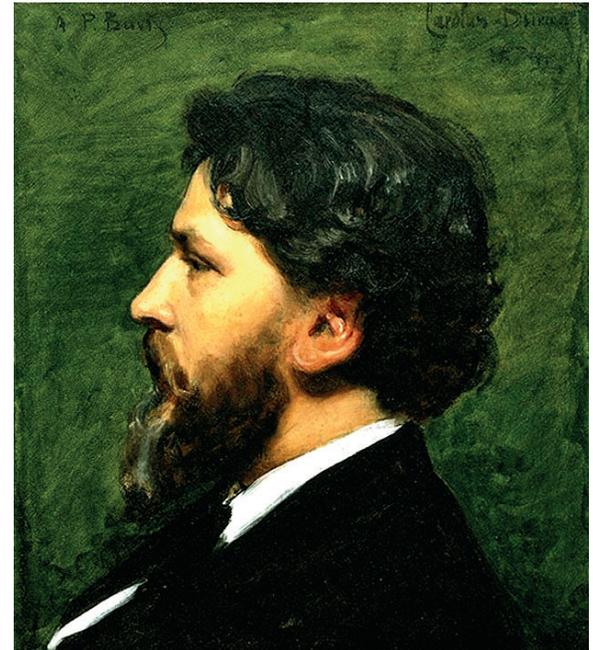
G. Weisberg, *Bonvin*,  
Paris, 1979, p. 110  
and 231, n° 162 bis

A son of a police officer established as an innkeeper in Vaugirard, François Bonvin hesitated for a long time before leaving his position at the Police headquarters. During his free time, he had trained at the Louvre by copying Dutch and Flemish masters. He entered the Académie Suisse in 1843, and the following year exhibited his watercolours on a merchant's stand under the arcades of the Institut. In 1847, he was finally accepted at the Salon; he exhibited there until 1880. At the Brasserie Andler, he rubbed shoulders with Courbet and the critics Champfleury and Castanary. A man of conviction, in 1859, Bonvin exhibited in his studio works by young artists who had been refused at the Salon: they were Ribot, Whistler, Fantin-Latour and Legros. In 1849, his *Cook* earned him a third class medal; he again won a medal in 1851 and his *School for Girls* was acquired by the State at that time. His realism, which draws from Chardin, Le Nain and the Dutch Golden Age, was popular with Thoré and Champfleury who were reviving interest in these artists. In 1867, Bonvin visited the Netherlands for the first time and in 1870, fled to London. His final years were darkened by illness and financial worries and he barely benefitted from the exhibition organized by his friends to help him in 1887, the year he died.

From 1876-1877, Bonvin suffered from stone disease which, returning at regular intervals with periods of remission in between, prevented him from working on large compositions. He then created a series of small still lifes on wood panels that show his love of simple and real things: a chandelier, a coffee grinder, a basket of plums, a rabbit and a few mushrooms, his meal and the objects familiar to him. Here, an ink bottle, a quill and a sheet of paper evoke the profession of writer in a simple and refined way. This depiction has been voluntarily designed for its dedicatee, the writer and

art critic Philippe Burty (Paris, 1830 – Astaffort, 1890 fig. 1). Closely connected to the rise of the Realist and Impressionist movements, to the highlighting of Japanese art and the rehabilitation of original print, Burty's admiration for Bonvin was lucid. The men's friendship and reciprocal respect would never weaken over the years and several works by Bonvin were in the critic's personal collection which was dispersed in 1890, including the one presented here.

We are grateful to Mr. Gabriel Weisberg who has kindly confirmed the attribution of this painting and has generously provided important elements for the preparation of this entry.



1. Carolus-Duran, *Portrait of Philippe Burty*, Oberlin, Allen Memorial Art Museum.



# ÉDOUARD DANTAN

Saint-Cloud, 1848 – Villerville-sur-Mer, 1897

## 15. *The Sculptor Frédéric Hexamer Modelling a Vase in Clay in the Haviland Studio, November 1883*

Oil on panel  
15 x 13.5 cm  
Signed and dated bottom left: *E. Dantan / 1883*

On the verso, an old label: ... *peintre Dantan / représentant le sculpteur Hexamer / occupé à modeler un vase en grès*

### PROVENANCE

Given by the artist to Ernest Chaplet, sculptor and ceramicist  
By descent, private collection

### LITERATURE

*The artist's record book*, November 1883  
S. de Juvigny, *Edouard Dantan, des ateliers parisiens aux marines normandes*, Paris, 2002, p. 124

Born into a family of sculptors – his father, Antoine-Laurent, known as Dantan the Elder and his uncle Jean-Pierre, Dantan the Younger – Édouard became a pupil of Pils and then of Lehmann at the École des Beaux-Arts. He oscillated between success in the internal competitions at the school and disappointment in the Rome Prize, which he was forced to give up after competing unsuccessfully seven times in a row. This did not prevent him from having a highly successful career: his *Monk Sculpting a Christ in Wood* received a third class medal in 1874 (Nantes, Musée des Beaux-Arts), while his *Corner of a Studio* was acquired by the Musée du Luxembourg in 1880. Eight years later, the Minister for Public Instruction commissioned a huge composition commemorating the inauguration of the Medical School in Bordeaux. Spending his summers at Villerville-sur-Mer where he owned a house, Dantan died there in an accident in 1897.

Equally a follower of an academic tradition inherited from his time at the École des Beaux-Arts, and a naturalistic painter, Dantan stopped producing historical and religious compositions in 1879 to concentrate on a more intimate form of painting. The most original aspect of his art lies in his many studio views: the extraordinary studio of his father at Saint-Cloud, his own studio, but also the Haviland porcelain studio<sup>1</sup>. A son of a porcelain merchant based in Limoges from 1842, Charles Edward Haviland developed the family firm, in particular by opening up to new markets in the USA after 1864. Although the workshops were in Limoges, the firm's research centre which had been in Paris since 1873, moved in 1882 to 153, Rue Blomet, in Vaugirard. It is to this studio that artists such as Jules Dalou, Auguste Rodin and, a little later, Paul Gauguin came to work in ceramics.

Dantan seems to have been fascinated by the studio in the Rue Blomet and he describes it in two paintings.<sup>2</sup> At the same time, Dantan created a series of small portraits on wood of the main artists present in the

studio, works intended for its head, the sculptor and ceramicist Ernest Chaplet (1835-1909): *Portrait of the Ceramicist Albert Dammouse*, (Sèvres, Archives Municipales, fig. 1)<sup>3</sup>, *Portrait of M. Midoux Decorating a Vase* (whereabouts unknown) and the sculptor Hexamer presented here. Frédéric Hexamer (Paris 1847-1924), who trained under Augustin Dumont, was known for his portraits: his large statue of Spinoza in The Hague is his most famous work.<sup>4</sup> Hexamer worked in the Haviland studios between 1882 and 1886 and amongst other activities, was responsible for creating relief decors of naturalist subjects: it is precisely while doing this that Dantan has shown him. As is often the case for this artist and his studio scenes, the particular atmosphere that reigns in such enclosed spaces, protected from the world, is illuminated by a uniform light and the colours are limited to ranges of blues, red and grey. Despite the small size of our painting, the viewer is struck by the sculptor's concentration as he works on his vase and the technicality of the gesture which is perfectly rendered by the painter.



1. É. Dantan, *Portrait du céramiste Albert Dammouse*, Sèvres, Archives municipales.

1 S. de Juvigny, *Edouard Dantan, des ateliers parisiens aux marines normandes*, Paris, 2020, p. 102-125; E. Le Bail, *Edouard Dantan, peintre des ateliers, des figures et des rivages*, Saint-Cloud, Musée des Avelines, 2013-2014, p. 54-65.  
2 *A Casting Studio (Haviland at Auteuil)* (Limoges, Musée des Beaux-

Arts) and *A Turner's Studio* (Munich, Alte Pinakothek).  
3 oil on wood, 17 x 14 cm (S. de Juvigny, op. cit., p. 124-125).  
4 G. Vuitton, "Notes sur le sculpteur Hexamer", *Bulletin de la Société J.-K. Huysmans*, n° 21, 1949, p. 51-57. 4



# HENRI MARTIN

Toulouse, 1860 – Labastide-du-Vert, 1943

## 16. *Self-Portrait as Virgil*, 1884

Oil on canvas  
46.5 × 38.5 cm  
Signed and dated top  
left: *Henri Martin / 84*

### LITERATURE

Y. Farinaux-Le Sidaner, *Derniers impressionnistes – Le Temps de l'intimité*, Saint-Rémy-en-L'Éau, 2018, p. 28

The son of a cabinetmaker from Toulouse, Henri Martin was admitted to that city's École des Beaux-Arts at the age of 17. Two years later, he entered the studio of his compatriot, Jean-Paul Laurens in Paris. After several successes at the Salon, Martin won a travel grant in 1884 that allowed him to go to Italy. The discovery, through his friend and travel companion, Edmond Aman-Jean, of divisionism as well as the revelation of Quattrocento painting were a shock to the young artist. On his return to Paris he tried in his painting to reconcile solid construction inherited from his academic apprenticeship and the luminous subtlety of the neo-impressionist technique: this was *Fête de la Fédération* (Toulouse, Musée des Augustins) which, when it was exhibited at the 1889 Salon, attracted the wrath of both avant-garde artists and those following tradition. This “pompiers qui a pris feu”, according to Degas's<sup>1</sup> cruel words, nevertheless persevered in this vein that earned him many commissions: the Paris Hôtel de Ville, the Capitole of Toulouse, Edmond Rostand's villa at Cambo-les-Bains.... When he discovered the Lot département in 1900, landscape took over from figures: around Cahors, where Martin had bought a house, he, like Monet, painted series *en plein air*, poplars and the church of Labastide-du-Vert.

The years 1883-1885 were a transitional period in Henri Martin's career. The young artist started to be appreciated with works inspired by the art of his master Jean-Paul Laurens while already showing the desire to free himself from this influence. His *Self-Portrait as St. John the Baptist* of 1883 (Carcassonne, Musée des Beaux-Arts, fig. 1) illustrates this, as does our *Self-Portrait as Virgil*, created a year later. Here, Martin has shown himself as a young man of twenty-four, with an emaciated face invaded by a beard, his chest barely covered by a flowered coat and his head crowned with laurel. These accessories are taken from the figure of Virgil in his *Paolo Malatesta and Francesca da Rimini in Hell*, which was successfully shown at the 1883 Salon (Carcassonne, Musée des Beaux-Arts).

The handling of our *Self-Portrait* is original in many ways. The artist, who is presented bust length close to the picture plane, is illuminated by strong light falling from above, emphasizing the laurel crown, the forehead, nose and chest, while leaving much of the face in shadow: it gives the figure the look of an apparition. The touch is free, broad and visible, very different to the style of Jean-Paul Laurens, but is perfectly coherent with the artist's work in a canvas dated to the same year, *The Punishment of Cain* (Montauban, Musée Ingres). More than a carnal depiction of the self, Henri Martin here offers an intense allegorical vision of his image from which emanates a sense of mystery, dear to this lover of Wagner and avid reader of Poe and Verlaine.

We are grateful to Mr. Cyrille Martin (†) and Mrs. Marie-Anne Destrebecq-Martin who have kindly confirmed the attribution of this painting and have generously provided important information for the preparation of this entry. This painting will be included in the forthcoming catalogue raisonné of the works of Henri Martin.



1. H. Martin, *Autoportrait en saint Jean-Baptiste*, Carcassonne, Musée des Beaux-Arts.

1 P. Lafond, *Degas*, Paris, 1918, p. 145.



# LOUIS BOUGLÉ

Orleans, 1864 – Paris ?, 1924

## 17. *The Loire at Orleans*, 1891

Oil on canvas  
35 x 27.5 cm  
Signé et annoté au verso L. Bouglé F[eci]  
t 1891 / *La Loire à Orleans / octobre 91 / 11 au matin vent N-E*

### PROVENANCE

The artist's studio  
By descent, private collection  
Paris, private collection

### EXHIBITION

C. Pétry et G. Genty, *Impressionisti, Da Corot a Renoir, Brescia, 1998-1999*, n°60

The Neo-Impressionist galaxy still teems with artists that are totally unknown who tried out Divisionism for a few months, even a few weeks. Although it is not unknown, the name of Louis Bouglé (ou Bouglet) means something especially to lovers of line fishing and cyclists. Born in Orleans in 1864 and raised in the USA, it was not so much the arts that attracted the young Bouglé on his return to France in the 1890s, but the growth of the bicycle. A bicycle racer, trainer and chronicler under the name of L.B. Spoke, he became the representative in France of the English maker of the Simpson Chain and the owner of a large bicycle shop on the Boulevard Haussman in Paris. In 1896, he commissioned a poster from Toulouse-Lautrec on which Tristan Bernard, who owned the *Buffalo* velodrome, can be seen in the background, and Louis Bouglé himself. Toulouse-Lautrec created two portraits of his friend; the best known, made in 1898 during a trip to Normandy, shows him as a sportsman wearing a cap and golf breeches (Paris, Musée d'Orsay). But he had yet another passion, line fishing. A famous personality in this milieu before the Great War, he competed in many international competitions, winning several prizes and he developed a reel that still bears his name.

Our painting reappeared in Orleans with a group of Pointillist works by Bouglé coming from the attic of a chateau that had previously belonged to his family.<sup>1</sup> It shows that the artist had perfectly integrated the Divisionist technique very shortly after the presentation to the public of the first masterpieces of Georges Seurat who exhibited *A Sunday on La Grande Jatte* in 1886. According to the dates inscribed on some examples, Bouglé's works were created in the years that followed, between 1890 and 1893 on his return from the USA and perhaps even before he met Toulouse Lautrec. Unfortunately, nothing is currently known about his artistic training

or possible contact with the Divisionist group.<sup>2</sup> Painted a few months after Seurat's death, our view of *The Loire at Orleans* captures the city where, in the distance, the two towers of the cathedral emerge from the river. The annotations on the back of the canvas are especially interesting: after signing and adding a "fecit" that evokes Old Master painting, Bouglé informs us of the time and the weather when he made his painting. This information seems to be a contradiction of Seurat's art where the patient translation of the real in an infinity of minuscule dots implies the aesthetic of decanting impressions received and then translated onto the canvas in a studio. But here, like with Signac at the same time, (*Evening Calm, Concarneau, opus 220 (Allegro Maestoso)*, 1891, New York, Metropolitan Museum, fig. 1)<sup>3</sup>, the Neo-Impressionist technique is used to make images fugitive. Beyond the contradiction between the painter's slow work and the transience of the atmospheric effects, the paradoxical use of Neo-Impressionism is definitively an indication of the attraction of this movement to many artists during the years 1890-95.



1. Paul Signac, *Evening Calm, Concarneau, opus 220 (Allegro Maestoso)*, 1891, New York, Metropolitan Museum of Art.

1 Orleans, Binoche et Maredsous, 22 May 1997, lots 23 à 41.  
2 Nevertheless Louis Bouglé assembled, through Theo van Gogh amongst others, a collection of paintings including works by Monet and Pissarro. In addition, he received a study

for *The Grande Jatte* from Emile Seurat, Georges' older brother which is now in British Museum.  
3 F. Cachin, *Signac, catalogue raisonné de l'œuvre peint*, Paris, 2000, n° 217, p. 204.



# MARC MOUCLIER

Aigre, 1866 – Paris, 1948

## 18. *In the Garden*, 1894

Oil on canvas  
32.5 x 41 cm  
Signed and dated  
bottom left: *Marc  
Mouclier 1894*

Mouclier, who was born in Aigre, in the Charente, went to Paris, where, from 1884 to 1892, he studied at the École des Beaux-Arts in the studios of Gustave Boulanger and Jules Lefebvre. He attended the Académie Julian in parallel, where he met the Nabis and became friendly with Roussel, Bonnard, Valtat and especially Vuillard: they exchanged a lot of correspondence and painted each other's portrait. From 1892, Mouclier participated in the Symbolist exhibitions at the gallery of Le Barc de Boutteville. The early works owe a lot to Synthetism with their simplified forms, large flat areas of pure colour and decorative matching of shades, values and rhythm (*Burial at Gours*, 1892, Saint-Germain-en-Laye, Musée du Prieuré). Like Vallotton and Valtat, Mouclier found in printmaking an additional means of artistic expression and regularly collaborated on the magazines *La Critique* and *La Revue Blanche*. With Jarry and the critic Émile Straus, he established a small magazine in the anarchist spirit *L'Omnibus de Corinthe, véhicule des idées générale*, which he made entirely alone, the six issues of which were published between 1896 and 1898. After 1900, he developed a particular interest in capturing the variations in light, using a freer and more vibrant touch. Nevertheless, until the end, he was always faithful to the formal and spiritual universe of Vuillard, children's games, intimacies outside, female figures fitting into a harmonious decoration. After participating for the final time in the Salon des Indépendants from 1903 to 1905, Mouclier retired to the countryside, dividing his time between his chalet in the forest of Tusson, in his native Saintonge, Viroflay and Ville d'Avray. After refusing to exhibit for a long time, he nevertheless showed all his work in 1937 and 1938.

Dating to the artist's early period, our painting is close to Vuillard's world. Mouclier shows a woman in a garden reading, just as Vuillard painted readers, seamstresses at their work, dreamers absorbed in contemplation of something that escapes us (*Le Liseur*, *Portrait of K.X. Roussel*, Paris, Musée d'Orsay, fig. 1). To reinforce this contemplative character, Mouclier, like Vuillard, does not show us any of his

reader's face, whose features are completely hidden by a sunhat that idealises her and surrounds her like a halo. By hiding his model's face, he refuses the anecdote of a genre scene and gives up to the spectator a pure and entirely spiritual beauty. Slightly off-centre, the figure is resting her feet on the stretcher: under the pleats of her full skirt, they also shy away from our gaze and give the figure an intangible character. The shapes are simplified, the pure colours describing a summer's day without shadow, the radiance of the large yellow section of wall is again emphasized by the vermilion of the gate and the pale pink of her corsage. A broad and enamelled touch adds to the decorative value of the painting, as do the simple volumes of which the composition is made, a succession of large squares articulated among themselves like the panels of a folding screen.



1. É. Vuillard, *The Reader, Portrait of K.X. Roussel*, Paris, Musée d'Orsay.



# JACQUES-ÉMILE BLANCHE

Paris, 1861 – Offranville, 1942

## 19. *Sir William Eden's Room in London, 1906*

Oil on canvas

38 x 46 cm

Signed bottom right:

J.E.Bl.

Annotated on the

verso: *Sir William Eden's*

*Room / at St James's /*

*1906 Londres*

### LITERATURE

J. Roberts, *Jacques-Émile*

*Blanche*, Montreuil,

2012, p. 181

J. Roberts et M.

Molines, *Jacques-Émile*

*Blanche*, catalogue

*raisonné en ligne*,

n° RM398 ([www.jeblanche-catalogue.com](http://www.jeblanche-catalogue.com))

A son and grandson of famous psychiatrists – the Blancches, whose hospital had hosted Nerval and Maupassant – the young Jacques-Émile was an “enfant de l’intelligence” who was talented in everything. Among all his gifts, he chose painting and trained with Henri Gervex. The success with which his *Portrait of the Painter Thaulow and his Family* (1902, Paris, Musée d’Orsay) was greeted encouraged him to specialize in this genre. He, who became the chronicler of a half-century of Parisian life, was nevertheless the opposite of a society portraitist who gives a formal image of his sitter. In his half-length portraits painted against a bare background, Blanche shows his model in thought and succeeds in making us sense, without either décor or accessories, the intimate universe in which the individual lives. It is with the same acuity that this “psychologist with a keen eye for faces and landscapes”<sup>1</sup> painted the places where he lived: Auteuil, Dieppe, Offranville, London. Having insatiable curiosity, he continually evolved, passing from the grey colour and stiff drawing of the start inspired by Manet to a freer touch and bright palette that owed a little to Impressionism. This same curiosity of the mind led Blanche to write novels (*Aymeris*), memoirs (*Cahiers d’un artiste*) and art criticism (*Les Arts plastiques, De David à Degas*). In Blanche, the painter and writer go hand in hand; to fully appreciate a landscape of the Normandy coast it is essential to read *Dieppe*, and *Mes Modèles*, in order to understand all that Blanche concentrated in penetration and prescience in his portraits of Debussy, Stravinsky, Proust, Gide, Cocteau and Radiguet, all of whom he painted *before* they became famous, capturing the image that posterity has retained.

An anglophile, Blanche loved England’s painting, landscape, artists, and its aristocracy. We owe him views of the surroundings of London, scenes of racing and portraits of Wilde, Moore, Whistler, Beardsley and Sickert. He was also the painter of high society. It is probably around 1906, while he was renting a studio in Chelsea, London that he met Sir William Eden (1849-1915), a collector and amateur artist,<sup>2</sup> who commissioned a view of his interior at St.

James’s. Although Blanche created a few views of his own homes (*The Chintz Sofa*, 1908, private collection, fig. 1), he did not often practice this genre which was very popular in England and in which the American Walter Gay, a friend of Blanche, was the specialist. We see here how the painter “frees” the room in order to avoid descriptive monotony, the luxury of details, too much precision. He has chosen the best angle, that of the window which has given the view depth and light by creating a picture in the picture which opens on to the garden and the city: here and there, bursts of light make the whole image vibrate, the silk of the curtains, the watercolour frames, the mirror over the mantelpiece, the porcelain on it, this skilful combination, as Blanche loved, which is so typically English. The touch is broad, the drawing nervous, the colour shimmering, playing with harmonies between the ochres and purples. In the centre, the table has been set. A white tablecloth, a bunch of grapes, a flowering stem that is spreading: and this is a still life *à la* Manet, the master of his early years.

We are grateful to Ms. Jane Roberts and Ms. Muriel Molines who have kindly confirmed the attribution of this painting and have generously provided important elements for the preparation of this entry.



1. J.-É. Blanche, *Le Sofa en chintz*, Private Collection.

1 R. Bouyer, *Bulletin de l’art ancien et moderne*, juin 1935, n° 816, p. 258.

2 A connoisseur of the painting of his time, Sir William Eden asked John Singer Sargent and James Mc Neill Whistler to paint the effigy of his wife, Sybil Frances Grey. The portrait created

by Whistler, *Brown and Gold: Portrait of Lady Eden* (Glasgow, Hunterian Art Gallery), led to a dispute between the artist and patron: finding the amount paid by Sir Eden for the painting too low, Whistler refused to deliver the portrait. A highly publicized court case followed between 1895 and 1900 which ended with a victory for the painter.



# BERNARD BOUTET DE MONVEL

Paris, 1881 – died in an airplane accident in 1949

## 20. *New York, c. 1930-1931*

Graphite  
450 × 265 mm

Signed top left: *Bernard / B. de Monvel*

### PROVENANCE

The artist's studio  
Galerie de la Scala, 2001  
Olivier Debouzy, Paris  
(1960-2010)  
Private collection, Paris

A pupil of his father Maurice, a painter and illustrator for children, and then of Luc-Olivier Merson and Jean Dampé, Bernard Boutet de Monvel was destined from a very early age to become a painter. A friend of the printmaker and printer, Eugène Delâtre, he first became known for a series of etchings and aquatints printed in colour. From 1903, Boutet de Monvel exhibited his paintings, landscapes and portraits created with very strong colours and sometimes influenced by the pointillist aesthetic. Gradually he adopted the ruler and compass in his work and from 1909 began to create a geometric vision of nature in which figures and objects are essentially treated in flat areas into an arc. This manner, which introduces the foundations of what would later be Art Deco painting, earned him considerable success, especially in portraiture. To support himself, he also regularly created humorous illustrations and fashion drawings for magazines such as *Femina* and *La Gazette du bon ton*. After three war years spent in aviation, where his courage was praised several times, Boutet de Monvel moved to Morocco in June 1917, where Marshall Lyautey asked him to resume painting to celebrate Fez and Marrakech. From 1918, he returned to his successful career as a portrait artist, especially in the USA which he visited every year from 1926. His sitters were called Frick, Astor, Vanderbilt and the Maharajah of Indore, all members of American Café society of which Boutet de Monvel also became a pillar. Having stayed in Paris during the Second World War, Boutet de Monvel returned to travelling from 1946. It was during one of these trips between Paris and New York that he died in October 1949 when his plane crashed.

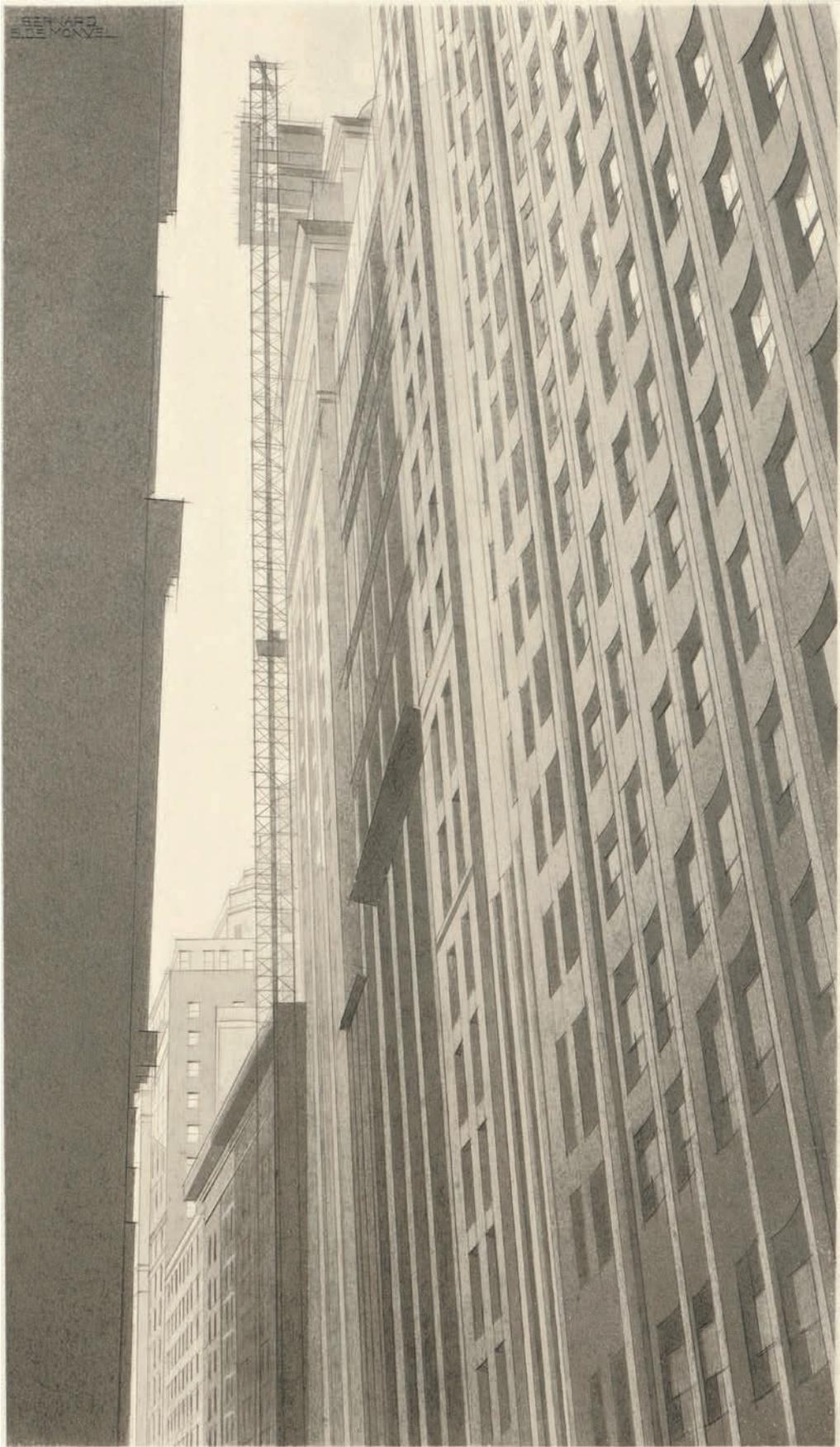
When Boutet de Monvel landed in New York in November 1926, the city, which was changing radically, was about to acquire the character that we know today. The artist, from his first walks along Madison Avenue, near Wall Street, or on Brooklyn Bridge was immediately captivated by the deep homogeneity of this city on which it was impossible to see the passing of time, unlike in Paris. However, unavoidable society events, contractual

obligations for magazines, the affluence of the early commissions for portraits all monopolized him at first, preventing him from considering working on New York.

It is therefore only in November 1930, when the recent stock market crash and the Depression that followed had forced most of his sitters to postpone indefinitely the creation of their portrait that Boutet de Monvel resolved to take advantage of this relatively calm period to work at last on his landscapes of New York: "I will paint a few landscapes of Wall Street that I'm dying to do", he wrote to his



1. B. Boutet de Monvel, *Wall Street, New York*, Beauvais, MUDO



wife.<sup>1</sup> After photographing carefully the places he wanted to depict, noting on the images the time the photograph was taken so he would remember the exact light, he created in 1930 and 1931, partly in his studio, partly *in situ* about twenty paintings showing Federal Hall, Wall Street and the surrounding neighbourhood, and a few large format, perfectly finished drawings, of which our sheet is a striking example. Faced with the lack of success of this group – he never found a gallery willing to organize an exhibition on the subject – Boutet de Monvel quickly abandoned this vein.

Our drawing shows some of the buildings located on the corner of Broadway and Wall Street, in particular on the right, One Wall Street (or the Irving Trust Company Building, now BNY Mellon Building), finished in 1931 after two years of work from the plans of Ralph T. Walker. It plunges us into a narrow Manhattan street where the tall skyscrapers, the tops of which we barely see, block off all sides. This feeling of imprisonment is reinforced by the darkness of the foreground and the almost uniform anthracite green

façade of the building. With its almost abstract effect, our drawing can be compared to the painting *Wall Street, New York*, now at the MUDO–Musée de l’Oise at Beauvais (fig. 1). The strength and sharpness, the rigidity of the vertical lines provoke in the viewer an aesthetic shock and mild anxiety, an effect that is completely intentional. In the centre on the left, scaffolding is visible covering a façade: Boutet de Monvel often showed ongoing works as a way of evoking the perpetual metamorphosis of a city that is always in turmoil. But although the composition seems to be realistic, the photographs taken by the artist onsite are quite different to the finished drawing: “No detail, no excessive decoration... a minimum of ornamentation”, he had noted when he discovered the architecture of New York. “The essential is all in the silhouettes, masses, lines.”<sup>2</sup> Boutet de Monvel has thus omitted useless decoration, shop signs, and streetlamps, so as to emphasize the dizzily soaring lines of the monoliths and to highlight the reality of the city. By its abstraction, our drawing is no longer the description of a specific street corner, but a true portrait of New York.<sup>3</sup>

1 Letter from B. Boutet de Monvel to his wife Delfina dated 2 December 1930, cited by S.-J. Addade, *Bernard Boutet de Monvel*, Paris, 2001, p. 211-212.

2 Unpublished memoirs of Roger Boutet de Monvel, cited by

S.-J. Addade, *op. cit.*, p. 237.

3 Sources : <http://www.stephane-jacques-addade.com/fr/bernard-boutet-de-monvel/biographie> and S.-J. Addade, *op. cit.*, p. 202-239.





## I N D E X

Il Baciccio, Giovan Battista Gaulli called	7	Frias y Escalante, Juan Antonio	5
Barabino, Simone	1	Gérôme, Jean-Léon	12
Belle, Augustin-Louis	9	Jacquand, Claudius	10
Blanche, Jacques-Émile	19	Leonardo, Jusepe	4
Bonnat, Léon	13	Martin, Henri	16
Bonvin, François	14	Mouclier, Marc	18
Bouglé, Louis	17	Pallièrre, Léon	8
Boutet de Monvel, Bernard	20	Picot, Édouard	11
Champagne, Philippe de	3	Ricca, Giovanni	2
Dantan, Édouard	15	Rigaud, Hyacinthe	6

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by ViolArt [info@violart.firenze.it](mailto:info@violart.firenze.it)





# GALERIE TERRADES

— TABLEAUX & DESSINS —

8, RUE D'ALGER • 75001 PARIS  
TÉL. 01 40 20 90 51 • FAX 01 40 20 90 61 • CONTACT@GALERIETERRADES.COM  
WWW.GALERIETERRADES.COM