



GALERIE  
ALEXIS BORDES

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DRAWINGS  
FROM THE 16TH TO 20TH CENTURIES

## SALE CONDITIONS

Dimensions are given in centimeters and inches, height before width

The works are sold mounted and framed

Price upon request

Transportation and insurance are at the purchaser's expense

*« Art is the image of creation, it is a symbol,  
even as the terrestrial world is a symbol of the cosmos »*

Paul Klee

To my children,  
**Adrien and Armance**

To my mother,  
**Hélène**





# DRAWINGS

## FROM THE 16<sup>TH</sup> TO 20<sup>TH</sup> CENTURIES

Catalogue by Alexandra ZVEREVA

with the collaboration of Marie BERTIER

English translation by Christine ROLLAND

### **Exhibition**

From Tuesday, March 20th to Friday, April 20th, 2018

Open Saturday March 24th and April 7th

**GALERIE ALEXIS BORDES**

4, rue de la Paix – 75002 Paris

Stairwell 2, 2nd floor on the right

Opening hours: 10:30 a.m. to 1 p.m. – 2:15 p.m. to 7 p.m.



## ACKNOWLEDGEMENTS

Located on rue de la Paix, the gallery is partial to French 18th century art. Encouraged by leading French and foreign institutions, as well as by many collectors, we advise and give expertise both in purchasing and selling art. This catalogue is the product of long preparation and meditation with the precious help of art historians and museum curators whom we thank for their advice and enlightened opinions. We would like to express our appreciation to all the museums who have demonstrated their trust in us by integrating works from the Gallery into their collections:

Adelaide Museum (Australia); German Historical Museum, Berlin; Museum of Fine Arts, Nancy; School of Fine Arts, Paris; Custodia Foundation; Fitzwilliam Museum, Cambridge; Louis-Philippe Museum, Eu Château; Museum of the Comédie Française; Getty Research Center, Los Angeles; Drawings Cabinet, Fontainebleau Château; Cognacq-Jay Museum; National Galleries of Ottawa; Museum of Fine Arts, Nantes; National Museum of Compiègne; National Museum of Art and History, Luxemburg; Museum of Fine Arts, Quimper; Museum of Fine Arts, Troyes; Museum of Fine Arts, Dole; Museum of Fine Arts, Montreal; Versailles Château; Houston Museum of Fine Arts; Tate Britain, London; Marly-le-Roi Promenade Museum; Lunéville Château; Orsay Museum...

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Art Historian  
Co-author and Editor of catalogue

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Jacopo di Giovanni di Francesco, called JACONE  
(Florence, 1495-1554)

## 1 | STUDY OF NUDE MEN IN THE STYLE OF AN ANTIQUE RELIEF

c. 1530-1540

Pen and brown ink over black chalk lines

Upper right in pen and ink, the numeral 15

Lower right, a dry stamp mark: a circle with a tower and arched window

On verso of mount, a cartouche with an inscription in brown ink: *N° 10 Baccio Bandinelli Collections S' maurice Joubert et martini*

27.7 x 21 cm. (10 <sup>7</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>4</sub> in.)

### Provenance

- Unknown collection (unidentified dry stamp mark).
- Saint-Maurice, Joubert and Martini Collections, no. 10, attr. Baccio Bandinelli (according to the cartouche on verso of mount).
- France, Private Collection.

A painter of portraits and *Virgin and Child* pictures, Jacopo di Giovanni Francesco, called Jacone, was Andrea del Sarto's apprentice and then collaborator. He lived his whole life in Florence, with the exception of a short sojourn in Cortona and Rome, which was spent studying the façades painted by Polidoro da Caravaggio and Maturino da Firenze. Like del Sarto's other students, including Vasari, Jacone was fascinated by Michelangelo's art and close to Il Rosso, Baccio Bandinelli, and Pontormo with whom he worked after his master's death. It is significant that Jacone's works most often go under these names today – that of Pontormo is associated mainly with his portraits and those of Rosso and Bandinelli with his drawings.

Jacone is one of the most picturesque figures in the artistic world of his time. According to Vasari, the painter and his friends, including the sculptor Niccolò Tribolo, the engraver Giovanni Battista del Tasso, and the goldsmith Giovanni di Baldassarre called Piloto, formed a band of artists ("*una masnada*") who lived "*alla filosofica*" on the fringes of society, "like swine and beasts who never washed themselves; they never cleaned their houses, nor made their beds, they drank like sots... and ate on top of the cartoons for their pictures." James Byam Shaw, the eminent specialist in Italian Renaissance drawings, described these artists, who didn't care about conforming, as hippies before their time. Nonetheless, this behavior did not prevent them from



Ill. 1.

Jacopo di Giovanni di Francesco called Jacone

*Study for a Standing Man and Putti*

Pen and brown ink

29 x 21 cm. (11 <sup>7</sup>/<sub>16</sub> x 8 <sup>1</sup>/<sub>4</sub> in.)

Private Collection





benefiting from the protection of Pierfrancesco Riccio, the Secretary to Cosimo I de Medici who managed artistic questions and assured them of regular commissions. Although many of Jacone's paintings and frescoes are lost, his drawings make it possible to appreciate the originality of his style today. Even the caustic Vasari paid homage to his talents as a draughtsman: "He drew marvelously and proudly, and he was very bizarre and fantastic in the posing of his figures, by distorting them and seeking to make them varied and different from those of others in all of his compositions; and it is true, he drew a lot and when he wished, could imitate the best."<sup>1</sup> Today about thirty sheets can be identified by Jacone scattered between the British Museum, the Uffizi, the collection of Christ Church College in Oxford, and other public and private collections (*ill. 1*). Quite recognizable, they were first published as Tribolo until the rediscovery of the name of "*Giacone fiorentino*" inscribed by a contemporary hand on two drawings in the Uffizi (inv. 344 F and 882 F).

Like almost all of Jacone's drawings, ours is realized in pen, a technique hardly ever employed by his master Andrea del Sarto. The energetic hand using vigorous parallel or cross-hatching caused our sheet to be formerly attributed to Bandinelli, the grand role model for pen work in Florence from the 1530s to 1550s. However, the scratched curved line distinguishes Jacone's hand from that of his colleague. Unlike Bandinelli, he was not a sculptor and his works do not have the same anatomical rigor or volume. In a very different quest for three-dimensionality, Jacone puts particular emphasis on the silhouette and strange poses and expressions. His compositions are very crowded and his subjects, as in our work, obscure.

Here we have four male nudes in extravagant uncomfortable and incomprehensible positions. The figure in the foreground with protruding musculature is seen in profile, seated on a rock, with a rounded back, and his left foot resting on a stone. His strangely broken right arm would make him resemble an ancient relief if the accumulation of motifs behind him didn't make this hypothesis unrealistic. To his left, a figure wearing a turban and proportionally too small balances precariously on the same rock. He stretches his hand to a man on the right side of the paper who is indifferent to his gesture. Pushed against the edge of the paper, he seems to wear a cape. His right hand hidden behind his back becomes confused with that of a young man who is only seen in profile and whose index finger points to the sky. This drawing is a whirlwind of strange ideas, a seeking of positions free of all hindrance, an exploration of bodies contorted by inner energy and caught with a lively pen and

perfect technical mastery. The whole composition has no relation to any painted work whatsoever but is done with the intention of rivaling antique statuary and its different scales of figures.

A.Z.

#### **General Bibliography (Unpublished Work)**

- James Byam Shaw, *Drawings by Old Masters at Christ Church, Oxford*, Oxford, 1976 I, pp. 61-62, under cat. 102.
- Nicolas Turner, *Florentine Drawings of the Sixteenth Century*, exh. cat. London, British Museum, 1986, pp. 156-158.
- Antonio Pinelli, "Vivere *alla filosofica* o vestire di velluto? Storia di Jacone fiorentino e della sua *masnada* antivasariana," *Ricerche di storia dell'arte*, 1988, no. 34, pp. 5-34.
- Philippe Costamagna, Anne Fabre, "Di alcuni problemi della bottega di Andrea del Sarto," *Paragone*, XLII, 1991, pp. 15-28.
- Catherine Monbeig Goguel, "Alphabet pour Roseline: dessins italiens peu connus ou redécouverts (Xe-XVIIIe siècles)," M. T. Caracciolo (dir.), *Hommage au dessin. Mélanges offerts à Roseline Bacou*, Rimini, 1996, p. 109.
- Marzia Faietti, "Jacone, disegnatore fiero e fantastico," C. Elam (dir.), *Michelangelo e il disegno di architettura*, exh. cat. Casa Buonarroti, Florence, 2006, pp. 118-127.

<sup>1</sup> This English translation adapted from "Life of Bastiano da San Gallo, called Aristotile, Painter and Sculptor of Florence," *Lives of the most Eminent Painters, Sculptors, and Architects*, Florence, 1568, translated by Gaston du C. De Vere, 1914, vol. VIII, p. 17.



## Sigismondo CAULA

(Modena, 1637-1724)

### 2 | UNCONSCIOUS YOUNG WOMAN

c. 1680-1690

Brush, sanguine wash in two shades, white highlights, black chalk lines on beige paper

Inscribed in sanguine ink lower right: *Tiepolo*

Verso: Study of a kneeling draped figure in black chalk (*ill. 1*)

19.6 x 21.2 cm. (7 <sup>11</sup>/<sub>16</sub> x 8 <sup>3</sup>/<sub>4</sub> in.)

#### *Provenance*

- France, Private Collection.

The Estes, as enthusiastic patrons, turned Ferrara into a center for artists and Humanists which rivaled Florence, Venice, and even Rome. However when the absence of a direct heir led Duke Alfonso II to designate his illegitimate cousin as his successor, the Pope - who had made the Estes his vicars in Ferrara - took advantage of the situation to annex the beautiful city. Having withdrawn to Modena in 1598, the family tried to reconstitute a court which would be as brilliant as before. To replace works of art which had remained in Ferrara and thus destined to enrich the papal collections, Dukes Francesco I of Este and his son Alfonso IV did everything they could to constitute a first-class gallery of paintings. To do so, they didn't hesitate to take pictures by Correggio and Annibale Carracci out of churches. Both spent fortunes in ceremonies, shows, and festivals which brought indispensable prestige to their politics.

Sigismondo Caula belonged to a circle of artists close to the court who were responsible for ephemeral decorations and decorative commissions. His apprenticeship took place on the site of the Sassuolo palace under the direction of Jean Boulanger (1566-1660) from Troyes, a student of Guido Reni and specialist in grand decoration. Attentive to detail, elegant, and very linear, Caula's first known drawing, which is preparatory to one of the scenes in the ducal palace, *Artemesia Preparing to Drink Mausole's Ashes* (Vienna, Albertina, inv. 1740), is marked by his master's influence and, through him, that of Guido Reni. After a trip to Venice in about 1667-1670, his style completely changed when he discovered the grand pictorial tradition embodied by Veronese and Tintoretto, as well as the contemporary production of Gian Antonion Fumiani, Antonio Molinari,



Ill. 1.  
Verso

and especially Antonio Zanchi and Johann Carl Loth with his taste for tenebrist effects. Back in Modena, Caula became one of the most requested ceiling painters and worked essentially for the Dukes and the Church. Thus, he was responsible for the vault and dome of San Vincenzo Church, as well as the grandiose ceiling of the Church of Saint Augustine and those of several chapels in the Cathedral.

The Venetian sojourn definitively oriented Caula's art to a quest for luminist expressionism and, in his drawings, to a very particular picture style characterized by a powerful play of light and dark contrasts accomplished by dense wash and creamy gouache applied in broad strokes. In spite of the artist's intensive work as painter and decorator, his very coherent graphic corpus, reconstituted mainly from works conserved in Hamburg, Stuttgart, and the Estense Gallery



in Modena, is composed of drawings lacking any direct connections with a picture or fresco, with the exception of *Saint Helen and the True Cross* (Albertina, inv. 2784).

Our work is part of a group formed by James Byam Shaw around a leaf conserved by the Custodia Foundation and from works which come in large part from Giuseppe Vallardi's collection (1784-1863). Realized in two sanguine washes (brown and light pink), and highlighted with lead white, these drawings present draped figures seen in complex positions (*ill. 2*). On the verso, some bear more rapid studies of figures, anatomical details, or draperies in black chalk or sanguine, as is the case here.

This double example – finished composition on the recto and sketch on the verso – infers a different conception and purpose for each of the two drawn surfaces. The reclining young woman, head thrown back, eyes closed, and drooping arms, seems to be a study in itself without any other end in mind. Caula is absorbed by the three-dimensional development of the denuded body and the heavy monumental drapery which gives the figure an air of antique statuary. Having, according to his contemporaries, practiced sculpture himself, the artist transcribes volume by manipulating wash and white gouache as if they were clay and plaster.

As opposed to the finished recto, the trimmed and imprecise seated figure sketched on the verso appears to be a classic positioning exercise intended to be transferred to another support. Thus, although neither the bare-footed figure, nor the unconscious young woman on the verso, nor the figures on other similar drawings seem to appear as they are in any of Caula's painted compositions, it would be judicious to date them from the 1680's and compare certain items, such as ours, to the grand canvas painted in 1685 for the Church of San Carlo in Modena. The picture of *Saint Charles Borromeo Administering the Eucharist to the Plague Victims of the 1576 Epidemic in Milan* was a chance for the artist to depict suffering bodies sculpted by a supernatural light. They include a young woman on the brink of death and held by her companions, which despite a fairly different pose, recalls our drawing. Another similarity is obvious in a young mother writhing on the ground in the main altarpiece for San Carlo realized in 1699 by Marcantonio Franceschini (1648-1729) in a very different style. Probably this painter from Bologna, invited in 1694 to fresco the gallery of honor in the ducal palace, had access to the study by Caula who, as official painter to the Estes, supervised decoration projects.

A.Z.

### General Bibliography (Unpublished Work)

- Adalgisa Lugli, "Erudizione e pittura alla corte estense: il caso di Sigismondo Caula (1637-1724)," *Prospettiva*, 21, 1980, pp. 57-74.
- James Byam Shaw, *The Italian Drawings of the First Lugt Collection*, Paris, 1983, under cat. 405.



Ill. 2.

**Sigismondo Caula**

*A Kneeling Young Man Seen from the Behind*

*Verso: Study of Two Hands and Legs*

Brush, sanguine wash in two shades, white highlights in gouache (recto), sanguine (verso)

29.4 x 20.6 cm. (11 3/8 x 8 1/4 in.)

New York, the Morgan Library, inv. 2006.35



## Mattia PRETI, called Cavaliere Calabrese

(Taverna, 1613 – La Valette, 1699)

### 3 | PREPARATORY STUDY OF SAINT CATHERINE OF ALEXANDRIA, FOR THE FRESCO OF SAN PIETRO A MAJELLA IN NAPLES

1657-1658

Black chalk and white highlights

Sides trimmed to form octagon

25.5 x 18.1 cm (11 <sup>1</sup>/<sub>16</sub> x 8 <sup>1</sup>/<sub>8</sub> in.)

#### *Provenance*

- France, Private Collection.

When he arrived in Naples in 1653, Mattia Preti was already a famous artist, having had a brilliant early career in Rome punctuated by grand fresco projects, numerous easel paintings, and important commissions outside of the Papal city. The young Calabrese artist's style was formed by contact with northern Caravaggisti, such as Valentin de Boulogne and Mathias Stomer, as well as artists from the Neo-Venetian trend such as Pietro da Cortona and Pier Francesco Mola, and Emilians, such as Guido Reni, Giovanni Lanfranco, and Guercino, not to mention the Old Masters of Rome and Venice. Since October 1642, Preti had held the title of Knight of Magistral Obedience to the Order of Saint John of Jerusalem, a rare privilege granted by Pope Urban VIII.

Preceded by his reputation, Preti was charged with important projects in Naples in friendly productive rivalry with Luca Giordano. This sojourn in Italy's largest city which lasted until 1660 was marked by a return to tendencies characteristic of the Neapolitan school and strongly encouraged by the artist's patrons whose tastes were not those of Rome. Preti's new consideration of Ribera's naturalism and the luminism of Battistello Caracciolo, who was probably his first master, mixed with memories both of Veronese and of Lanfranco's monumentality, gave rise to remarkable works, including his masterpiece, the cycle illustrating *Scenes from the Lives of Saint Catherine and Saint Peter Celestino* in San Pietro a Majella.

The realization of ten large ceiling canvases for this 14th century church nave and transept occupied the painter for almost two years: the contract was signed May 16th, 1657, and the balance paid to the artist on February 1st, 1659.



Ill. 1.

**Mattia Preti**

*The Martyrdom of Saint Catherine of Alexandria, Sketch*

1657-1658

Oil on canvas

100.5 x 75 cm. (39 <sup>1</sup>/<sub>16</sub> x 29 <sup>1</sup>/<sub>2</sub> in.)

Austin, TX, Blanton Museum of Art, inv. 484.1999







Ill. 2.  
**Mattia Preti**  
*The Apotheosis of Saint Peter Celestin*  
 1657-1658  
 Black chalk  
 24.7 x 19 cm. (9 ¾ x 7 ½ in.)  
 Taverna, Museo Civico



Ill. 3.  
**Mattia Preti**  
*Holy Bishop*  
 1656  
 Black chalk, white highlights, sanguine  
 27 x 21 cm. (10 ⅝ x 8 ¼ in.)  
 Oxford, Ashmolean Museum, inv. P.II.927

However only two preliminary works for this large project are known: the black chalk drawing for *The Apotheosis of Saint Peter Celestino* (Taverna, Museo Civico) and a painted sketch, *The Martyrdom of Saint Catherine* (ill. 1).

Our drawing is related to this latter composition. It concentrates on the full face of the young woman, her eyes lifted to the sky, seen from *da sotto in su* with audacious skillful foreshortening. This melancholy, yet confident, face is Saint Catherine's as she confronts the ultimate torture and awaits entry into the kingdom of God. She seems to see the angel which is invisible to her executioners.

According to Bernardo De Dominici, Preti's first biographer, the artist always began by sketching his compositions on paper so as to define the placement of forms. He then reworked the figures from life, from a model posing on a platform lit by a high window, so as to have as low a view point as possible. *The Apotheosis* and our drawing, both done in black chalk, correspond fairly closely to this procedure. The first is thus a concise spontaneous placing of the group, whereas the second proves to be an attentive

study of a central element which transcribes all of the subtleties of chiaroscuro through the use of stump and white highlights which catch the reflections from high clear beams of light.

Our sheet is very close to the *Holy Bishop* conserved in Oxford (Ashmolean Museum, inv. P.II.926, ill. 3), which was preparation for one of the frescoes which embellish the gates of Naples and were commissioned from Mattia Preti as an *ex voto* after the plague of 1656. Not only is the technique identical, with an initial fine outline in black chalk, regular hatching of the parts in the shade, and details reworked in a velvet line, but the two figures are seen from a particularly low angle making them seem to be deep in the heavens.

Based on the Neapolitan language of Massimo Stanzione and his student Bernardo Cavallino, both carried off by the great plague of 1656, these faces, seen from below with their imploring gazes full of pathos beneath raised eyebrows, figured strongly in Mattia Preti's oeuvre as soon as he arrived in the southern capital. The artist seems to



Ill. 4.

**Mattia Preti**

*Saint Veronica with the Veil*

c. 1653

Oil on canvas. 100.3 x 74.9 cm. (39 ½ x 29 ½ in.)

Los Angeles County Museum of Art, inv. M.84.20

have been fascinated with these ecstatic figures which, in his work, were mainly female, as can be seen in the *Saint Veronica* painted for Cardinal Colonna in about 1653 (ill. 4), *Saint Mary Magdalene* of 1657 (Rome, Doria Pamphili Palace), and the *Decapitation of Saint Catherine* given by the artist to the Church of Saint Catherine of La Valette in 1659 (*in situ*).

Sensitive and elegant, our drawing is thus an important step in the treatment of this theme: the steeper angle of the head than in *Saint Veronica* has the effect of blurring facial contours and abolishing all barriers between her gaze and the heavens. Her spare undulating hair frames the face while white strokes illuminate the saint's diaphanous skin, attenuating the intensity of the foreshortening, and perfecting the work which is no longer conceived as simply a preliminary sketch, but as the most concise depiction possible of faith.

A.Z.

#### **General Bibliography (Unpublished Work)**

- Cynthia De Giorgio, *Mattia Preti: Saints and Heroes for the Knights of Malta*, Valette, 2014.
- John T. Spike, *Mattia Preti. Catalogo ragionato dei dipinti. Catalogue Raisonné of the Paintings*, Florence, 1999.
- Vittorio Sgarbi, *Mattia Preti*, Rubbettino, 2013.
- Luigi Tassoni, *Mattia Preti e il senso del disegno: sessantotto disegni del Cavaliere Calabrese*, Bergamo, Moretti & Vitali, 1990.

François BOUCHER

(Paris, 1703 - 1770)

4

## PREPARATORY STUDY OF A WIND SPIRIT FOR JUNO ASKING AEOLUS TO RELEASE THE WINDS

1769

Black chalk and stump, highlights in sanguine, white chalk, and black pastel on cream laid paper, frame outline in black ink.

27.6 x 40.3 cm (10 <sup>7</sup>/<sub>8</sub> x 15 <sup>7</sup>/<sub>8</sub> in.)

### *Provenance*

- Great Britain, Private Collection.

### *Related Works*

- *Juno Asking Aeolus to Release the Winds*, 1755, oil on canvas, Kimbell Art Museum, Fort Worth, inv. AP 1972.08 (ill. 1).

Boucher's last studies on paper are among the most impressive in the power of their lines and simplification of mass. This one dates to the last months of his life and is preparation for one of a group of six paintings commissioned by Jean-François Bergeret, Lord of Frouville, younger brother or Pierre-Jacques-Onésyme Bergeret de Grancourt, Comte de Nègrepelisse, for the private mansion which he had just acquired. These canvases are dated 1769, two of them belong to the J. Paul Getty Museum in Los Angeles (inv. 71.PA.54-55), while the four others, including the one related to this drawing, are in the Kimbell Art Museum, Fort Worth (inv. AP 1972.07-1972.10). Many variations can be found between the initial horizontal project for this composition in pen and brown ink, conserved in the Jeffrey Horvitz collection (inv. DF 28) and the Kimbell canvas (ill. 1). They suggest that François Boucher proposed an initial sketch, a *première pensée*, which he subsequently modified profoundly so as to create a vertical format with much more condensed action. The studies of details of figures in the paintings came later, and from one to the next, one can still follow the evolution of the artist's thoughts about the final picture.

Such is the case with our drawing in which François Boucher depicts a wind spirit obeying Aeolus. The subject is inspired by the Prologue to Virgil's *Aeneid* which tells how Juno promised the demi-god Aeolus, son of Neptune, lord of the winds and King of Aeolia, to give him the nymph Deiopea if he destroyed the Trojan fleet before it arrived in



Ill. 1.

**François Boucher**

*Juno Asking Aeolus to Release the Winds*

1769. Oil on canvas

278.2 x 203.2 cm. (9 ft. 1 <sup>1</sup>/<sub>2</sub> in. x 6 ft. 8 in.)

Kimbell Art Museum, Fort Worth, inv. AP 1972.08



Italy. The rapid placement of face and hands, the efficient use of stump to suggest mass and shade, the light sanguine strokes to render flesh, the firm outlining of the male body and the way it is handled in sections are characteristic of François Boucher.

Here he is not working from life, but from “imagination” and, before our eyes, modifies his initial idea of a less visible chained spirit, whose upper torso would have appeared coming out from the rocks opened by Aeolus with his head turned towards the god. This first idea can be seen in a drawing from the collection of Jeffrey Horvitz (inv. DF 666, *ill. 2*). The choice is made here of a more dynamic figure already in motion. The artist knows exactly what he wants to do with it, as can be seen in the white chalk highlights which descend from the upper left corner of the paper to the back and then pass behind the torso, and also in the incomplete lower body which doesn’t appear in the painting. His creative thought process is thus displayed in action before us, a fact which irresistibly brings to mind the testimony of his contemporaries concerning his inventive abilities: “Not I, nor anyone,” says, for example, his student Mannlich in 1765, “could have believed such virtuosity, if we hadn’t been witness to this *tour de force* every day.” Women are also the subject of studies which are sometimes very developed, as is the case for a reclining naiad seen from behind, highlighted in pastel, and which takes up the foreground of the final composition (Paris, Louvre Museum, inv. RF 3879.)

Detailed studies for these ultimate mythological pictures resurface little by little, often without any old lineage. Maybe they were among the numerous portfolios, as were many drawings from Boucher’s last years, described in the painter’s studio. The Fort Worth canvas, in fact, figures among the artist’s last works. He died the following spring. The painting, with its preparatory drawings, shows that, even physically quite weakened, Boucher had kept his power for composition and his technical virtuosity intact right up until the end.

*Françoise Joulie*

**General Bibliography (Unpublished Work)**

- Alastair Laing, *The Drawings of François Boucher*, exh. cat. New York, Frick Collection, Fort Worth, Kimbell Art Museum, 2003-2004, p. 197, under cat. 75.
- Alastair Laing, *François Boucher: 1703-1770*, exh. cat. New York, Metropolitan Museum of Art, 1986-1987, under cat. 84.
- Alexandre Ananoff, *L’œuvre dessiné de François Boucher (1703-1770)*, Paris, F. de Nobele, 1966.



Ill. 2.  
**François Boucher**  
*Study for Aeolus*  
 c. 1768-1769  
 Black chalk, white highlights  
 29 x 20.1 cm. (11 1/16 x 8 in.)  
 Boston, Horvitz Collection, inv. DF 666



Michel François D'ANDRÉ called DANDRÉ-BARDON  
(Aix-en-Provence, 1700 - Paris, 1783)

## 5 | PENITENT SAINT JEROME

c. 1731

Sanguine

Watermark: crescent moon and stars

18th century inscription on the mount: *D'andré Bardon*

28.8 x 20.1 cm. (11  $\frac{5}{16}$  x 7  $\frac{7}{8}$  in.)

*Provenance*

- Sale Sotheby's Monaco, December 5th, 1992.
- France, Private Collection.

Draughtsman, engraver, painter, theoretician, poet on the side, Dandré-Bardon was an original artist who, along with Boucher, Natoire, Louis-Michel and Carle Van Loo and Bouchardon, is part of the "generation of 1700."

From a family of Nobles of the Gown in Aix-en-Provence, he was sent to the capital by his father to perfect his law studies. According to Mariette, he became a painter almost by accident: "the plague which devastated his homeland kept him in Paris longer than intended, and finding himself without anything to do, and having nothing which could nourish his bubbling fiery genius, he remembered he was born with a taste for drawing and took a pencil in hand" (*Abeceario*, II, p. 55).

The young man initially was trained in the studio of Jean-Baptiste Van Loo who was also from Aix and had painted the portrait of Honoré d'André, his future student's father. Dandré-Bardon continued his education under Jean-François de Troy. Although in 1725 he only received second prize at the Academy behind Louis Michel Van Loo, he was authorized to leave for Italy at his family's expense.

Thanks to the intervention of Nicolas Vleughels, Director of the Academy of France in Rome, the Duke of Antin finally gave the artist a royal pension which made it possible for him to extend his stay. He received his certificate (*brevet*) in 1728 at the same time as his companions Bernard, Subleyras, Trémolières, Blanchet, Slodtz, and Etienne le Bon. Three years later, Dandré left Rome, and after spending six months in Venice, returned to Aix, where he was already known on account of *Augustus Pursuing the Concussionaries*, canvas commissioned by the *Cour des Comptes* (Court of Auditors) and exhibited in the office of the audience room.



III. 1.  
**Michel-François Dandré-Bardon**  
*Study of a Seated Man in Draperies*  
1726-1729  
Sanguine and white highlights  
31.5 x 22.5 cm. (12  $\frac{7}{16}$  x 8  $\frac{7}{8}$  in.)  
Grenoble Museum, inv. MG 2007.0.107





L'anderson

Approved by the Academy in 1734, the painter, who had added his mother's maiden name of Bardon to his own, was received the following year, and appointed assistant professor in 1737. Provence beckoned him anew and he didn't return definitively to Paris until 1752, when he replaced Boucher as a professor at the Academy. He became Rector five years before his death.

Dandré-Bardon was a remarkable, eclectic, and imaginative draughtsman. Mariette praised him for being able to produce rich compositions easily. He used every technique: sanguine, black chalk, pen and wash, and didn't stop drawing even when he became partially paralyzed in 1770 after an apoplectic attack.

Entirely in sanguine, our drawing has all the energy and suppleness of the artist's drawings during his Italian period, such as the *Study of an Antique Warrior* (sanguine and chalk highlights, 36 x 26 cm.) Aix-en-Provence, Granet Museum) or the *Study of a Man in Draperies*, preparatory for the figure of Augustus in the *Cour des Comptes* picture (ill. 1). Here can be seen the same baroque spirit, the same taste for strongly turned forms, the flattened shaded draperies, boneless bodies, and strongly marked fingers which are characteristic elements of Dandre-Bardon's style, whatever the medium, as evident in *The Kiss of Judas* of 1729 (Amiens, Picardy Museum, inv. MP 975-32) and *The Death of Saint Joseph*, executed in Venice in 1731 (Louvre Museum, inv. RF 38953).

Dandré-Bardon's first biographer, the architect Claude-Jacques-Henri d'Ageville, narrates how in Rome, the artist took it upon himself to observe in great works of art, "the elegance of contours always related to each other, sensed or lightly passed over, according to the different effects of nature; the finesse of the relationships and beautiful proportions."<sup>1</sup> He drew and copied Raphael in the Vatican rooms made accessible to the Academy pensioners thanks to Vleughels. He also did the same for the Carracci in the Farnese Gallery, Domenichino, Guido Reni, Andrea Sacchi, Pietro da Cortona, and the Venetian painters encountered in the main galleries and churches of the Eternal City.

Our *Saint Jerome* is one of the sketches inspired by the great Old Masters which were never simple servile repetitions. The source of our drawing seems to have been a Titian altarpiece for Santa Maria Nuova in Venice which is conserved today in the Brera Pinacoteca in Milan. However, it could also be from the reproduction engraved in reverse (thus in the same direction as ours) by Valentin Lefebvre and published in 1680 in a work assembling copies after Titian and Veronese which was well known by the students at the Academy. Dandré-Bardon only kept the general organi-

zation of the scene, the S shaped figure surrounded by rocks and trees. The rest fully belongs to his own style: the composition which is more decorative than constructed; the off balance body outlined in a sinuous line; the graceful hand gestures; disorganized hatching; the marked contrasts between the light of paper in reserve as opposed to shady areas charged with sanguine where certain details, such as books and the dozing lion, disappear.

A.Z.

We would like to thank Mr. Alastair Laing for having confirmed our work's authenticity after visual examination.

#### **General Bibliography (Unpublished Work)**

- Daniel Chol, *Dandré-Bardon ou l'apogée de la peinture en Provence au XVIII<sup>e</sup> siècle*, Cahors, Edisud Editions, 1987.
- Pierre Rosenberg, "Dandré-Bardon as a Draughtsman: A Group of Drawings at Stuttgart," *Master Drawings*, 1974, pp. 137-151.
- Pierre Rosenberg, *Michel-François Dandré-Bardon*, coll. *Cahiers du dessin*, n° 12, Paris, 2001.

<sup>1</sup> Claude-Jacques-Henri d'Ageville, *Éloge Historique de Michel-François d'André-Bardon, Recteur de l'Académie royale de Peinture et de Sculpture*, Marseille, 1783, p. 33.



## Jean-Baptiste GREUZE

(Tournus, 1725 - Paris, 1805)

### 6 | YOUNG BOY IN A CAP

c. 1775

#### Two different sanguines

Verso : Study of a foot (*ill. 1*)

Inscribed in sanguine on verso: GREUZE

28 x 21.7 cm. (11 x 8 <sup>5</sup>/<sub>16</sub> in.)

#### Provenance

- Probably sale, Paris, March 12th, 1893, expert Febvre, lot 8: “Head of a Child. Sanguine. Turned three-quarters to his right, ruffled hair, parted lips, expressive eyes. 28 x 23 cm.”
- Alfred Normand Collection (1910-1993), Paris (Lugt 153c lower right), then by inheritance.

*“Painting the private life of man is M. Greuze’s great talent. Expression, of simple manners, of candor, love, desire for liberality, recognition, filial tenderness; these are the subjects which he takes from nature and renders with the most interest.”*  
Jean-Baptiste-Pierre Le Brun, 1776.

One of Greuze’s particular and constant traits, the primordial element of his singular art, was his interest in expression of the passions. A traditional characteristic of grand history painting, expression allowed Greuze to crystallize the dramatic situation of his figures even though the subjects themselves came out of daily experience that normally would have been associated with genre painting. Expression also created this necessary bond between the work and spectators who perceived the protagonists’ feelings and felt deep empathy for them: “the interest and pathos which surprised connoisseurs and made these hitherto indifferent souls shed tears at the magic power of painting [...] and the Painter who knows how to move us in this way is, for us, a new Raphael.”<sup>1</sup>

These eulogistic statements were by Jean-Baptiste-Pierre Le Brun, painter and collector, great great nephew of Louis XIV’s painter who, a century earlier, had delivered the famous *Lecture on General and Particular Expression*, published in three successive versions and illustrated by engravings after Charles Le Brun’s drawings. In the second half of the 18<sup>th</sup> century, the work by the first Director of the Academy was more than ever relevant, largely on account of the influence of the *philosophes* and naturalists. In 1760, Watelet pleaded in his *Art of Painting* for



Ill. 1.  
Verso.

the depiction of the passions oriented towards social and moral usefulness. Six years later, Diderot wrote at the head of chapter IV of his *Essays on Painting*; “Expression is in general the image of feeling.” Finally, in 1768, the year in which Greuze was received into the Academy, the Comte de Caylus founded the prize for facial expression, the *Prix de la Tête d’expression*.

An attentive and indefatigable observer who, with exceptional skill, caught the image of the men around him, Greuze renewed Le Brun’s method and adapted it to modern life. Moreover, he pioneered extending the study of human expression to children’s physiognomies. The expressions adopted by his sitters don’t have the exaggeration



of those illustrated in the *Lecture*. Instead of archetypes, Greuze proposed poses and expressions which seemed to occur naturally, as with our child who is about ten years old at the most.

The artist concentrated solely on the child's head and paid little attention to the fold down collar or delineation of the ear. He sculpts the sitter's high cheekbones and small snub nose with sanguine, and details delicate loose strands of hair which escape from under the supple cap. The firm confident lines let white paper show through in places. These reserves suggest light come from the right to illuminate the temple and chin, and skim through the bangs. This boy in the blossom of youth is portrayed with entirely apt gentleness and tenderness. The parted lips and large wide open eyes give him a slightly surprised uneasy air balanced by a small gleam of hope in his gaze.

It has not been possible to relate our study directly to any known canvas. Its finished character and the firmness of the sanguine tend to indicate that it would have been done during the artist's mature years. Our beautiful child's head might be compared stylistically to drawings related to the pictures of the 1770's, especially *The Father's Malediction: the Ungrateful Son*, and *The Father's Malediction: the Son Punished*. In them can be seen the same manner of modeling forms by using subtle cross-hatching in sanguine. These preparatory studies are usually produced on paper twice this size, as opposed to certain drawings which were intended either for engravings, or for collectors who, already in Greuze's lifetime, avidly sought his graphic work.

*The Pouting Girl* from the Jean Bonna Collection has exactly the same dimensions as our *Young Boy* (ill. 2). Taken from one of the figures in *Reading the Bible* of 1755, *The Pouting Girl* was engraved in the sanguine manner by Louis-Marin Bonnet in 1766, the year in which Greuze published the collection of *Heads of Different Characters*, which mainly consisted of the most significant and expressive heads from his paintings, and was conceived as the artist's response to Le Brun's *Lecture*.

As opposed to *The Pouting Girl* with its firm clean lines, our child's head, which is handled with suppleness in two shades of sanguine, does not lend itself to being transformed into an engraving, but fits in with Greuze's isolated drawings. As is the case with certain of these autonomous works, the verso of our sheet has been used for a nude foot appearing below a flowing drapery in keeping with the artist's pseudo-antique subjects (ill. 1).

A.Z.

### **General Bibliography (Unpublished Work)**

• Edgar Munhall, *Greuze the Draftsman*, exh. cat. New York, Los Angeles, 2002.

<sup>1</sup> Jean-Baptiste-Pierre Le Brun, *Almanach historique et raisonné des architectes, peintres, sculpteurs, graveurs et ciseleurs* Paris, 1776.



Ill. 2.

**Jean-Baptiste Greuze**

*The Pouting Girl*

1766. Sanguine

28.9 x 21 cm. (11 3/8 x 8 1/4 in.)

Jean Bonna Collection



Jean-Baptiste ISABEY  
(Nancy, 1767 - Paris, 1855)

## 7 | PROFILE PORTRAIT OF A FRIEND

c. 1790

**Black chalk and black pencil**

**Inscription in pencil on verso: N3**

**22.5 x 16.2 cm. (8 7/8 x 6 3/8 in.)**

### *Provenance*

- France, Private Collection.

Son of a grocer in Nancy, Jean-Baptiste Isabey was entrusted by his father to Jean Girardet, who was history painter and portraitist to King Stanislas. In the documents, Girardet is sometimes described as a miniaturist, but no such small works are known by him. Nonetheless, several of his students became remarkable miniaturists, such as François Dumont, Jean-Antoine Laurent, and Jean-Baptiste Augustin. Thus, Girardet's studio appears to have been at the origins of a veritable Lorraine school of miniature painting.

After Girardet's death, Isabey continued his training under the landscapist Jean-Baptiste Claudot, before gaining Paris in 1785. Whereas in Nancy, he painted (folding) screens, chimney screens and processional banners, in the capital, he devoted himself entirely to miniatures and then to small scale portraits. He rapidly managed to constitute a clientele among the Parisian bourgeoisie and then at the court of Versailles. Even so, the young artist entered David's studio in 1786; he still claimed to be David's student in the Salon livrets from 1798 to 1810 although he himself was already very famous.

The upheavals of the Revolution had brought a multitude of sitters to the painter who were taken by the rapidity with which he worked and the purity of his line. By 1790, he was involved in the publisher Dejabin's project of publishing a volume of portraits of legislators with the painters Luc Barbier-Walbonne, Antoine-Jean Gros, and François-Henry Mulard – all of whom had been David's students. In all, Isabey produced about thirty portraits in profile in medallion form. In his pencil preparatory drawings, certain ones of which are conserved in the National Library of France, the artist accentuated the profile's clean contour against a hatched background. The simplified costumes

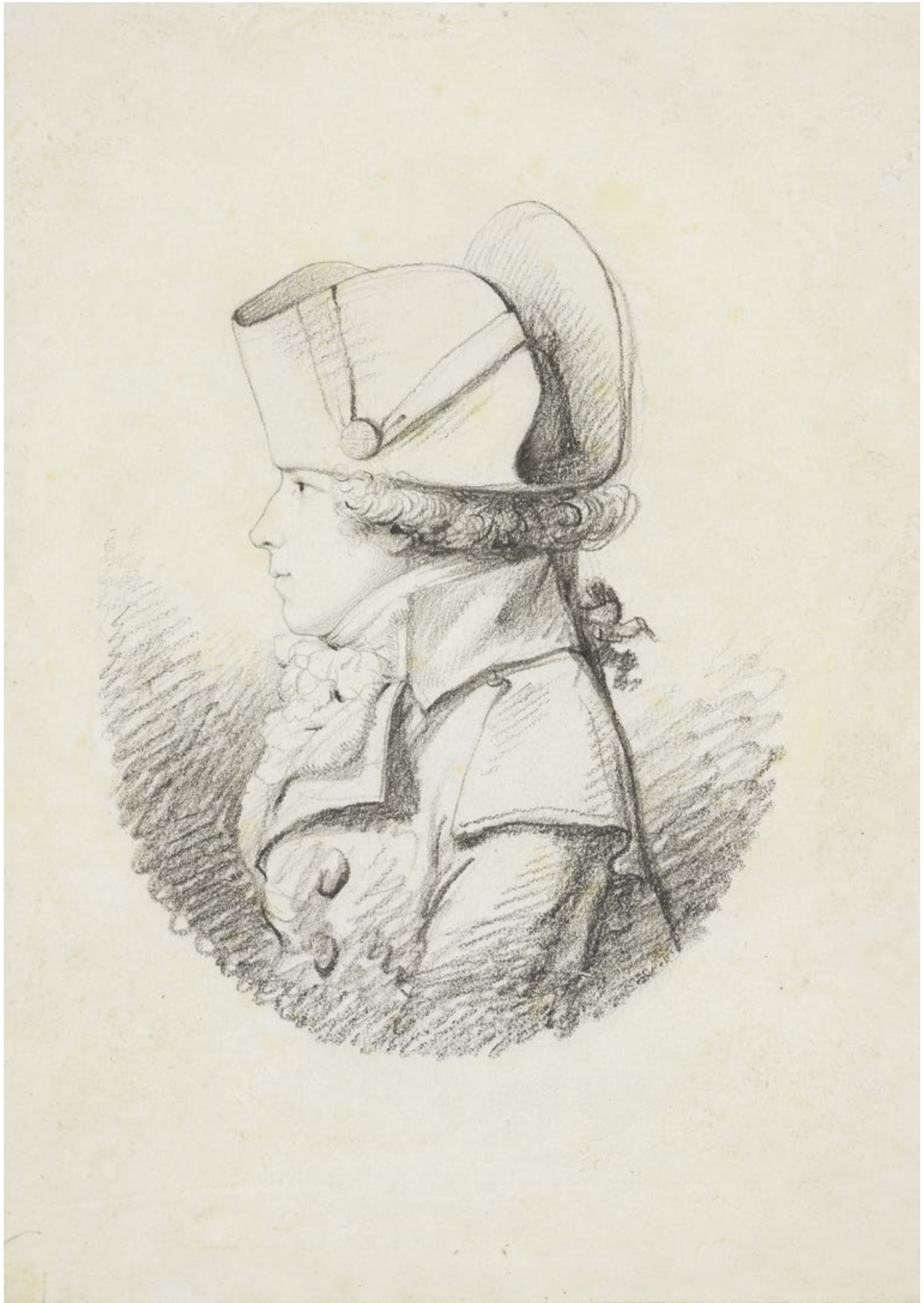
are modeled in a tight play of fine lines and dots, while the hairline is handled with care.

Drawn from life during sessions improvised at the exit of the Assembly, these drawings, although technically remarkable, appear distant and descriptive, as they only seek perfect renditions of the physiognomies of these participants in the grand stakes of revolutionary politics. The portraits of his friends and entourage which Isabey produced during the same period are quite different. Two of them bear striking similarities to our work: his *Self-Portrait* dated 1787 (*ill. 1*) and that of *Bernard Sarrette*, the future founder of the Paris Conservatory and the painter's friend (*ill. 2*).<sup>1</sup>

The three drawings, intended for an oval frame, depict the young men in elegant sober attire at the very end of the 1780s: redingote, tricorne, white cravat tied high, powdered wig with a long braid wrapped in a black ribbon. In the graphic tradition of Lorraine as exemplified by Jean-Joseph Bernard who drew profiles of his sitters in pen with a virtuoso calligraphy based on circular movements, Isabey concentrated on the contours of the face, traced in a single fine uninterrupted line with extraordinary precision. A light smile seems to brush the sitter's lips, and the intense open gaze fixes intently on some object outside the frame.

In contrast, the clothing is rendered with great freedom. The crayon becomes unctuous and energetic. It dances from one button to the next, goes back and forth in the shadows, slows down to specify the tricorne's ornament, the curls along the hairline, or the border of the collar, then accelerates in broad cross hatching which constitutes the portrait's background. In our drawing, the hand seems surer and freer than in the Louvre *Self-Portrait* which could be an autograph replica of a work whose location is unknown. On the other hand, the portrait of Sarrette is so close that





one could logically suppose that it was realized at the same time as our profile. It is undoubtedly a close friend of Isabey's, perhaps one of David's students, but in any case, a young man who is experiencing the transformations of the Revolution very intensely and wishes to be part of the artistic renewal.

A.Z.

We would like to thank Professor François Pupil for having confirmed the authenticity of our work.

### **General Bibliography (Unpublished Work)**

- François Pupil, *Jean-Baptiste Isabey (1767-1855), portraitiste de l'Europe*, exh. cat. Château de Malmaison, Nancy, Museum of Fine Arts, 2005.
- Eva de Basily-Callimaki, *J.-B. Isabey, sa vie – son temps, 1767-1855, suivi du catalogue de l'œuvre gravée par et d'après Isabey*, Paris, Frazier-Soye, 1909.

<sup>1</sup> Current location unknown. This portrait belonged to the Sarrette family and is only known from a photograph ( BnF Musique, Est. SarretteB.001). The sitter's identity is confirmed by a pencil copy by Charles Duvernoy and inscribed "done from nature in 1794 or 1795, the period when Sarrette was appointed to the function of Director of the Curator (SarretteB.002).



Ill. 1.  
**Jean-Baptiste Isabey**  
*Self-Portrait*  
1787. Signed and dated *J. B. Isabey 1787 à mon arrivée à Paris en 1786*  
Black chalk  
17 x 13.2 cm. (6 <sup>11</sup>/<sub>16</sub> x 5 <sup>3</sup>/<sub>16</sub> in.)  
Paris, Louvre Museum, DAG, inv. RF 3817



Ill. 2.  
**Jean-Baptiste Isabey**  
*Portrait de Bernard Sarrette*  
c. 1790  
Black pencil  
Current location unknown



Pierre OZANNE

(Brest, 1737-1813)

## 8 | IMMERSION OF THE NINTH CONE IN CHERBOURG HARBOR IN THE PRESENCE OF KING LOUIS XVI ON JUNE 23RD, 1786

1786-1788

Pen and black ink, wash, brown gouache highlights over black chalk lines

Watermark: crowned *fleur de lys* escutcheon above *J. Kool* and a numeral *IV* (Jan Kool, Dutch papermaker, active from 1728 to 1800)

43.3 x 74.8 cm. (18 1/16 x 31 3/16 in.)

### *Provenance*

- Commissioned by Louis XVI in 1786.
- Probably sale Paris, March 21<sup>st</sup>, 1977.
- France, Private Collection.

### *Related Work*

- Unfinished engraving (Paris, Bibliothèque nationale de France, Est. EF 20, fol. 37).

In 1758, the recently constructed Cherbourg port of commerce suffered a new destructive English raid, but it took until 1791 for a decision to be finally made to build a roadstead harbor to protect this site which was exposed both to storms and the enemy. The project chosen was by Louis-Alexandre de Cessart, an engineer from the Bridges and Roads Corps (*Ponts et Chaussées*), who proposed to edify a breakwater in the open sea which would consist of a succession of gigantic hollow cones set on the Channel floor and filled with stones. In the upper part of each twenty-meter-high oak and beech structure were portholes open across several levels to make it possible for stones to be poured inside, regardless of the height of the tide.

The first cone was immersed in June 1784. Two years later, only eight of the intended ninety had been sunk, as the gigantic project was behind schedule. Hence, Louis XVI decided to take a trip to Normandy to see for his own eyes this technological feat that had been the cause of so much talk in Versailles. Not counting his flight to Varennes, it was his only trip to the provinces during his reign.

The king entered Cherbourg on June 22<sup>nd</sup>, 1786. The next day, he visited the construction site, where he was festively acclaimed by a large crowd thus described by Cessart in his *Description of the Hydraulic Works*:



Ill. 1.

Chatry de la Fosse the Elder (drawing),  
Isidore-Stanislas Helman (engraving)

*Departure of a Conic Caisson in the Presence of His Majesty Louis XVI*  
1786. Etching







“The elevation and immense volume of the cone which majestically floated and dwarfed the largest war vessels, the sight of the flotilla decked with flags and garnished with armed troops, offered a spectacle which enflamed the imagination, and reignited national spirit by the ideas of grandeur which it presented.”<sup>1</sup>

Louis XVI embarked with part of his suite on a gilt yawl which came specially from Brest, and then spent an hour on board the *Patriot*, a three-masted ship with seventy-four brand new cannons, before mounting on cone number 1, the closest to the anchorage on top of which a flag had been specially raised. Floating as a result of hundreds of barrels and casks or tons, the ninth cone, called “from the East Pass,” was then towed to its immersion site. The moorings holding the tons were cut in a specific order, and, to cannon salutes, the cone sank. The spectacle only lasted thirty minutes.

Our drawing illustrates the moment when the last casks are detached from the cone and propelled into the air by the force of the structure sinking into the sea. The view is taken from the sea, with the coastline marking the horizon. The right side of the drawing is devoted to the perfect alignment of the eight cones already in place with their upper parts remaining quite visible because the tide is going out. The foremost caisson is crowned with a white tent topped by a royal flag. To the left of the ninth cone can be distinguished the alignment of fifteen stationary ships which had served to anchor the retaining cable. One can also see the towing boats with oars and sails. The coastal lugger or tide-chaser in the foreground – well adapted to transporting stones and unloading them into the cones, the most used boats on the site – served to stabilize the last ship, and also provided a choice location for curious bystanders wishing to witness the event and glimpse the king. Men, women, and children jostled on the pontoons and the flotilla of small boats which kept their distance from the imposing caisson, while workers and engineering students climbed masts for a better view. Finally, in the distance, in the cannon smoke, the royal fleet of seventeen war ships presided by the *Patriot* proudly reigns.

Accounts of the royal voyage to Cherbourg do not mention any artist who was charged with capturing the details of the event. However, among the works which commemorated this visit, only a few drawings, including ours, have the precision of a scene experienced and not reconstituted from narratives. Thus, only in these sheets does the cone with its galleries conform to Cessart’s sketches: on top can be seen trees which appear in a technical sketch conserved in the *Ecole Nationale des Ponts* (National School

of Bridges), but are absent from all other depictions (*ill. 1*). In addition, this accurate depiction is enriched by an authentic comprehension of the naval world in all its complexity which only the draughtsmen for the Navy were capable of producing, and in particular, only the Ozanne brothers. In fact, two archival documents mention that in October 1786, a payment of 1,200 pounds – a considerable sum – was made by the minister to Pierre Ozanne to go to Cherbourg to execute the “6<sup>th</sup> view which is missing to complete the suite which the kind requested [...] This view is that of His Majesty’s docking at Cherbourg.”<sup>2</sup>

Son of an inn-keeper, Pierre followed in the steps of his older brother, Nicolas-Marie Ozanne. At the age of thirteen, he entered the naval drawing school of the Flagship Guards in Brest and three years later, was allowed to go to Paris to perfect his art, as one of the eight students maintained on the king’s personal account at the school directed by Duhamel du Monceau. In 1757, when Nicolas was appointed to Paris, Pierre replaced him as the drawing master at the Brest Guards.

The artist was also a scientist: a brilliant cartographer, he was equally interested in everything concerning naval construction. In 1780, his zeal was rewarded with the certificate of an assistant constructor engineer. Eight years later, he received that of engineer. As draughtsman and engineer, he embarked on d’Estaing’s flagship *Le Languedoc* and took part in the American campaign. He brought back a remarkable series of drawings of combat and sea adventures. This voyage was neither his first nor his last expedition: indefatigable, Ozanne “the Younger” went all the way to the African and New England coasts, the Canary Islands, and the West Indies.

In 1786, Pierre Ozanne had just returned from Saint Domingo when the Navy appointed him curator of maps and plans collections in Versailles, and apparently entrusted him to follow Louis XVI to Cherbourg. This is when the king would have requested a series of at least six large drawings probably intended to be reproduced in engravings. So far, three have been identified. Conserved in a private collection, they are all inscribed, “Turned over to Mr. Choffard by order of the Marshall of Castries to be engraved. Paris. October 27, 1786.” These are the *View of the Breakwater from the Construction Site, Conducting the Cone with the Royal Bark and the Patriot*, and *The King Accosting at Cherbourg* (*ill. 2*). With identical dimensions, our drawing, the *Immersion of the Cone*, helps complete the series. Two other plates should have been devoted to the visit to the construction site<sup>3</sup> and probably to the subsequent naval maneuver. Furthermore, two drawings by Pierre Ozanne





Ill. 2.

**Pierre Ozanne**

*King Louis XVI Embarking at Cherbourg*

1786. Pen and black ink, wash, white highlights

44 x 75 cm. (17 5/16 x 29 1/2 in.)

Private Collection



Ill. 3.

**Pierre Ozanne**

*Conducting the Cone to the Breakwater  
with the Royal Bark and the Patriot*

1786. Pen and black ink, wash, white highlights

34 x 60 cm. (13 3/8 x 23 1/2 in.)

Paris, Musée national de la Marine, inv. 27 OA 18 D

refer to the same event: a rapid spontaneous black chalk sketch (Musée de la Marine, inv. 29 OA 49) and a reduced version, probably preparatory to *Conducting the Cone* with the king's boat placed too far to the right (27 OA 18, *ill. 3*). Finally, a single engraving is known: unfinished, it corresponds perfectly to our drawing, but adds a few tons floating on the water around the cone. It is surprising not to find them in our work.

Other than this little oversight, the exactitude of the scene is exceptional. The vessels and embarkations are rendered with a seaman's familiarity, whether in their proportions, in the precision of their gear, or their position on the water. The artist captures the least movement, from the spectators' liveliness to the rocking of a rowboat, the tension of a rope or smoke from cannon shot. Even though it is not – as is often the case with Pierre Ozanne – a drawing taken directly from life, one feels the instantaneousness in everything which is ephemeral and nonetheless grandiose: the beauty of the harbor under summer skies, the majesty of cones scattered at sea, or the combined rhythms of the fleet's masts. For all of this, the minute description of figures or rigging induces no dryness, because the line remains lively and inspired, while the wash placed in delicate strokes seems close to stumping.

A.Z.

### **General Bibliography (Unpublished Work)**

- Charles Auffret, *Une famille d'artistes brestois au XVIIIe siècle. Les Ozanne*, Rennes, 1891.
- Louis-Alexandre de Cessart, *Description des travaux hydrauliques*, pub. L.-V. Dubois d'Arneville, Paris, A.-A. Renouard, vol. II, 1808.
- Jeanne-Marie Gaudillot, *Le Voyage de Louis XVI en Normandie*, Caen, 1967, pp. XLII-XLIII.
- Muriel Thoin, "Les cônes de la grande digue de Cherbourg, un défi technique et maritime au XVIIIe siècle," *Chasse-marée*, no. 56, May 1991, pp. 30-39.
- Jacques Vichot, "L'œuvre des Ozanne: essai d'inventaire illustré," nos. 87-102, 1967-1971, and especially no. 91, 1968, pp. 30-31.

<sup>1</sup> L.-A. de Cessart, *Description des travaux hydrauliques*, pub. L.-V. Dubois d'Arneville, Paris, 1808, vol. II, p. 297.

<sup>2</sup> AB Marine B<sup>1</sup> 101 and C<sup>7</sup> 232. It was in fact 1786 and not 1788 as indicated in certain works.

<sup>3</sup> The Musée de la Marine conserves a large drawing in pen, ink, and wash attributed to Jean-Michel Moreau, called the Younger. Depicting Louis XVI's visit to the construction site, it could actually be part of Pierre Ozanne's series (43.5 x 75.5 cm., inv. 27 OA 19 D).

## Jacques-Antoine-Marie LEMOINE

(Rouen, 1751 - Paris, 1824)

### 9 | PORTRAIT OF A YOUNG WOMAN

1796

Black pencil, stump, grey wash, white highlights on oval paper

Signed and dated center right : *Lemoine*

15.2 x 12.6 cm. (6 x 5 in.)

#### *Provenance*

- France, Private Collection.

#### *Exhibition*

- Almost certainly Paris, Salon of 1796, n° 290 (“Several portraits under the same number”).

At the 1796 Salon, Citizen Lemoine, “Latour’s student,” residing at number 202, rue des Petits-Carreux, exhibited several portrait drawings, including his self-portrait as well as four portraits of actors of the Comic Opera: the comedian Pascaly and singers Rose François Gontier née Carpentier; Anne-Marie Crétu-Simonet, and the famous Louise-Rosalie Lefebvre called Madame Dugazon (*ill. 1*). All of these works had been realized with “a velvet black pencil of Citizen Coiffier’s composition, rue du Coq-St-Honoré, n° 133.”

Son of a Rouen notary, but more attracted to painting than to jurisprudence, Lemoine did his initial training at the Royal School of Drawing in Rouen as a student of its Director, Jean-Baptiste Descamps. Seeking to perfect his education, the young artist went to Paris and was admitted to Jean-Jacques Lagrenée the Younger’s studio at the *Ecole des Beaux-Arts*.

Understanding his student’s inclination which rapidly became a specialization in pencil portraits, Lagrenée introduced him to Maurice Quentin de La Tour. The great pastelist’s influence can be sensed in Lemoine’s production from the middle of the 1770s and contributes to the refinement of his style which remained very personal nonetheless, and was largely inspired by engraved portraits and their new techniques such as mezzotints. His talents as a portraitist, as well as his “invariable gaiety” and the “amenity of his character”<sup>1</sup> caused the capital’s doors to artistic circles to open for him and earned him numerous commissions, especially in the world of theater. In addition to medallion portraits of famous actors and actresses, many of which

were engraved, were portraits of aristocrats, including the all-powerful Du Barry (private collection). Elegant full-length interior or outdoor depictions followed, such as the drawing of *Elisabeth-Louise Vigée Le Brun Reading in a Park* which was exhibited at the Salon de la Correspondance in 1783 (private collection). At that time, Lemoine began to practice ivory miniatures as well: he exhibited several at the Salon of 1795, his participation having been rendered possible by the Revolution.

The end of the *Ancien Régime* did not in the least impede his activity as a portraitist, but rather brought new individuals of consequence into his studio. They admired his style which was at once realistic and graceful. Both audacious and curious, Lemoine was interested in every novelty in drawing and engraving, whether it concerned technique or materials. Thus, he adopted the medium created by René Coiffier which was more supple and fatty than the pencil patented in 1795 by Nicolas-Jacques Conté and which was composed of graphite and clay. Lemoine’s style corresponded perfectly to the soft velvet texture of Coiffier’s pencils which made it possible to obtain effects approaching those of pastel, and even of painting. Later, the artist improved the composition of these pencils by inventing the black pencil called “of Sauce,” which could be stumped cleanly and whose fabrication continued after his death. It was, by the way, not Lemoine’s only invention, as he apparently conceived of a type of easel with “horizontal perspective” for landscape painters, and probably a sort of machine similar to a “physionotrace” which made it possible to realize profile portraits quickly.



Quite probably exhibited in the Salon of 1796, our portrait seems to have been conceived as a demonstration of the possibilities of Coiffier's black pencil, as well as of Lemoine's talents as a draughtsman. This drawing is quite the opposite of the other works of the same date, including the portrait of Madame Dugazon or a *Young Woman With an Ostrich Plume* (ill. 2). Certainly, the formats are practically the same, as is the light virtuoso hand. However, our young sitter does not feature the conventions of Lemoine's other female figures with their highly realistic faces and gaze fixed on the spectator. Here, the young woman with large scrutinizing eyes, gaze directed outside of the frame, and slightly open mouth seems to have more in common with Greuze's heads of expression, even as she is both more restrained and natural. Although her hair is curled and dressed in the latest fashion, the fichu which envelopes her shoulders is from a vestal's habit and reassures this impression of diaphanous angelic sweetness. Handled first with broad stumped strokes which blend into the cloudy background, the evanescent hair is materialized with just a few judiciously placed broad irregular dark black lines. Two strokes of white chalk which are barely perceptible revive

the young woman's melancholy gaze by giving her irises and opaline brilliance.

With touching sensitivity, our unpublished portrait makes it possible to rediscover a hitherto ignored facet of Lemoine's work.

A.Z.

#### **General Bibliography (Unpublished Work)**

- Neil Jeffares, "Jacques-Antoine-Marie Lemoine (1751-1824)," *Gazette des Beaux-Arts*, vol. CXXXIII, Feb. 1999, pp. 61-136 (omitted).
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- Neil Jeffares, "Lemoine, Jacques-Antoine-Marie," *Dictionary of pastellists before 1800*, online edition, <http://www.pastellists.com/articles/lemoinejam.pdf>, posted on line May 23, 2017, consulted Feb. 2018.

<sup>1</sup>Juste Houel, "Notice nécrologique sur Lemoyne," *Bulletin de la Société Libre d'Émulation de Rouen*, 1824, pp. 36-37.



Ill. 1.

**Jean-Antoine Laurent**

*Louise-Rosalie Lefebvre, called Madame Dugazon*  
1796. Black pencil, highlights in white and pastel  
26.7 x 21.7 cm. (10 ½ x 8 ⅙ in.)

Private Collection



Ill. 2.

**Jean-Antoine Laurent**

*Portrait of a Young Woman with an Ostrich Plume*  
1796. Black pencil, stump, grey wash, white highlights  
25 x 21.1 cm. (9 ⅜ x 8 ⅙ in.)

Private Collection



François DUBOIS  
(Paris, 1790-1871)

10 | THE REUNION OF MENELAUS AND HELEN IN TROY

c. 1820

Oil, pen and ink on oiled paper laid down on canvas

Inscribed in ink on verso: *François Dubois*

On the frame, a label: 2

44 x 57 cm. (17 <sup>3</sup>/<sub>16</sub> x 22 <sup>7</sup>/<sub>16</sub> in.)

*Provenance*

France, Private Collection.

François Dubois received a classic education in Jean-Baptiste Regnault's studio. In 1813, he entered the *Ecole des Beaux-Arts* and won the second grand prize in painting in 1817 with *Oenone Refusing to Rescue Wounded Paris*. Two years later, he earned the Grand Prize with *Themistocles Taking Refuge at the Court of Admetus* (Paris, Ecole Nationale des Beaux-Arts, inv. PRP 58), and then stayed at the Villa Medici for four years from 1820 to 1824.

Present in the Salon from 1814 to 1861, the artist especially excelled in history painting and historic portraiture. He belonged to the last generation of Davidian Neoclassicists and quite naturally drew his subjects from Antiquity. At the Restoration, as with many academic painters, he turned to themes from national history: in 1822, Louis XVIII acquired his *Young Clovis Found by a Fisherman on the Banks of the Marne* for the new Luxembourg Museum. He subsequently received several commissions from Charles X and Louis-Philippe, including the pictures for the Versailles Museum of History which opened in 1837. Less productive after 1848, Dubois continued nonetheless in the grand genre with paintings of religious subjects.

Our sketch relates an episode from the Trojan War which does not come from Homer, but from the epic cycle and from Euripides, in which Menelaus, King of Sparta, reunites with Helen. In some of these accounts, at Paris' death, the beauty remarries Deiphobus, son of Priam and Hecuba. Thus, Menelaus precipitates to the house of Deiphobus, and not the palace, when he leaps out of the wooden horse. After violent combat, he succeeds in killing Deiphobus and discovers his wife hidden behind the domestic altar. Menelaus throws himself upon her, sword in hand, but seeing her face and breast uncovered in the tumult, is

overcome by love once again, and instead of killing Helen, he protects her, as much from the Trojans as from the Greeks, and brings her back to Sparta.

Dubois situates the dramatic reunion between Menelaus and Helen on the threshold of the house of Deiphobus, whose inert blood-stained corpse lies at the Spartan king's feet. Around them, the battle rages and while men are clashing and perishing, several hands grab at the young woman's clothes and arm as she represents choice loot. Stern and determined, the sword ready for slaughter, Menelaus holds her by the waist. Helen, her hair undone, the tunic spilling off of her white bosom, plunges her clear pleading gaze into her first husband's eyes. He freezes transpierced by renascent love. Behind them, inside the doorframe, two women cry in pain as they support a third who is dying. Finally, in the distance, Greek soldiers invade the city of Troy which is waking to a rosy dawn.

The frieze composition; the deliberate Hellenization of the costumes, accessories and architecture; the nobleness of profiles inspired by Antiquity; and the moving body language all place our sketch unquestionably in the Neoclassical tradition. However, the fact that the handling of light and color already reveals the influence of Romanticism makes it possible to date it to about 1820, the probable date of *Orestes Asleep* conserved at Quimper, a painting which displays the same taste for light effects and elongated figures (*ill. 1*). Furthermore, the hand here is surer and the organization mastered better than in *The Death of Darius* realized by Dubois for the painted sketch competition for the Academy in 1816 (oil on paper, 42.5 x 37.2 cm., Private Collection). Our work's composition can be found almost exactly in the tracing which Jean Etienne-Franklin Dubois,



François' younger brother who was also Regnault's student, did for the *Prix de Rome* in 1824. Its subject was *The Death of Alcibiade* (black chalk on tracing paper, 19.7 x 25.8 cm. *Ecole des Beaux-Arts*, inv. PC 18081-1824-1).

The artist built his composition through flat areas of paint, placed according to the outlines in an underlying rapid precise pen and ink drawing, and thus allowed the brownish shade of the oiled paper show through shaded areas. The mainly grey-ochre palette brings out the crimson of tunics, capes, and blood, the earthy greens in Deiphobus' armor, and especially the burst of Helen's porcelain skin, her wheat-colored disheveled hair, her azure eyes, the immaculate white of her dress, and her pink sash. A cold light has just struck the frail silhouette and isolates it from the other protagonists with their extremely taut muscles, black looks, and violent

gestures. Similarly, sculpted in vigorous brushstrokes thick with pigment, the interlocking bodies of the men contrast with the delicately modeled young woman.

While respecting the techniques of the sketch painted on oiled paper as it was practiced in the early 19th century Academy, Dubois delivers a surprisingly modern work which owes as much to classicism in the style of David, as to Florentine Mannerism or Fragonard's *art gallant*. Everything is presented with a workmanship which accentuates the unfinished, to the point of being schematic and almost abstract in places, and yet elsewhere, of a virtuoso precision which, in just a few brushstrokes, isolates details such as weaponry, expressions, and gestures.

A.Z.



Ill. 1.

**François Dubois**

*Orestes Asleep*

Oil on canvas

129 x 161.5 cm. (4 ft. 2 3/4 in. x 5 ft. 3 1/16 in.)

Quimper, Museum of Fine Arts, inv. 873-1-866





## Hector Joseph LEMAIRE

(Lille, 1846 - Paris, 1933)

### 11 | A MONK TEACHING CHILDREN TO READ

c. 1890

Terracotta

Signed on right on terrace: *LEMAIRE*

46.5 x 28 cm. (18 5/16 x 11 in.)

*Provenance*

- France, Private Collection.

A native of the Moulins quarter in Lille, Hector Lemaire was trained in sculpture at the School of Fine Arts in his home city before going to Paris in 1860 at the age of fourteen. After taking courses at the *Petite Ecole*, he entered the *Ecole des Beaux-Arts* in 1865 in Auguste Dumont's studio. The following year, Lemaire won the Wicar competition. The painter Jean-Baptiste Wicar had bequeathed his Roman studio to his native city, which from then on welcomed young artists born in Lille. As with winners of the *Prix de Rome*, these young artists benefited from a four-year scholarship in exchange for regular shipments of their work which enriched the collections of the museums in Lille. Lemaire, who succeeded the painter Carolus-Duran, thus stayed in the Eternal City until 1870. His Roman works demonstrate an antiquating taste which can be found in the titles of his works tempered by an attraction for the Neo-Renaissance sensitivity very much in vogue in French sculpture.

The sculptor exhibited in the Parisian Salon starting in 1869. His career was honored by many rewards, including two gold medals at the World's Fairs of 1889 and 1900. He also benefited from several public commissions, including *Music* for the Bordeaux Theater and, in 1899, the decoration of the clock on the rear façade of the *Petit Palais*. Lemaire also was Professor at the School of Decorative Arts and trained several talented sculptors, such as Naoum Aronson.

Analysis of Hector Lemaire's work reveals his almost exclusively attachment to the feminine figure, which he liked to accompany with children. As an exception, the central character in our group is a tonsured monk who wears sandals, a buttoned hooded cape over his habit, and the priestly stole. His right foot rests on a thick book. The monk extends another which is open to a young boy with



Ill. 1.

**Hector Lemaire**

*Andromeda enchained*

Terracotta. Signed and dated Hector Lemaire 1901

H. 62.5 cm. (24 5/8 in.)

Private Collection



bare feet and torn clothes. Wearing a shawl crossed in front, a young girl holding a basket and pruning knife leans against the man's right knee. The artist probably depicted the founder of a school or orphanage in this work. Our group could thus prove to be a project of a monument intended to be situated in a religious establishment.

The plaster with its light patina has been precisely worked. The monk's pensive head displays naturalistic modeling – right to the salient cheeks and concerned wrinkles in the forehead. The hairline and long forked beard are executed with suppleness. The baby faces of the two children are less elaborate. Their natural poses form a touching contrast to the contemplative attitude of the old monk and commu-

nicate Lemaire's skill in achieving erudite balance in the group through the interplay of complementary lines. The sculptor used different tools for working the fabrics, accentuating drapery folds, chiseling the bottom of the stole or the shawl fringes, as well as scoring the surface to suggest stripes on the young boy's pants.

On the terrace, the artist's characteristic signature can be recognized with the broadly open initial *L* framing the *E*, and the angular *M*, as it appears in the *Fanchonette* produced in porcelain by the Laporte Manufacture in Limoges or *Andromeda enchained* (ill. 1).

*M.B.*





## Pierre PUVIS DE CHAVANNES

(Lyon, 1824 - Paris, 1898)

### 12 | PREPARATORY STUDY FOR THE GOAT GIRL

1893

Black chalk on blue paper

Squared off

On verso, by Master Delapalme, notary responsible for the artist's succession: *Côte 8<sup>e</sup> 25<sup>e</sup> pièce* [and initials]  
32.2 x 24 cm. (12 11/16 x 9 1/2 in.)

#### *Provenance*

- Artist's Collection (stamp added post-mortem, Lugt 2104 near figure's left foot).
- Alfred Normand (1910-1993) Collection, Paris (Lugt 153c lower right), then through descendants.

An unclassifiable artist who kept his distance from both academic trends and contemporary tendencies, and outside of all parties, academies, or schools, Pierre Puvis de Chavannes cut an independent figure among the painters of his time and appears today as a major figure in 19<sup>th</sup> century art.

Originally from Lyon, the artist registered in Henry Schef-fer's studio upon his return from a trip to Italy in 1846. Two years later, after another sojourn in the peninsula in which he discovered the great Venetians, he entered Delacroix' studio. He proved to be very critical of this master who nonetheless exercised an undeniable influence on him. Puvis de Chavannes then joined the studio of Thomas Couture where he finished his training. His art testifies to eclectic sources of inspiration. Theodore Chasseriau also counts among them.

Present at the Salon for the first time in 1850, the artist passed unnoticed. He could be found there again in 1859, but it is only in 1861 that he was noticed for *Concordia* and *Bellum*, for which he received a medal, and which became part of State collections. His career only took off after the War of 1870, and infatuation with his work continued well after his death until the dawn of the First World War.

Puvis de Chavannes practiced drawing assiduously, especially from the live model, and regularly exhibited his works from 1881 on. The French museums received almost a thousand drawings from his heirs in 1899; his family kept at least as many. Whether caricatures, which he considered very important, or protean preparatory studies, the artist's



Ill. 1.

**Pierre Puvis de Chavannes**

*A Goat Girl*

1893. Oil on canvas

86 x 54 cm. (33 7/8 x 21 1/4 in.)

Mâcon, musée des Ursulines, inv. A1037





Ill. 2.

**Pierre Puvis de Chavannes**

*Inter artes et naturam*

c. 1890-1895. Oil on canvas

40.3 x 113.7 cm (15 7/8 x 44 3/4 in.)

New York, Metropolitan Museum, inv. 58.15.2

(Small-scale copy of the painting painted for the Musée des Beaux-arts in

graphic work displays broad variety in style, technique, and subjects, a fact which renders study of the artist difficult, with frequent errors in date and attribution.

The painter worked in the academic tradition, by preceding the pictures with several months of preparatory work. He began with numerous compositional sketches, followed by rapid color studies in gouache or watercolor. Next were studies from the model, restarted and reworked unrelentingly until just the right pose had been achieved. Each figure was shown nude and then clothed. Puvis de Chavannes then used tracings to refine and clothe his models or establish groups. Drawing was present even in his canvases, where it can be seen in reserve when it has not been covered in paint.

Our drawing figures among these preparatory studies which comprise the majority of the artist's drawings. Known mainly for his monumental works – the decoration of the Sorbonne, Pantheon, Fine Arts Museums of Lyon and Amiens, Puvis de Chavannes never abandoned easel painting. Our drawing is preparatory for *The Goat Girl*, a small picture from his later years executed in 1893 and immediately purchased by Durand-Ruel for the sum of 9,000 francs (*ill. 1*).

The artist tended to prefer black pencil. He would exploit all its possibilities with great skill on paper which was often tinted blue-grey. In black chalk, here he has sketched a nude

man in profile holding a child who has an arm around his shoulder. The man's left hand follows that of his young companion. The picture clarifies the sense of the movement: the child is picking fruit from a branch. While working from a live model is primordial for Puvis, the importance of its gender is less so. Here the artist works from a masculine figure, which would become a young mother in the painting. In this study, Puvis is mainly seeking the gesture, the primary element for this painter of human nature in which man is the only subject. He refuses anecdote and accessories. The attitude of the figure is essential and should express everything accurately and legibly. The central group of his picture is thus precisely composed – an attention which is emphasized by the squaring off which permits an accurate transcription. The black chalk outlines the contours, streaks emphasize muscles, the roundness of the haunch, shoulder, or belly. Physiognomies are only suggested in the context of an overall effect which tends towards the universal. Anatomical details continue in the painting, in the child who is presented nude, as well as in the woman whose precise pose can be discerned despite the ample tunic in which she is draped. This type of study is classic for Puvis de Chavannes. This manner can be found in studies for *Saint Genevieve* of a child praying; a young kneeling nude girl in profile, or a study for *Pro Patria Ludus* of a little nude standing girl in profile, with her arms crossed in front of her face (Amiens, Museum of Picardy).

The catalogue raisonné of Puvis de Chavannes' painted





work mentions two other preparatory works for the *Goat Girl*: a frontal study in black chalk of the mother and child which was exhibited in Munich in 1892, and a small scale watercolor which was sold at Drouot in 1947, current location unknown.

Associating mother and child is a motif dear to Puvis. That in the *Goat Girl* finds its origins in the monumental canvas, *Inter artes et naturam* (Rouen, Museum of Fine Arts, inv. 1888.3.1, a replica conserved in the Metropolitan Museum, *ill.* 2), executed in 1890 for the stairwell of the Museum of Fine Arts in Rouen. One of the central figures is a mother holding her child and catching a branch to help him pick fruit. Realized three years later, *The Goat Girl* fits into a series of idyllic compositions, among which can be found *The Shepherd's Song*, or in a more intimate mode, *The Shepherd*.

Would it be that Paul Gauguin was thinking of this same young mother when he painted the central woman in *Where do We Come From? Who are We? Where Are We Going?* (Boston, Museum of Fine Arts), with the body stretching into the gesture of harvest? The admiration which the master of Tahiti had for Puvis de Chavannes is known: in a letter to Daniel de Monfreid which relates the elaboration of *Where do we come from*, he evokes this master whose work would have immeasurable influence on posterity.

M.B.

***Bibliography of the Work (as private collection, Paris):***

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- Bruno Foucart, *Puvis de Chavannes, une voie singulière au siècle de l'Impressionnisme*, exh. cat. Amiens, Musée de Picardie, 2006.
- Brian Petrie, Simon Lee, *Puvis de Chavannes*, Hants, Ashgate, 1997.
- Marie-Christine Boucher, *Les dessins de Puvis de Chavannes du Musée de Picardie*, Amiens, Musée de Picardie, 1994.
- *Puvis de Chavannes, 1824-1898*, exh. cat. Paris, Grand Palais, Ottawa, National Gallery of Canada, 1977.

## Firmin BAES

(Saint-Josse-Ten-Noode, 1874 - Uccle, 1945)

### 13 | THE LACE MAKER'S DREAM

1918

Pastel on canvas

Signed and dated lower right: *Firmin Baes*

100 x 110 cm. (3 ft. 3 3/8 in. x 3 ft. 7 5/16 in.)

*Provenance*

- Belgium, Private Collection.

*Inspiration elevated, peaceful dignity, a vision marked by a simple greatness which consoles and elates the soul and heart are everywhere: Firmin Baes, a successful painter, a painter being talked about, appears to us today as an unappreciated or unknown mystic, the eminent representative of a humanism which is full for serenity.*

Critique of the 1940 one-man exhibition, Galeries de l'Art belge, Brussels (cit. Naegels-Delfosse, 1987, p. 25).

Firmin Baes grew up in a very artistic environment. His grandfather was a frame maker and print merchant, his grandmother a decorator, his father a painter-decorator and professor at the Academy of Brussels, his uncle Jean an architect. A family friend, Léon Frédéric noticed young Firmin's talents and took him as a student: in his first works, Frédéric's influence is clearly perceptible. Baes continued his education at the School of Fine Arts and then in a private academy, *La Patte de Dindon* (literally, the turkey foot), situated in a public house of the same name on the Grand Place in Brussels. There he became friends with Eugène Laemans, Jean Laudy, Emile Fabry, and Victor Rousseau. In 1898, Baes became part of the Circle for Art founded six years earlier by members of the *Essor* group. *The Archers* exhibited first at the Circle in 1900, then at the World's Fair in Paris, constituted the artist's first big success and made him known to the broad public. A critic wrote, "Next let's say Firmin Baes' *The Archers* is incomparable, as a very strong and beautiful work which from all points of view a museum would be honored to own." From then on, his clientele never ceased to increase, won over by his gifts as a colorist, his mastery of drawing, and his talents as a portraitist. Thus sitters from within his family circle were succeeded rapidly by members of the aristocracy and the Belgian upper bourgeoisie.



Ill. 1.

**Firmin Baes**

*La Toilette*

1914

Pastel sur toile

98 x 106 cm

Collection particulière



Around 1910, Baes gradually abandoned oil and charcoal in order to devote himself almost entirely to pastels. The artist developed a particular pastel technique on canvas prepared according to a procedure which he himself had elaborated and kept the secret. Confronted with a fragile velvety medium, his touch also evolved towards more finesse, roundness, and balance. The painter always started by tracing the main lines in charcoal, and then passing to color, where he alternately multiplied dark extinguished shades with flamboyant vigorous hues, either applied with a heavily laden brush or else delicately stumped with his fingers. With the same patient approach, he defined all details whether in the back or foreground.

A highly sought portraitist, Baes painted still lifes, nudes, landscapes, as well as rustic interiors inhabited by milk maids, skimmers, peasants shining their copper pots, and lace makers, all of which were reminiscent of the Dutch Little Masters, not least of all Vermeer. Very early, the critics admired the interior themes, which brought together in “perfect serious and pure agreement [...] the spirit of synthesis, sense of severe simple harmonies, the search for character, healthy dignified realism, truth, and intimacy.” (*Belgique artistique et littéraire*, 1909).

Despite its imposing dimensions, our pastel is among Baes’ most poetic works in the style of Vermeer. It seems to be the culmination of a process begun before the war and developed in drawings and pastels which depicted individual women seated at a simple wooden table, in white-walled interiors with small-paned windows, as in *Maternity*, painted in 1913 and acquired by the Royal Fine Arts Museum of Brussels (*ill. 1*). Our young woman’s supple stretched out pose can also be seen in *The Child* from 1913, while the window with a partially opened curtain in spite of the night appears for the first time in *La Toilette* of 1915.

In our work, this window has become the frame for a small mysterious landscape: under a vast starry sky is a small house with a single lit window and a half-opened door from which escapes a fine ray of light which extends down an empty street without cobblestones or passersby. This little house in the bluish night recalls *The Night Landscape or Nativity* painted by Baes in 1900 (private collection.)

In this view, the unreal transcends realistic rendering of details such as the window latch, oil lamp, and chair’s smoothly worn armrests. There seems to be a bond between this solitary unfocused house and the light graceful face of the young woman engaged in her craft. Her fingers firmly grasp the bobbin, she is not asleep, but pensive as she escapes into a dream from a reality which requires that she work late into the night. If no indication is given of the subject of her dreams, the date of our pastel, 1918, leads one to believe that they are not in vain. And if, at first glance, the young woman seems to smile, this illusion evaporates rapidly. Nonetheless, the composition remains simple and refined without any reminders of the atrocities of the war coming to its end. The light is caressing, the modeling unctuous and satiny, the tonalities, as always in Baes, a little cold but delicate. The elegance of the lace maker’s hands and the charm of her face overcome her rustic setting and robust corpulence. The least details are lovingly rendered, as in the scattering of black pins which support the young woman’s work or the golden reflections in her red hair which is no longer hidden by her bonnet placed on the table.

A.Z.

#### **General Bibliography (Unpublished Work)**

- Georgette Naegels-Delfosse, *Firmin Baes*, Brussels, Éditions d’Art Associés, 1987.



## Aimé-Jules DALOU

(Paris, 1838-1902)

14

### SUPPLICATION, STUDY FOR GROUP ON THE MONUMENT TO GAMBETTA

1909

Bronze with brown patina

Lost wax casting

Signed on the base *DALOU*

Numbered (*I*) with founder's mark: *CIRE PERDUE A.-A. HEBRARD*

31 cm. x 18 cm. x 14 cm. (12 <sup>3</sup>/<sub>16</sub> x 7 <sup>1</sup>/<sub>16</sub> x 5 <sup>1</sup>/<sub>2</sub> in.)

#### *Provenance*

- Sale, Paris, Drouot-Montaigne, Briest, November 21<sup>st</sup>, 1995, lot 9.
- Collection of Eleanor Post Hutton née Close (1909-2006) and Antal Miklos Post de Bekessy (1944-2015), Paris.
- Sale, Paris, Sotheby's, December 20<sup>th</sup>, 2017, lot 591.

#### *Related Works*

- Terracotta. Paris, Petit Palais, inv. PPS00335 (purchased from Georgette Dalou in 1905) (*ill. 1*).
- Bronze edition: Hébrard-Dalou Heirs contract, January 31<sup>st</sup>, 1909, n° 25 (2<sup>nd</sup> category: 10 proofs).

Son of a glove worker, Aimé Jules Dalou was noticed at a young age by Jean-Baptiste Carpeaux who persuaded him in 1852 to enter the *Petite Ecole* and who attentively followed his progress. Two years later, Dalou joined Duret's studio at the *Ecole des Beaux-Arts*, but all of his life considered Carpeaux as his master. The young sculptor suffered from the academic teaching at the *Beaux-Arts* and abandoned it rapidly. Some thirty years later, when a position of Professor was offered, he refused it.

This sensitive young man who lacked confidence in himself had a very difficult start. After failing four times for the *Prix de Rome* from 1861 to 1865, he devoted himself to earning a living with decorative sculpture. He made models for a manufacturer of commercial bronzes, and then worked for the Favière goldsmiths and the decorator Lefèvre. He realized important decorative works for the Marquise de Païva's mansion, and then for the Hôtel Menier.

Jules Dalou had his first success at the 1870 Salon with an *Embroiderer*. The State commissioned a marble version, but the Commune prevented him from finishing the project, and caused the artist, his wife, and daughter to go into ten years of exile in England where he was warmly welcomed.



Ill. 1.

**Jules Dalou**

*Supplication*

c. 1884. Terracotta

33 x 22 x 15 cm. (13 x 8 <sup>11</sup>/<sub>16</sub> x 5 <sup>15</sup>/<sub>16</sub> in.)

Paris, Petit Palais, PPS00335



Upon his definitive return to Paris in 1880, Dalou's success continued to increase, with an assortment of medals at the Salon and numerous private and public commissions.

In addition to the image of the young mother which was highly appreciated by his English patrons, one of Dalou's favorite subjects was the female nude. He especially developed it in his late years through many small free-standing terracotta or plaster studies which he neither exhibited nor published during his lifetime. Apparently having made them for his own pleasure, Dalou conserved them in his studio, and sometimes drew on this charming repertory of forms for the elaboration of his monuments.

Undated, *Supplication*, for which the original terracotta came from the artist's studio stock and is conserved in the *Petit Palais* (ill. 1), could thus be compared with a set of studies for the *Monument to Gambetta*, and in particular, one of the allegorical groups framing the statesman's figure. The international subscription for erecting the monument in the gardens of the Carrousel in Paris was opened the day after Léon Gambetta's funeral and concluded two years later. Dalou's project, realized in collaboration with the architect Louis-Lucien Faure Dujarric, was among six retained by the jury, which in the end preferred that of Jean-Paul Aubé and Louis-Charles Boileau. Known from photos, Dalou's proposal was reused by the sculptor in 1900 when he received the commission for a monument financed by national subscription and destined for Bordeaux. Dalou replaced Gambetta's bust with a full-length stature, but kept the two groups, including that which has striking similarities to *Supplication*.

Entitled *Eloquence Slapping Imperialism* in the 1884 project, this group becomes *Wisdom Supporting Freedom* in the monument for Bordeaux, even as it conserves the arrangement of the two figures, one standing and the

other kneeling and collapsing. Much more expressive, our *Supplication* appears to be void of any complex allegorical connotation. A young nude woman is seated on a rock. She firmly entwines a man with long curly hair in her arms. He attempts to free himself from this embrace and turns his gaze away from the pleading face of his companion. The tense and unbalanced poses of the man and woman caught in a taut coiled movement like a spring are reinforced by vigorous modeling and a chaotic surface.

Dalou only published a tiny number of works during his life, but planned publication more seriously at the end of his life, in order to insure his daughter's livelihood. *Supplication* was thus transposed to bronze by Hébrard and cast in ten examples, of which only five have been located today: number 2, conserved in the *Petit Palais*, and three others in private collections. The work which we present bears the number 1, which corresponds to the first proof realized in the studios under the supervision of Dalou's collaborators.

M.B. & A.Z.

#### **Bibliography of the Work**

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- Amélie Simier and Marine Kisiel, *Jules Dalou, le sculpteur de la République. Catalogue des sculptures de Jules Dalou conservées au Petit Palais*, Paris, Museums, 2013, p. 421, cat. 343 (terracotta), 345 (bronze), p. 450, an. 5, no. 343, contrat 25.

#### **General Bibliography**

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- Stanislas Lami, *Dictionnaire des sculpteurs de l'école française au XIXe siècle*, Paris, 1914, vol. II.
- Pierre Kjellberg, *Les Bronzes du XIXe siècle. Dictionnaire des sculpteurs*, Paris, 1989.







Aristide MAILLOL

(Banyuls-sur-Mer, 1861 - Perpignan, 1944)

## 15 | RECLINING NUDE AND FRUIT

c. 1930

Sanguine on a plate of illustrations detached from the *Album Cham. Vendu au profit des orphelins d'Auteuil*, text by Ignotus [Félix Platel] of *Figaro* and the editors of *France Illustrée*, Paris, 1880, in-fol.

Monogram lower left in pencil

On verso, three lithographed caricatures by Amédée de Noé, called Cham (Paris, 1818-1879): "One of his Nieces, Cham and his Niece, the Count of Noé, Father"

27.6 x 37.1 cm. (10 <sup>7</sup>/<sub>8</sub> x 14 <sup>5</sup>/<sub>8</sub> in.)

### *Provenance*

- France, Private Collection

*"The degree to which Maillol had a feeling for form, the beauty of a line, the geometric perfection of a volume is well expressed in his least and quickest sketches. A simple line is sufficient to define the three-dimensional interest of a work over which he will linger for long months."*

Maurice Denis, 1925 (cit. Waldemar, 1964)

With Matisse, Picasso, and Léger, Aristide Maillol figures among the sculptor painters who pushed for modernizing sculpture. Born in the shadow of vineyards and olive trees in the village of Banyuls, Maillol was shaped by the land of his childhood to which he remained faithfully attached. Famous today for his sculpted works, Maillol started his artistic career as a painter. He arrived in Paris at the age of twenty to enter Gerôme's studio, and then studied for a while at the School of Decorative Arts before joining Cabanel's studio at the École des Beaux-Arts.

Feeling isolated in the capital, the young artist barely appreciated this academic training. Through the intermediary of Daniel de Monfreid, he joined the exhibition of the "Impressionist and Synthetist group" in 1889 which took place outside of the World's Fair at the Volpini Café under Gauguin's tutelage. The aesthetic principles of this master from Pont-Aven opened Maillol to new perspectives: "The School of Fine Arts, instead of enlightening me, veiled my eyes. In front of Gauguin's pictures, I felt as if I could work in this spirit."

Gauguin was the one who encouraged Maillol to join the Nabis group to whom he was introduced by Rippl-Ronai. The young painter drew inspiration from eclectic

sources: he absorbed Greek, Egyptian, and Indian art; was a precursor in his enthusiasm for African art; and all the while manifested his taste for Baroque and Venetian masters. Contact with the Nabis led him to explore mural decoration and inspired him for tapestries. At a time when the latter art was disappearing, he established a tapestry studio in Banyuls, selected his own wool, and gathered his pigments for the dying. The presentation of the *Mediterranean* at the Autumn Salon of 1905 consecrated Maillol as a sculptor. Motivated by his success in three-dimensional works, the artist from then on pursued this path without ever abandoning painting.

Throughout his career, drawing remained the primordial principle of Aristide Maillol's work, the daily foundation of his art. In charcoal, sanguine, or Conté pencils, he drew from life every day, and filled his sketchbooks with architecturally structured female silhouettes. The sculptor-draughtsman sought to render volumes, simplify the ever more powerful line, and convey the character of the body with more liveliness than exactitude. Thus he created a new aesthetic canon. His drawings accumulated and sometimes were brought out again years later to serve as the model for a new sculpture.

Here, Maillol depicts a reclining female nude. The artist likes sensing the body's flexibility and places his models in complex elliptical poses. In our drawing, the young woman bends a leg, the other slips over it. The torso is curved, one arm folded back over the shoulder, the head inclined forward in counterpoint. This synthetic drawing is entirely



composed of curves and counter-curves. The artist details the volume of the bosom and stomach muscles, emphasizes contours with heavy outlines. As was his custom, the legs take up a preponderant part of the space, whereas he only dashes in facial features and barely takes time for the hand.

The model is situated in a landscape which is evoked in the foreground by fruit placed on the ground and beyond that, grass which has been hatched in. The drawing is encircled by an elliptical frame which gives it the appearance of a low-relief. It echoes, in particular, the rectangular low relief sculpture of *Victory* (ill. 1) exhibited at the Fine Arts Museum of Montreal which depicts a young woman in the same introspective pose. This position would be repeated later in that of *The Mountain* (ill. 2) which is known from a preparatory drawing (*The Mountain*, 1937, charcoal on handmade paper, 74.5 x 101.7 cm., Maillol Museum). Our work may also be compared with a group of chalk drawings reproduced in the work Pierre Camo, Maillol's close friend, published in 1950 in collaboration with the artist's son, Lucien Maillol. On the cover is a fairly closely related drawing depicting a woman in a similar pose.<sup>1</sup>

The evocative power of the female body in its expression and sensuality which Maillol achieves in our drawing make him not only the visual bard of ideal feminine beauty, but also, through the audacity of his line and independence of his style, a herald of modernity.

M.B.

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- Pierre Camo, *Maillol, mon ami*, Lausanne, éditions du Grand-Chêne, 1950.
- George Waldemar, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, Idées et Calendes, 1964.

<sup>1</sup> Camo, *Maillol, mon ami*, Lausanne, 1950, p. 55 (no caption).



Ill. 1.  
**Aristide Maillol**  
*Victory*  
 1921  
 Bronze  
 25.4 x 26.7 x 4 cm. (10 x 10 ½ x 1 ⅙ in.)  
 Montreal Museum of Fine Arts, inv. 1972.21.



Ill. 2.  
**Aristide Maillol**  
*The Mountain*  
 1937  
 Stone  
 176 x 185 x 78 cm. (5 ft. 9 ⅙ in. x 6 ft ⅞ in. x 2 ft 6 ⅙ in.)  
 Lyon, Museum of Fine Arts, inv. RF 3244



## Armand RASSENFOSSE

(Liège, 1862 - 1934)

### 16 | YOUNG CREOLE WOMAN WITH A TURBAN

c. 1915

Lead point and watercolor on ivory paper

Signed below the drapery: *Rassenfosse*

29.5 x 24.5 cm. (11 5/8 x 9 5/8 in.)

*Provenance*

- France, Private Collection

The beginning of Armand Rassenfosse's artistic career was long and sinuous. Originally from Liege, Rassenfosse grew up in a family of shop keepers. An only son, he was supposed to take over the family business of selling art objects and decoration. Very curious about everything, the young Armand was more enthusiastic about the visual arts than commerce. He drew, tried engraving, and collaborated, without his family's knowledge, in a Liegeois satirical newspaper to which he supplied a drawing every week under a pen name from 1882 to 1886. Thus, he learned the trade autodidactically, even if he periodically received advice from the painter Adrien De Witte.

In June 1887, he wrote to his friend Auguste Donnay,

*"I am an amateur who is crazy about drawing and like a madman determined to do the best possible. I pass all of my evenings drawing, I assure you that often it requires a lot of courage after a day's work. [...] I work at learning how to know the human body because that is what I find the most beautiful, the most alluring, the most interesting to reproduce. I recently reread Benvenuto Cellini's memoirs and I understand his ecstasies in the presence of a model's movement and shift of a muscle."*

A year later when he traveled to Paris for the family business, Rassenfosse encountered Félicien Rops. In spite of their age difference, an immediate friendship struck up between the two Wallons which was strengthened by their common origins as well as their shared passion for engraving and technical experimentation with it. Regular correspondence was established between the two men, as they shared their research and created, after several years of trials, a new soft



Ill. 1.

**Armand Rassenfosse**

*Poyette*

1912

Oil on panel

90 x 70 cm. (35 7/16 x 27 7/16 in.)

Paris, Orsay Museum, inv. RF 1979-39

varnish which was called "Ropsenfose." Rops, refusing the status of "master," contributed to the strength of the young artist's work through demanding and well-meaning advice. Enamored of Paris, Rassenfosse went there regularly, was introduced by Rops into his artistic circle, and visited exhibitions and Salons at his side.



In 1890, Rassenfosse left, not without conflict, the family business in order to devote himself to his art. To assure sustenance for his wife and three children, he took a job as an artistic counselor in the Bénard Printing Shop in Liege, and thus still had time to create. Rassenfosse's career was split from then on between creating advertising posters, illustrations – the artist contributed to the *Courrier français* and the *Mercure de France* – and his personal efforts. Among his most prestigious commission are the illustrations for Baudelaire's *Fleurs du mal*, for the famous 1899 edition called "the Hundred Bibliophiles" ("*des Cent Bibliophiles*"). The artist exhibited several times at the *Libre Esthétique* between 1896 and 1914. His works could also be found in Paris, at Georges Petit in 1908 and Durand-Ruel in 1913. Armand Rassenfosse was first and foremost a draughtsman and only turned to oil painting fairly late. The painter Delchevalerie described not long after his death, the "myriad daily studies which swelled the boxes left by the artist and which attest to his subtle linear virtuosity, expressive elegant eurhythmy which were the conclusion of so many experiments pursued with as much clairvoyance as tenacity. He had acquired the supplest mastery in the domain of drawing." (*L'art Belge*, January 1<sup>st</sup>, 1935). The artist concentrated his studies on the female body with a personal touch which stayed as much away from Symbolism and society painting as from social engagement. Passionate about the nude, Rassenfosse was a painter of reality which was observed closely on a daily basis and delicately conveyed.

In terms of both its subject and handling, our work is probably to be placed around 1910 when the artist's work was tinted with Orientalist accents. Everything led painters at the time to draw inspiration from the Orient. In 1899, the *One Thousand and One Nights* was entirely translated into French for the first time. Rassenfosse acquired the entire collection. In 1910, the Russian Ballet came to Paris with *Scheherazade* and Leon Bakst's stage sets. The painter's first works colored by exoticism appeared, such as *The Yellow Nightgown* (1912) and *The Favorite* (1915).

Here in a single pure stroke, Rassenfosse has drawn a young Creole half-seated on a fabric which acts as the only decoration. With great economy of means, the artist has eliminated any superfluous elements. The drawing in black chalk has been enriched in places with watercolors with a deliberately restrained palette.

The body is reduced to its essential strokes which are sure and precise. A discreet use of stump generates volume. The woman carries her head high, with a proud expression and no false modesty. As her only adornment, the sitter arbors an embroidered bonnet with interlacing in green and blue watercolors, embellished with three red pearls and ribbons



Ill. 2.  
**Armand Rassenfosse**  
*A Walloon Type*  
 1921  
 Black chalk and sanguine  
 31 x 22 cm. (12 3/16 x 8 11/16 in.)  
 Private collection

which twirl around her face. Rassenfosse liked to adorn nude women in head dresses or bonnets, as in *Poyette* (ill. 1) and *The Hungarian Bonnet* (Brussels, Museum of Fine Arts). The virginal nudity of the young model is brought out by the fine bracelet of red pearls on each wrist, and the delicate pair of Turkish slippers on her feet. The last colored element, light blue stylized vegetation which is not without reminiscences of Bonnard and Matisse embellishes the fabric.

As a sign of the importance which he gave to this drawing, or perhaps out of a feeling of success that accompanied it, Rassenfosse signed it, something he didn't usually do. Rare, in fact, are the works signed by his hand, a fact which can be explained as much by his craftsman's sense of the art as by his keen and rarely satisfied sense of work.





One of the drawings which is most comparable to ours is certainly the *Study of a Seated Nude Woman* in the Palace of Fine Arts in Lille (inv. W.2987). The two sheets, with equally stripped structures, evoke both the classicism of Ingres' bathers, and the limpidity of Japanese prints. They reflect the talent of a cultivated artist who, on account of his curiosity, assiduous work habits, and inner dynamism, was able to achieve personal art with a rare sensitivity.

M.B.

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## Georges LEMMEN

(Brussels, 1865 - 1916)

### 17 | SEA AND SKY

1911

Charcoal, pastel, and watercolor

Inscribed by the artist in pencil, lower left: *10 ½ h matin*

Dated lower right: *1911*

Monogram in the blue studio stamp, upper left: *GL*

26.8 x 31.5 cm. (10 ⅙ x 13 ⅙ in.)

#### *Provenance*

- Belgium, Private Collection.

“Mr. Lemmen should be classified with the ‘Intimists.’ He belongs to Vuillard’s and Bonnard’s spiritual family,” wrote Octave Maus in *L’Art Moderne* in 1906 on the occasion of George Lemmen’s first individual exhibition. Art critic and jurist, Maus was one of the founding fathers of the review, *L’Art Moderne*, as well as of the Circle of XX and then the *Libre Esthétique*, emblems of the Belgian artistic avant-garde. He was one of Lemmen’s first supporters and counted among his most loyal friends.

In 1879, Lemmen entered the Fine Arts Academy in Saint-Josse-ten-Noode. There he benefited from the innovative instruction oriented towards practice and technique while associating with several future members of the XX. His first important works date to 1883. Five years later, concurrently with Henry Van de Velde and Auguste Rodin, he joined the Circle of XX and took advantage of the spirit of international artistic emulation that prevailed there.

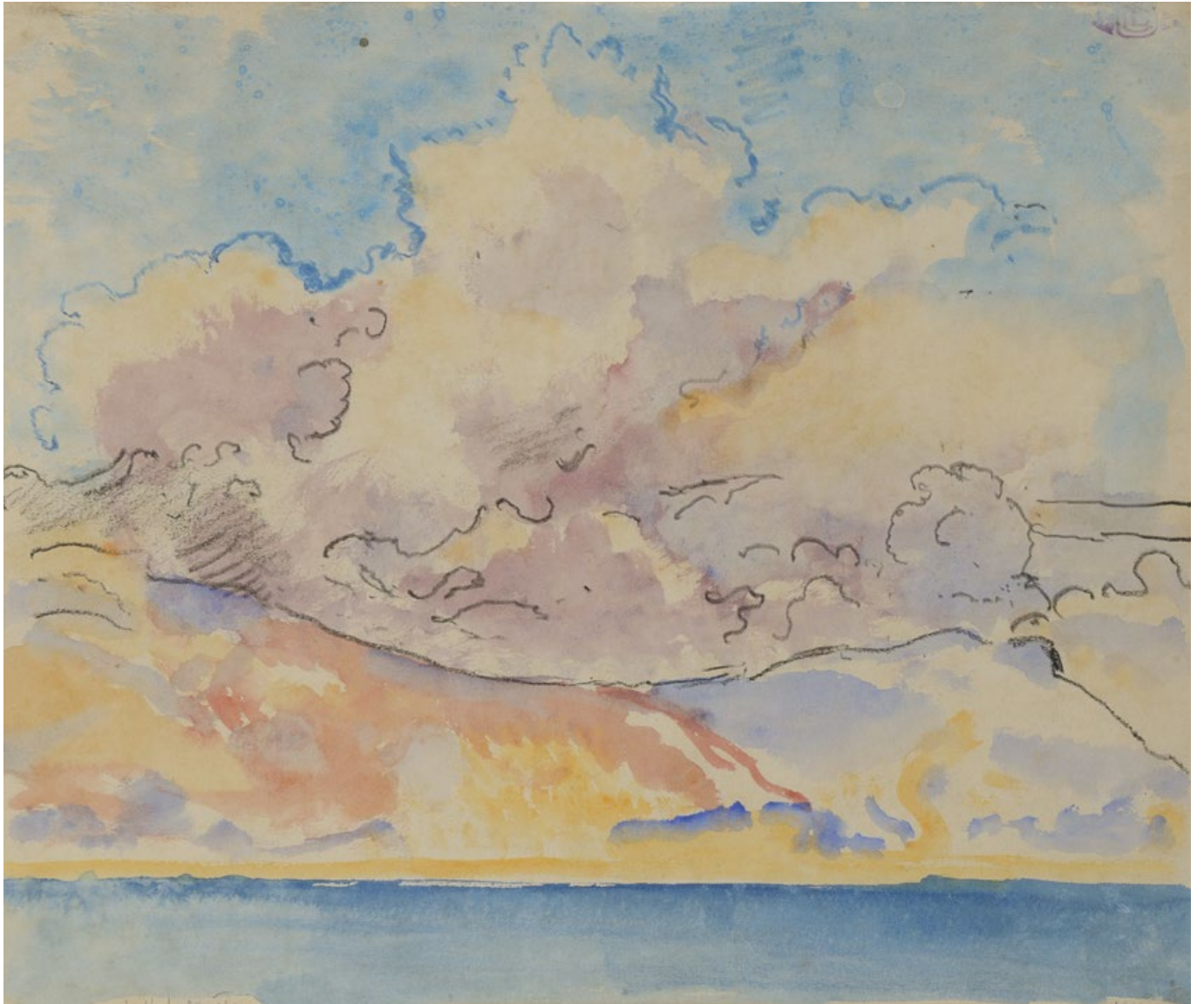
In 1877, Seurat exhibited *Sunday Afternoon at the Grande Jatte* with the XX. After having been influenced by Fernand Khnopff, Lemmen joined Seurat’s Neo-Impressionists in 1890 and shared their preoccupations. In fact, the painter participated from 1889 to 1893 in the *Salon des Indépendants* in Paris. In 1894, he abandoned Divisionism in order to draw closer to the Arts and Crafts movement in the wake of William Morris, Walter Crane, and Mackmurdo. Lemmen frequented Henry van de Velde, who was exploring similar avenues. He completed his practice with theoretical writings, articles, and chronicles, but, unlike Van de Velde, did not venture beyond the planar surface when his peers explored architecture or daily objects.

From 1900 on, Lemmen moved away from Arts and Crafts to renew his painting and concentrate on intimist subjects which focused on his own family. A “discrete flowering of intimist art in the spirit of observation both gentle and keen” followed.<sup>1</sup> This manner, close to the French Nabis, was above all characterized by pictorial media handled in small brushstrokes, simplified contours and modeling, and compressed space as in a tapestry. Lemmen painted and drew his close relations, as well as nudes, still lives, and views of rooftops.

On the other hand, the artist waited for an invitation from Frans Fonson in 1911 to join him in Beaulieu to do land and seascapes. Fascinated by Mediterranean colors, Lemmen stayed there for more than six weeks, working hard and absorbing new images. “Yesterday,” he wrote to his wife on April 22<sup>nd</sup>, “the sunset over the mountains and sea was an enchanting spectacle of which only beautiful Japanese prints [...] could give you an idea.” The artist said he was “repossessed lately by a passion for drawing (underlined in the text), by pure form, by this beautiful writing which has always been the strength of masters.”

The painter returned charmed by his trip. Exhibited at the *Libre Esthétique* in 1912, these Mediterranean studies were thus described by Louis Dumont-Wilden: “Mr. Lemmen’s refined eye discovered other nuances there. Before “the singing sea,” he remembered no one, he listened to the song, and he delightfully recounts what he retained.”<sup>2</sup>

Our drawing probably figured in this exhibition. The work is evanescent, simultaneously a study after nature, calligraphy, reminiscence of Japanese engravings and of Post-Pointillist experimentation. Lemmen works in pencil



and brush, multiplying lines, broad strokes, splotches which appear disorganized or even accidental, but which construct forms and differentiate the smooth surface of the water from the reliefs of the scrubby growth and cotton of the clouds. The artist suggests the play of the clear light of a spring morning by leaving the paper in reserve and freely letting his brush release pigment so that blends of shades and hues, as well as little air bubbles caught up in the paint, are preserved haphazardly. Similarly, he banishes green, although it is ever present in the South, in order to compose a harmony of primary colors softened by a few orange and purple tones.

M.B. & A.Z.

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<sup>1</sup> Madeleine Octave Maus, *Trente années de lutte pour l'art*, Brussels, 1926, p. 260.

<sup>2</sup> L. Dumont-Wilden, "Exposition de la Libre Esthétique," *L'Éventail*, n° 30, March 24<sup>th</sup>, 1912.





Henri-Edmond CROSS (called Henri-Edmond DELACROIX)  
(Douai, 1856 - Le Lavandou, 1910)

18 | PLACE DE LA CONCORDE,  
MONUMENTAL GATE FOR THE UNIVERSAL EXPOSITION OF 1900

1900

Watercolor over pencil lines

Signed in pencil, lower right: *H. E. Cross*

Monogram and title in pencil on verso: *HEC Paris Exposition 1900*

12.7 x 17.6 cm. (5 x 7 in.)

*Provenance*

- France, Private Collection

Henri-Edmond Delacroix was born in 1856 in Douai, his paternal family's home town. His mother was from the County of Surrey in southeastern England. Very early, the young man demonstrated a taste for drawing which was noticed by his uncle who encouraged him in this vocation and made it possible for him to enter Carolus-Duran's studio in Lille. This initial decisive training was followed by the Academy of Fine Arts in Lille under Alphonse Colas. In 1876, the young painter went to Paris to take courses from one of his compatriots, Emile Dupont-Zipcy. He also frequented François Vonvin's studio, whose advice he followed by changing his surname into an abbreviated English form and henceforth going by "Cross." The artist thus avoided any confusion with the great Delacroix, as well as with his contemporary, the academic painter Henri Eugene Delacroix.

Initially Cross gained a reputation for his portraits and still lifes in a dark palette inspired by that of his masters. He exhibited in the Salon starting in 1881. With the discovery of the Mediterranean region in 1883, as well as with the influence of the Impressionists, his palette lightened, while landscape gradually supplanted other subjects. In 1884, Cross participated in the founding of the Society of Independent Artists. There he met Seurat and Signac, although he didn't really rally to the principles of optical division until 1891. That same year, Cross settled definitively in southern France, at Cabasson, and then in Saint-Clair, near Lavandou. Propitious for his health – he experienced pain and crippling arthritis attacks – Mediterranean life didn't isolate the painter from Parisian artistic



Ill. 1.

**Henri Edmond Cross**

*The Seine in front of Trocadéro*

Pencil, watercolor

18.4 x 24.8 cm. (7 ¼ x 10 in.)

Private Collection.



effervescence. Although he had abandoned the official Salon since 1885, he exhibited every year in the Salon des Indépendants, and also presented his works at the Circle of Twenty, the *Salon de la Libre Esthétique*, at Durand-Ruel, and even at the first specifically Neo-Impressionist exhibition which was held in 1892 at the Brebant Hotel. Cross was a cultivated man, enamored of literature, who – during each of his Parisian trips - took part in Van Rysselberghe’s literary meetings.

A virtuoso watercolor painter, Cross embraced the technique as his regular means starting in 1888, probably based on advice from Pissarro and Signac (*ill. 1*). This demanding medium which left no room for hesitation and did not permit repainting revealed the dexterity of an artist who didn’t hesitate to use it alone, while Signac more readily backed it up with pencil or ink. Cross’ writings inform us about his vision of this technique: he differentiated between the use of watercolor “for information” in order to prepare his large compositions, and the use of watercolor as an autonomous form of expression. His notebooks of studies after nature are thus filled with works which, despite their small scale, seem more like a finished composition than a simple sketch. The rhythmical line and vibrant color are produced by a very free original hand.

In 1900, the year our sheet was produced, Cross wrote, “For the last few days, I have taken a rest from my canvases by experimenting with watercolors and doing sketches. It’s fun. The absolute necessity of being quick, hardy, even insolent, brings a sort of benevolent fever after languorous months spent on paintings whose original idea was not carefully thought through.”

In our work, the artist, for whom few works inspired by Parisian life are known, positioned himself on the Place de la Concorde in front of the monumental entrance to the Universal Exposition, the so-called Binet Gate, named after its architect. This eclectic monument, a symbol of the event, was the main access. Entrance to the Exposition was under a thirty-meter-high cupola supported by three arches which fanned out over an expanse of ticket windows. A statue of *The Parisian* by Moreau-Vauthier crowned the edifice, flanked by two high fine thin towers resembling lighthouses and surrounded by masts. Completely covered by staff, the door was embellished by thousands of luminous colored cabochons and electric bulbs.

The artist established the basis of his composition in black chalk with a light sure touch. As if it were wash, he then worked the reserve with a reduced palette of a range of blues backed here and there with yellow ochre mixed parsimo-

nously with blue to evoke trees. The page in reduced format is skillfully organized. In the foreground, intense color sketches the activity of carriages pulled by horses. Next the water fountain, which actually was situated more to the right, is necessary to compositional balance, as is the Hittorf lamp post and the crowd of visitors to the Exposition. Their silhouettes are evoked with a few strokes. Left of the Binet Gate can be seen the Eiffel Tower, and on the right, the glass of the Grand Palais has replaced the former Palace of Industry. The sky is formed by reserve barely heightened in its lower areas by a very light blue.

Since 1895, Cross’ art had evolved toward freer execution and a broader quicker brushstroke. Our watercolor is characteristic of this period, which evolved yet again after 1903 with the adoption of a “vermiculated” brush stroke which became characteristic of the artist’s late watercolors.

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## Edgard MAXENCE

(Nantes, 1871 - La Bernerie-en-Retz, 1954)

### 19 | AFTER THE VICTORY

1903

Tempera, body color, pastel with gold leaf highlights over black pencil

Signed and dated lower right

54 x 43 cm. (21 ¼ x 16 ⅙ in.)

#### *Provenance*

- France, Private Collection.

Received into the School of Fine Arts in Paris in 1901, Maxence entered the studio of the portraitist and decorator Elie Delaunay, who was also from Nantes and would become a close friend. When Delaunay died, Maxence joined Gustave Moreau's studio. Here he found an open-minded and competitive atmosphere, as well as constant encouragement from a master who considered him one of his best pupils. Under Moreau's direction, Maxence pursued a brilliant career at the School of Fine Arts.

His first exhibition at the Salon of French Artists in 1894 met with success. The next year, however, he was eliminated in the first round of the Prix de Rome competition. This defeat had interesting consequences on the artist's work: the dreamy world which Maxence created became impregnated with his literary knowledge and fantasies of Italy where he would not actually set foot until 1920. Initially influenced by Gustave Moreau, Maxence depicted a mysterious universe imbued with a very personal iconography. He demonstrated his taste for the Middle Ages blended with religious sensitivity, along with a preference for portraits indebted to the work of his first master.

Although Maxence's œuvre fell within the Symbolist movement, he remained somewhat of an outsider. Having chosen a Parisian career, he nonetheless avoided the limelight of an art world in full foment. Not at all a theorist, Maxence read very little and did not become involved in the development of Modern Art. The painter chose to exhibit mainly in the Salon of French Artists, except for three Rose+Cross Salons (1895-1897). As he was not at all an "academic" artist, his originality is unmistakable. Apollinaire praised his work for its "grand poetic feelings... and contained lyricism that was not at all conventional." Maxence also maintained close ties with his native city; he developed a bourgeois clientele there for whom he



Ill. 1.

**Edgard Maxence**

*Soul of the Forest*

1898

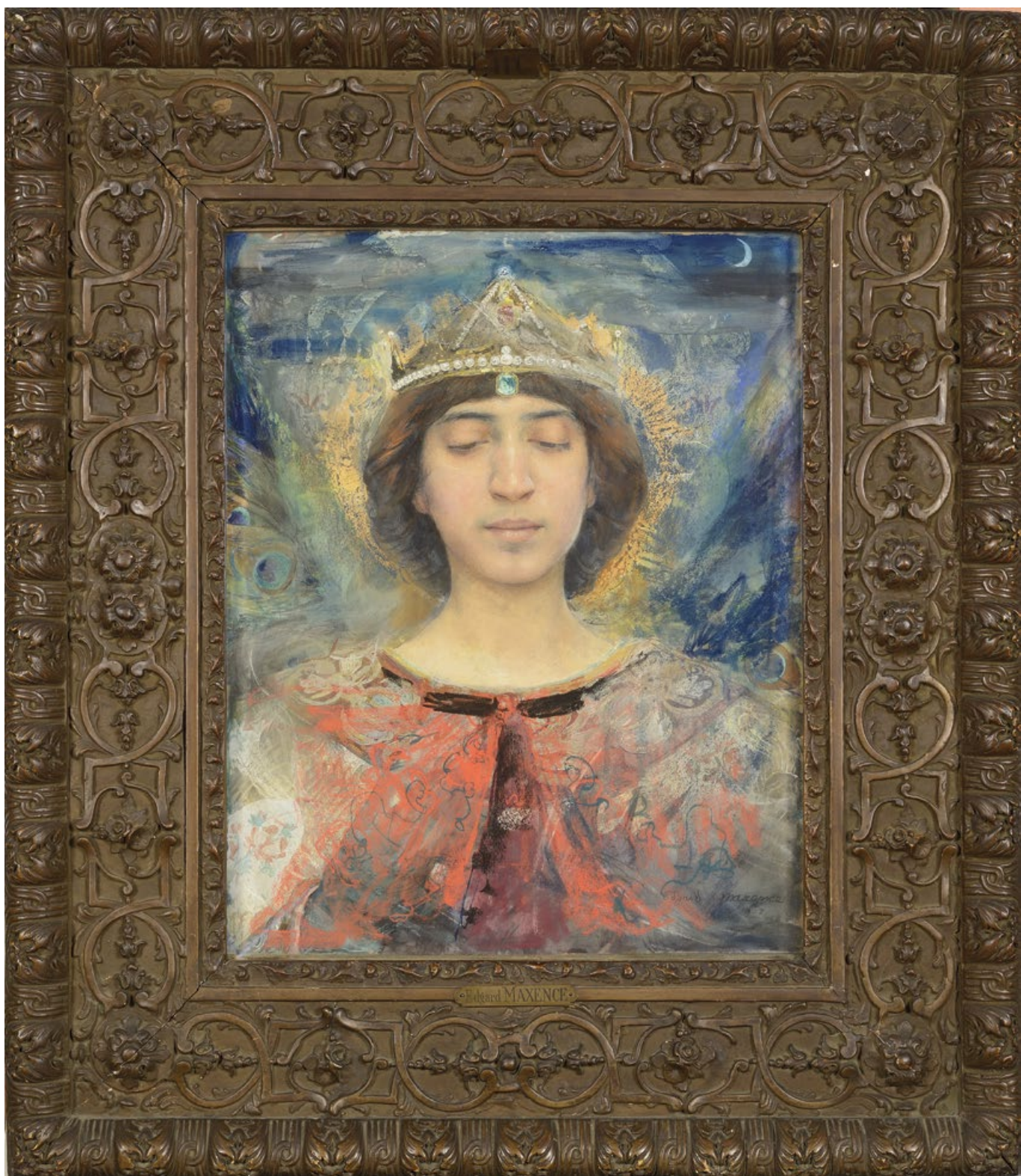
Tempera and gold on panel

85 x 80 cm. (33 ½ x 31 ½ in.)

Nantes, Museum of Fine Arts

produced numerous portraits.

*After the Victory* embodies the technical preoccupations of Edgard Maxence. He studied ancient techniques, used tempera, mixed wax into his pigments, and easily incorporated gold leaf. His drawings are equally the product of a complex understanding of his media. As in our work, he mixed bodycolor and pastel, and even India ink, over lines already drawn in black chalk. Magnificently executed, our drawing reverberates with mystery, even down to the very substance with which it is created in a Symbolist application of pastel which is softer and more suggestive than oil.



Maxence was first and foremost a portraitist, but here he does not seem to give much importance to the identity of his sitter. Androgynous, with his eyelids lowered, the figure wears an enigmatic expression which is not clarified by the title. Such characteristics bring Maxence close to the Pre-Raphaelites. The sitter's clothing and the background against which he is inscribed unfurl a shimmering expanse of color which forms a striking contrast to his self-absorbed air.

Our work is comparable to *The Soul of the Forest* (*L'Âme de la forêt*, Nantes, Museum of Fine Arts, *ill. 1*) a composition assembling faces -- a collection of portraits -- midst an enigmatic atmosphere. The work is part of a small series on "the soul." In this highly symbolic context, the soul is not only understood in its spiritual sense, it also expresses the essence of a person. From this perspective, our portrait -- as in the series of "souls" -- does not depict a person but represents a being and the mystery which surrounds it.

The surprising face of this sitter is seen in the *Sacred Reading* (*La Lecture sacrée*, also called *The Meditation*, Sotheby's sale, London, June 24th, 1987). The figure here has a halo and wings; its androgynous character classes it among the angels. Perhaps our work also represents a sort of angel whose wings are highlighted with precious peacock motifs.

Our pastel is brilliant evidence of the work of this man who had an "illuminator's temperament," to employ the terms used by critic Marc Elder to describe Maxence: "I mean that the spirit of the old patient artists in days of yore, who decorated the Holy Scriptures and Hours, has flowered anew in his soul. He is descended from those perfect poets who interlaced colored lights in the margins of parchment. Like them, he possesses the conscience, the moral rectitude of his means, a sense of elegant sinuosity, as well as fastidious harmonies of distinction and charm."

M.B.

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## Maurice CHABAS

(Nantes, 1862 - Versailles, 1947)

### 20 | DESCENT FROM THE CROSS

1941

Mixed technique, charcoal, watercolor, India ink, pastel, and gouache on paper laid down on plywood

Signed and dated lower left: *Maurice Chabas 1941*

Title inscribed on verso in ink: *N° 48 Descente de Croix*

On verso, studio sale stamp (*Atelier Maurice Chabas vente Versailles maître Blache 1<sup>er</sup> octobre 1972 n° 71*) and several pieces of paper: two press cuttings on the religious art of Maurice Chabas; a typed text: *que le sang du Christ fasse périr l'enracinement des passions matérielles et dévorantes* ("That Christ's blood causes the deeply implanted ravenous material passions to perish"); and one in the artist's handwriting:

*l'Harmonie divine ! oh oui, Très Sainte Vierge, vous êtes bénie entre toutes les femmes. Vous êtes l'être de Choix de Toujours puisque Dieu l'Eternel Présent vous a désignée pour ce rôle, sublime et unique, mettre au monde le Sauveur* ("Divine Harmony! Oh yes, Very Holy Virgin, You are blessed among all women. You are the Chosen being forever because God the Eternel Present selected designated you for this unique and sublime role of bringing the Saviour into the world.") [added in red pencil "*autographe de Maurice Chabas*" (Maurice Chabas' handwriting).

79.5 x 63 cm. (31 5/16 x 24 13/16 in.)

#### *Provenance*

- Maurice Chabas Studio Sale, Versailles, Blache, October 1st, 1972, lot 71.
- France, Private Collection.

Originally from a family in Nantes, Maurice Chabas was encouraged in his artistic career by his father, an amateur painter, as was his younger brother Paul. Both studied at the Julian Academy under the direction of Bouguereau, Albert Maignan, and Tony-Robert Fleury. Although different from his younger brother's, the work of Maurice Chabas reveals an incessant spiritual quest through technical exploration and stylistic variation. During an initial academic period, Chabas was quickly attracted to the Symbolist trend and came under the influence of Puvis de Chavannes, as well as the Pont-Aven painters. Chabas conceived of the artist as a visionary, witness to invisible realities which he has an obligation to communicate. He affirmed that he was an "animist, which means a seeker of the soul, of the individuality of beings, of the intimate thoughts they caress, of their soaring moments."

Present as of 1885 at the Salon of French Artists, Maurice Chabas became a fervent supporter of the Rose + Cross in the 1890s and participated in each of the movement's salons. He exhibited regularly in Nantes and later at the Autumn Salon, the Salon of the Idealists, and also at the Carnegie Institute in Pittsburgh, PA. The artist did not restrict



Ill. 1.

**Maurice Chabas**

*The Master*

Charcoal and white highlights on paper

Signed and dated

48 x 62 cm. (18 7/8 x 24 7/16 in.)

Private Collection



himself to easel painting, and was responsible for numerous public commissions for decoration, such as that of the Vincennes city hall and another for the *Blue Train* Grand Hall in the Lyon train station. Maurice Chabas also had an active social life, and was a humanist involved in various artistic and philanthropic societies. Thus, Catholic writers such as Léon Bloy and Maeterlinck, or Camille Flammarion, the astronomer fascinated with Spiritism, or even Peladan who was the occultist and founder of the Rose+Cross, could be encountered in Chabas' Neuilly studio-salon.

A follower of Divisionism for a while, Chabas tended to a stylistic simplification in the years around 1910 which restricted itself to abstraction during the 1920's. The artist thus affirmed the relevance of abstract art for communicating religious mysteries. The end of his life – the period of our work – was marked by his voluntary isolation in a sort of mystic retreat begun at the dawn of World War II. He then concentrated on religious subjects which he handled with a vaporous luminosity in his characteristic style.

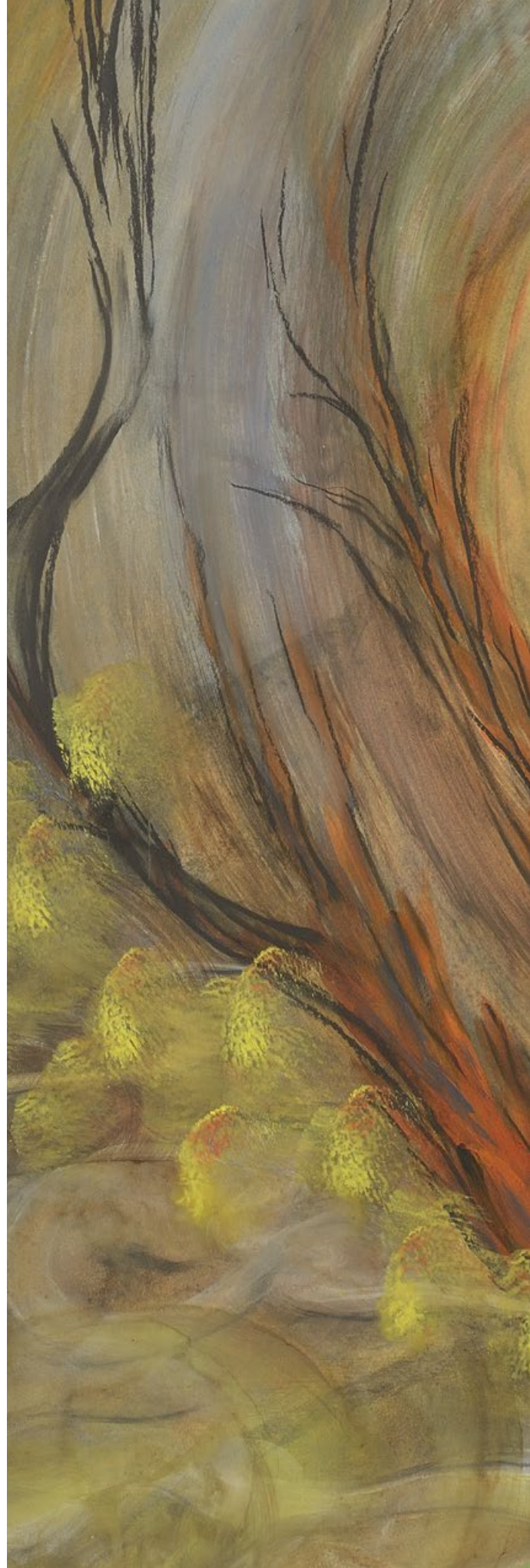
The artist entitled his work, "Descent from the Cross," and depicts the iconographical moment which usually designates a *Pietà*: Christ's body which has just been removed from the cross is gathered up by his mother. The Virgin, whom Chabas honors on the back of the picture in an inspired handwritten note, is at the heart of the drawing. Christ rests on her lap. Tilted back, his head is foreshortened with the suggestion of his beard in the foreground, the crown of black thorns of former times is contrastingly inscribed in a halo formed of milky white rays of light.

Out of the recumbent body bursts an incandescent tree with the summary features of the *Mater Dolorosa's* face framed in its boughs, a reference to the *Tree of Life* which also echoes the cross, as does the blood depicted plainly here in crimson splashes which spurt out of the crucified one's side. The rest of the picture is worked in a juxtaposition of charcoal, pastel, watercolor, and ink, highlighted by a gouache whose glazes create surprising effects of transparency and depth. The artist draws a dynamic work, woven of volutes and turbulent lines emblematic of this late period. Similar use of the arabesque can be found in a drawing by Chabas which depicts the face of Christ in profile, *The Master* (ill. 1).

M.B.

#### **General Bibliography (Unpublished Work)**

- Myriam de Palma, *Maurice Chabas (1862 – 1947), peintre et messager spirituel*, exh. cat. Pont-Aven Museum, Bourgoin-Jallieu Museum, Somogy, 2009.







## André LHOTE

(Bordeaux, 1885 - Paris, 1962)

# 21 | WOMAN IN HER DRESSING ROOM (FEMME À SA TOILETTE)

c. 1942

Gouache on paper

Signed lower right

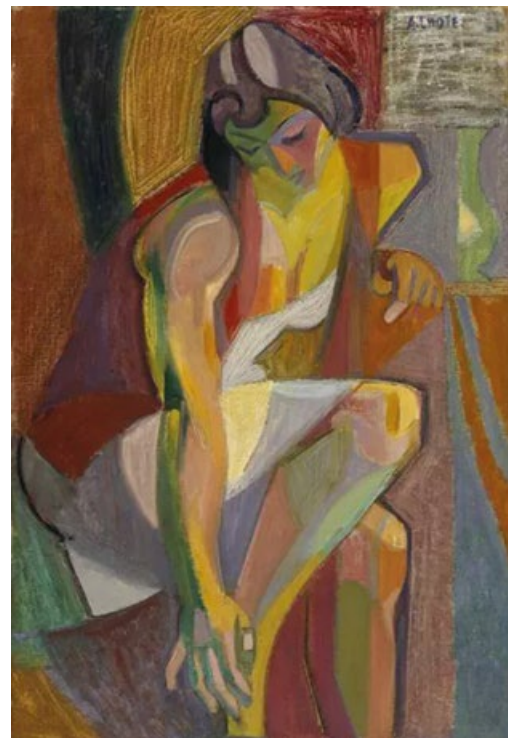
39 x 28.8 cm. (15 <sup>3</sup>/<sub>8</sub> x 11 <sup>5</sup>/<sub>16</sub> in.)

### *Provenance*

- Sale, Courchet et Palloc, Nice, May 26<sup>th</sup>, 1982.
- Sale, Cannes Auction, April 26<sup>th</sup>, 2015, lot 485.
- France, Private Collection

One of the founders of Cubism, a painter as well as a professor, art critic, and theoretician, André Lhote counts among the figures who left their mark on early 20th century art. Originally from a modest Bordeaux family, the young man did an apprenticeship in a cabinet-making workshop while following courses at the School of Fine Arts in Bordeaux. At the age of twenty-one, he chose to devote himself exclusively to painting. Gauguin triggered the young painter's first artistic passion and Cézanne was a revelation. The latter master's retrospective at the Autumn Salon of 1911 in Aix-en-Provence pulled the young Lhote into cubism. Influenced as much by mural painting as by the primitive art which he had collected since his youth. Lhote embraced the movement very personally. Lhote was a proponent of synthetic cubism with assorted bright colors and constructed compositions whose subjects were always identifiable (*ill. 1*).

As an art critic associated with the *Nouvelle Revue Française* from the beginning of the publication, André Lhote maintained a life-long correspondence with its director and friend, Jean Paulhan. A demanding theorist at the forefront of reflection on painting and art's place in society, Lhote published many keenly and precisely written texts. The artist, who exhibited regularly in France and in foreign countries, starting in the 1920's, opened his first studio in 1922 on rue d'Odessa. Among the students most influenced by him were Tamara de Lempicka, Henri Cartier-Bresson, Georges Rickey, and Aurélie Nemours. Lhote alternated his life in Paris with travels and sojourns in southern France. He installed his Summer Academy in Mirmande (Drôme), then bought a house in Gordes where he sheltered Chagall during World War II.



Ill. 1.

**André Lhote**

*Woman in an Armchair*

c. 1940

Oil on panel

27 x 35 cm. (10 <sup>5</sup>/<sub>8</sub> x 13 <sup>13</sup>/<sub>16</sub> in.)

Private Collection



*Woman in her Dressing Room* was created during the war. While his work as a landscape painter went through successive phases, his work on the human figure remained consistent throughout his career. Lhôte exclusively explored the female figure in a quest focused on form. Seated beside a table on which are a pitcher and basin, the sitter reaches down to her ankle as she leans forward with her legs crossed. “The secret of art lies not in the degree to which a painted figure resembles the living object, but in that from which it differs,” wrote the artist who conceived his picture as a juxtaposition of forms combining straight lines and ellipses. Lhôte extolled an art that was constructed and premeditated as opposed to fleeting inspiration which he considered baseless. His composition was perfectly structured and held together by a system of harmonious chromatics. In our painting, Lhôte displayed his qualities as a colorist accustomed to reducing his chromatic range and playing on the intensity of values to modulate light without ever seeking volume, which, like three-dimensionality, movement, and perspective, was banished from his vocabulary. The painter limited his palette here to a few fundamentals which he broke down into flatly juxtaposed neighboring hues. Flesh-tones are drawn with pink tinted with ochre or veering to violet. Blue-grey supports shadows, the bench and wall in the background. Orangey ochres complete this range of pastels parsimoniously heightened by bright colors – the red of the vest, blue in a shadow in the hair. “Innocent tonal freshness and the virginal fling of a line are the prerogatives of the old artist who can allow himself to take this liberty,” wrote Lhôte in his *Traité de la figure*

(Treatise on the Figure) in 1950. Even with the most sensual subjects, such as getting dressed or undressed, the painter did not seek to enter his sitter’s psychological state. As opposed to Picasso, he did not primarily conceive his *Woman in her Dressing Room* as an expression of desire. Without deviating from a sensitive silent gracefulness, our gouache is first and foremost a demonstration of how purity of line and equilibrium between structure and color result in formal masterpieces. The artist, who willingly worked in gouache, did not establish a hierarchy between different versions of the same *oeuvre*. He could thus consider a drawing more finished than an oil painting. He produced a version in oil of *Woman in her Dressing Room* (ill. 2) in a larger format with the composition re-centered on the figure. Today this work, acquired by the State in 1943, is on permanent loan to the Museum of Modern Art in Granville.

M.B.

Our work will be included in the artist’s catalogue raisonné being prepared by Mme Dominique Bermann Martin.

#### **General Bibliography (Unpublished Work)**

- Jean-Roch Bouiller, *Définir et juger l’art moderne: les écrits d’André Lhôte (1885-1962)*, Doctoral Thesis, University of Paris I Panthéon-Sorbonne, 2004.
- Hélène Moulin, François Fossier, *André Lhôte, 1885-1962*, exh. cat., Valence Museum, 2003.
- *Paulhan-Lhôte. Correspondance. 1919-1961*, Paris, Gallimard, 2009.
- André Lhôte, *Traité du paysage et de la figure*, new expanded edition. Paris, Grasset, 1958.



Ill. 2  
**André Lhôte**  
*Woman in her Dressing Room (Femme à sa Toilette)*  
 1942  
 Oil on Canvas  
 73.5 x 50 cm. (28 1/16 x 19 1/16 in.)  
 Richard Anacréon Museum of Modern Art, Granville





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**GALERIE ALEXIS BORDES**

4, RUE DE LA PAIX – 75002 PARIS

TÉL. : 01 47 70 43 30

FAX : 01 47 70 43 40

MAIL : [EXPERT@ALEXIS-BORDES.COM](mailto:EXPERT@ALEXIS-BORDES.COM)

[WWW.ALEXIS-BORDES.COM](http://WWW.ALEXIS-BORDES.COM)