PIERRE-GEORGES JEANNIOT (1848-1934)

43. Equestrians

Ink and watercolour 209 x 311

Portraitist, landscapist and watercolourist Jeanniot was born in Geneva of French parents (his father, a painter, was his first teacher). Beginning in 1872. he showed regularly at the Salon. One of the early contributors to La Vie Moderne, he subsequently became director of Le Journal Amusant.

JOB (1858-1931)

44. Les Marins de la Garde

Wash 190 x 267

"Job" is the pseudonym of Jacques-Marie-Gaston Onfray de Bréville. He was a student of Luminais and specialised in military scenes. His work appeared in periodicals throughout the world, including Pick-Me-Up (London) and Scribner's (New York)

TONY JOHANNOT (1803-1852)

45. Man with Cane

Conte cravon 152 x 105

The most popular illustrator of the early 19th century, specialising in vignettes, Johannot has more than 150 books and 3000 graphics to

CHARLES JOUAS (1866-1942)

46. Le Marabout d'Afrique, 1913

Crayons 267 x 228

Jouas was an illustrator-etcher whose favourite field was Paris and its monuments. President of the graphics section of the Société Nationale des Beaux-Arts. Particularly esteemed are his illustrations for Balzac and

EÚGENE LAMI (1800-1890)

47. Natty Bumppo, ou la Longue Carabine (Cooper)

Watercolour 140 x 79

Lami studied with Gros and Horace Vernet, showed at the Salon from 1824 to 1878. A distinguished painter of battle scenes, he was at his best as a watercolourist: one of the founders of the Société des Aquarellistes.

FRANCOIS-LOUIS LANFANT DE METZ (1814-1892)

48. Mille et Une Nuit

Gouache 228 x 178

Lanfant de Metz trained under Ary Scheffer and showed regularly at the Salon

LOUIS LAURENT-DESROUSSEAUX (1862-1906)

49. Chinese Procession

Wash 184 x 308

Laurent-Desrousseaux received his training from Bris and Albert Maignan. Showed at various Salons from 1885 to 1900, winning an occasional medal.

LOUIS LEGRAND (1863-1951)

50. Le Revenant

Conte crayon and chalks 343 x 216

Painter and engraver Louis Legrand was trained by Felicien Rops. He illustrated many books including Morgate by Rodolphe Dargens and Cinq Contes Parisiens by Guy de Maupassant.

HENRY LEMARIE (1911-)

51. Decorated V

Gouache 178 x 120

Among the numerous works illustrated by miniaturist Lemarie are La Fontaine's Fables in three volumes in which there are no fewer than 2200 drawings

GEORGES PAUL LEROUX (1877-)

52. Ravaillac Tente par le Couteau

Watercolour 298 x 209

Leroux, a pupil of Bonnat, was awarded the Prix de Rome in 1906.

ANDRE LHOTE (1885-1962)

53. Notes Prises d'une Lucarne (Franz Hellens) 1925

Wash 190 x 133

Painter and illustrator André Lhote was also a distinguished art critic and teacher. In 1910 he began showing at the Salon d'Automne and the Salon des Independants

E. LIMONAIRE (20th Century)

54. The Pit and the Pendulum (Poe)

Wash and chalk 267 x 203

MAXIMILIEN LUCE (1858-1941)

55. Prison Scenes

Ink and wash 203 x 130, 130 x 203, 200 x 127, 108 x 82

Although he studied with Carolus Duran, Luce was chiefly self-taught, helped by Camille Pissarro. He was, with Paul Signac, one of the founders of the School of Neo-impressionism. Began in 1888 to show at Salon des

Independants. Much concerned with the under-priviledged, he contributed to many political journals such as La Feuille and Le Chambard.

ANDRE MARCHAND (1877-1951)

56. Wounded Soldier and Family

Lithograph and pencil 178 x 162

Marchand studied with Bonnat, Detaille, and Toudouze; started showing at Salon in 1898; awarded many prizes including a Gold Medal in 1920. The Musée d'Art Moderne has two of his paintings. La Femme au loup blanc, and

HENRY MONNIER (1805-1877)

57. Rêve de Mari

India ink 79 x 67

Although he trained as a painter under Girond et and Gros, he devoted a good portion of his life to acting and writing, creating one of the best-known characters in French letters, Joseph Prud'homme, Produced many albums of lithographs. Influenced by Cruikshank, to whom his Distractions (1832) is dedicated

LOUIS MORIN (1855-)

58. La Correction Conjugale

Watercolour 216 x 162

Morin, founder of Salon des Humoristes, illustrated many books, including his own (Les Amours de Gilles, L'Enfant Prodique, etc). He was also responsible for numerous murals but is perhaps best known for his views of Venice and Montmartre

RENE PIOT (1869-1934)

59. Drames et Mystères de l'Occultisme

India ink and wash 279 x 190

Although trained by Gustave Moreau, Piot was greatly influenced by Maurice Denis and Félicien Rops. In 1894 he began to show at the Salon, then at the Salon d'Automne. He also designed stage sets and costumes, especially for the Théâtre des Arts.

V. ARMAND POIRSON (19th Century)

60. Gulliver's Travels

India ink 279 x 197

FRANCISQUE POULBOT (1879-1946)

61. La Chasse aux Papillons

Lithographic pencil 324 x 241

Poulbot appeared in Le Rire and Le Sourire. He did many posters, illustrated a number of books; he is particularly noted for his Montmartre urchins.

JEAN FRANCOIS RAFFAELLI (1850-1924)

62. Street Sweeper with Lady

Ink 273 x 190

Raffaelli studied with Gérome, began showing in the Salon in 1870 (Gold Medal, 1880). He specialised in picturesque views of Paris and its suburbs.

CHARLES ROUSSEL (1861-)

63. Le Train de 8 heures 45 (Courteline)

La Rue Mazarine

Wash and chalk 140 x 91

Roussel studied under Cabanel, Weerts, and Taitegrain. He became a member of Artistes Français in 1887 and exhibited in St Petersburg, Buenos Aires and Saint Louis

HENRY SOMM (1844-1907)

64. Le Monde ou l'on s'ennuie (Edouard Pailleron)

India ink 273 x 216

"Henry Somm" is the pseudonym of Fransçois Clement Sommier, genre painter, caricaturist and etcher whose work appeared in the most popular periodicals of the period. An intimate friend of Toulouse-Lautrec, who did his portrait

PAUL ALBERT STECK (19th Century)

65. Renée (Zola)

India ink and wash 190 x 225

A student of Gérome, Steck was admitted to membership in the Artistes Français in 1896. He specialised in landscapes and historical scenes.

ALEXANDRE STEINLEN (1859-1923)

66. Hellé (Poster for opera by Alphonse Duvernois) 1896

Crayons and watercolour 228 x 190

Born in Lausanne, Steinlen came to Paris at the age of 19 and was soon one of the regulars at the Montmartre cabaret Le Chat-Noir. He also began contributing to most of the Satirical journals such as Chat-Noir Gil-Blas Illustre. Mirliton, Rire, Assiette au Beurre. In 1911 Steinlen was one of the thirteen founders of Les Humoristes along with Forain, Willette and Leandre.

GEORGES TIRET-BOGNET (1855-)

67. Le Petit Parisien (Cover) 1889

Ink and watercolour 260 x 197

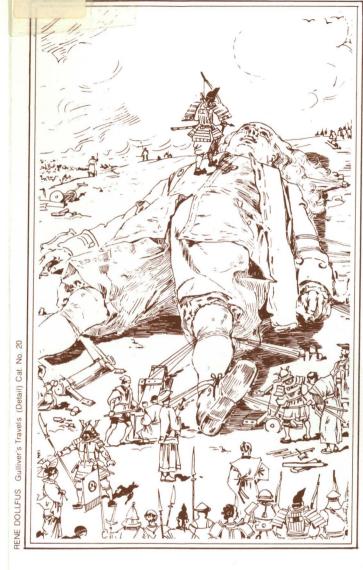
Primarily an illustrator. Tiret-Bognet contributed to the leading illustrated periodicals.

D.O. WIDHOPFF (1867-1933)

68. Le Mégotier (Hugues Delorme)

Conte crayon 460 x 311

Born in Odessa, landscapist and caricaturist Widhopff appeared regularly Courrier Français as well as in the major Salons. He also designed Gobelin and Beauvais tapestries.



19TH AND EARLY 20TH CENTURY FRENCH ILLUSTRATORS

ORIGINAL DRAWINGS FROM THE ARTINE ARTINIAN COLLECTION

AUCKLAND CITY ART GALLERY 10TH AUG — 11TH SEPT. 1977

BIB 185109 1977

A WORD FROM THE COLLECTOR

In range as well as in the variety of media, these sixty-eight illustrators provide an excellent picture of a long tradition in French publishing. They represent the various trends in craft and taste of the past century and a half, from the romanticism of a Devéria, Johannot and a Boulanger, through the hallucinatory depictions of a Grandville or a Doré, to the semi-surrealistic drawings of a Jean Hugo. Conspicuous by their absence may seem the Bonnards, Braques, Matisses and Picassos. Those artists did produce distinguished work in the field, to be sure, but they were primarily painters rather than illustrators.

The illustrator's task is to interpret a story or to depict a scene conceived by another. Most creative artists rebel at the very suggestion of such a subservient role, or occasionally submit to it reluctantly. So it is truly striking to note how much these illustrators seem to be enjoying their collaboration with an author's materials, rather than resenting the limitations on their own imagination.

Another feature of the exhibit is the interpretation by French illustrators of non-French classics such as Don Quixote, Faust, A Sentimental Journey, Gulliver's Travels, The Deerslayer, A Thousand and One Nights. One could contend that readers of the same book published in different countries could easily have totally different impressions of the contents of a work according to the visual impact made by the native illustrator.

This collection is a natural outgrowth of my professional interests. A teacher of French literature for many years, I began collecting original documents by 19th and 20th century French writers, autograph letters and manuscripts at first, then original portraits of their authors. Impressed at one point by the exceptional facility French writers seem to have in graphic arts, I began acquiring drawings and paintings by them. Victor Hugo and George Sand, Mérimée and Maupassant, Verlaine, Colette and Saint-Exupéry might have had successful careers in this ancillary artistic activity. Finally and logically, as my interest in drawing itself increased, I began adding book and periodical illustrators to my collecting activities. Voilà, as the French would say, Pas plus compliqué que ça!

Artine Artinian

FOREWORD

The negotiations for exhibiting this selection of original drawings by predominantly 19th century French illustrators, from Professor Artine Artinian's private collection, began almost two years ago with my meeting him upon his visit to Auckland.

We are happy to see the exhibition finally realised and wish to thank Professor Artinian for his goodwill and patience throughout these protracted negotiations and particularly for his great generosity in lending this unique collection of works.

E. Smith

Catalogue notes compiled by Professor Artine Artinian Measurements in millimeters, height before width.

MARIANO ANDREU (1901-)

1. Two Horses, 1930 Pencil 301 x 225

Spanish-born Andreu is a painter, portraitist and illustrator, (Giraudoux, Montherlant, Toulet, etc). He showed at the Salon des Tuileries in 1924. 1925. 1931, and at the Salon d'Automne in 1945.

GUY ARNOUX (1886-1951)

2. Le Huron, ou l'Ingénu (Voltaire)

Ink and watercolour 209 x 260

Arnoux is especially known as an illustrator and stage costumer; a member of Salon des Humoristes

FERDINAND BAC (1859-1952)

3. Dame Assise.

Watercolour 435 x 286

Bac started his career about 1880 as a regular contributor to La Caricature and La Vie Parisienne, then worked for Le Rire and Le Journal Amusant. Published his work later in popular albums, illustrated the work of many writers, did posters for Yvette Guilbert.

WILLIAM BARBOTIN (1830-1903)

4. Don Juan

Crayon and chalk 190 x 159

Painter, engraver, and sculptor, Barbotin studied at the Académie Julian, then at the Ecole des Beaux-Arts. He was also a student of Bourgereau, Tony Robert-Fleury, Bertinot; Grand Prix de Rome in engraving 1883; various medals at the Salon, Gold Medal, 1900,

LOUIS EMILE BENASSIT (1833-1902)

5. Le Crime de Sylvestre Bonnard (Anatole France)

Wash 200 x 127

Painter, watercolourist, etcher, and caricaturist Benassit worked in London in his youth, showed at the Salon de Paris, 1870-1889

CHRISTIAN BERARD (1902-1949)

6. Flowers

Watercolour 476 x 324

Painter, stage designer (plays and ballets), illustrator (Cocteau, Julien Green, Rimbaud), portraitist (René Crevel, at Musée d'Art Moderne). Showed at Salon des Surindépendants, in the U.S., and in Brazil.

ROBERT BONFILS (1886-1972)

7. Un Normand (Maupassant)

India ink 267 x 206

Bonfils exhibited at various Salons until 1938; especially noted as illustrator (Jammes, Verlaine, Claudel, Colette, Giraudoux).

LOUIS BOULANGER (1806-1867)

8. Don Quixote

Sepia 235 x 311

9. Robinson Crusoe

Sepia 232 x 190

Boulanger studied with Lethière and Archille Devéria, then at the Ecole des Beaux-Arts where he won First Prize in painting. He had an active role in the romantic movement, was the favourite painter of the movement's leader, Victor

D. BUNZON (20th Century)

10. Le Mariage de Loti (Loti)

Pencil, ink and crayons 317 x 228

Inscribed: A.M.Ch. Godala, affectueux souvenir. Croquis dont l'execution a été faite pour l'entête d'oeuvres illustrées de P. Loti. D. Bunzon.

CANSONA (19th Century)

11. Confrontation

Crayons 381 x 286

Illustration for satirical journal Le Rire No. 275

CHARLES EMILE CARLEGLE (1877-1940)

12. Conseils Maternels

Ink and Watercolour 374 x 298

One of the most prolific of modern illustrators, Swiss-born Carlègle was a Beaux-Arts student in Geneva and Paris. A regular contributor to Le Rire, Le Sourire, and La Vie Parisienne. Illustrated, among others, Aristophanes, La Fontaine, Longus, Montherlant, Anatole France, Valéry.

CHAS-LABORDE (1886-1941)

13. Bubu de Montparnasse (Philippe)

Pencil and ink 159 x 184

Chas -Laborde studied with C. Royer, Baschet, and Merson. At 15 he began contributing to Le Rire and La Baionnette . Illustrated work of Carco, Colette, Zola, Maupassant, Giraudoux. Many albums, Rues et Visages series, on Paris, London, Berlin, Moscow, New York,

GABRIEL CHEREAU (20th Century)

14. Mes Amis (Emmanuel Bove)

Pencil 152 x 178

EDOUARD CHIMOT (20th Century)

15. Josette

Conte crayons and chalk 330 x 432

A prolific engraver and illustrator, Chimot has interpreted the works of Baudelaire, Louys, Maurois, Barbusse, Tinan, etc.

F. COINDRE (19-20th Century)

16. Sapho (Daudet)

Watercolour and gold 133 x 101

17. Le Voyage Sentimental (Sterne)

Watercolour and gold 133 x 92

EDMOND DELORT (1841-1895 18. Capitaine Francasse (Theophile Gautier)

Ink, Wash 257 x 178

Delort, a student of Gleyre and Gérome, began to show at the Salon in 1864. He specialised in Algerian and military scenes.

ACHILLE DEVERIA (1800-1857)

19. Young Lovers, 1824

Wash 95 x 73

Painter, engraver and lithographer Devéria was a student of Laffitte and Girodet. He did his most distinguished work in lithography, particularly with protraits of contemporary figures.

RENE DOLLFUS (20th Century)

20. Gulliver's Travels

Charcoal 165 x 136

GUSTAVE DORE (1832-1883)

21. Les Chouans (Balzac)

Pencil and chalk 136 x 101, oval

One of the masters of 19th century drawing. Doré began producing lithographs at the age of 11. Contributed to Journal Pour Rire directed by Philippon. Illustrated Dante, Cervantes, La Fontaine, Balzac, and the Bible.

FABIEN FABIANO (1883-1962)

22. Les Nouvelles de Paris (Cover for Le Sourire)

Ink and watercolour 377 x 276

Fabiano is known chiefly for his numerous contributions to Le Sourire and La

PIERRE FALKE (1884-1947

23. Une Partie de Campagne (Maupassant)

India ink 159 x 127

As a very young man Falké travelled extensively in India and Australia, later showing at the Salon de l'Araignée. He is regarded as one of the outstanding illustrators of 20th century France. Especially esteemed are his illustrations for Robinson Crusoe, L'Aventure d'Arthur Gordon Pym (Poe), and Poil de Carotte (Jules Renard)

RICARDO FLORES (died 1918)

24. Ménage d'Ouvriers

Charcoal 314 x 187

A leading contributor to l'Assiette au beurre and le Rire, painter and portraitist. Florès was killed in action in the 1914-18 War.

DEMETROIS GALANIS (1882-1966)

25. Army Barber

India ink 289 x 238

One of the leading contemporary engravers, Galanis was a professor at the Beaux-Arts and was elected to the Institut. A student of Cormon at the Beaux-Arts, he started by contributing to satirical journals then turned to book illustration (Nerval, Alain-Fournier, Valery, Gide, Carco). Among the monographs devoted to his work is one by André Malraux.

PAUL GAVARNI (1804-1866)

26. Man on Crutches

Charcoal 374 x 254

Gavarni was a regular contributor to La Mode, L'Artiste, La Sil houette, and from 1832, to Charivari. He went to England in 1847, exhibited at Royal Academy in 1850. His prolific production touched on every phase of society.

HENRY GERBAULT (1863-)

27. Un Charmeur de Serpents

Watercolour and gold 311 x 228

Gerbault studied with Paul Colin, Paul Dubois, and Gervex, and was a featured contributor to the major illustrated periodicals. Exhibited at Bodiniere in 1899 and 1900.

RENE GIFFEY (20th Century)

28. Tartarin de Tarascon (Alphonse Daudet)

Watercolour 390 x 282



G. GOSTIAUX (1838-)

29. Macbeth

Conte cravon 279 x 209

Gostiaux contributed regularly to Journal Amusant, Charivari, Surprise, and

JEAN IGNACE GRANDVILLE (1803-1847)

30. Bird-Lecturer (Balzac)

Ink 143 x 101

31. Perplexed Gentleman

Ink 213 x 117

Grandville produced a number of Albums as well as contributing to La Caricature and other satirical journals. Among the many works he illustrated are Don Quixote, Robinson Crusoe, and Gulliver's Travels. The fantasy of his drawings made him a precursor of Surrealism.

EMILE GRAU-SALA (1911-1975)

32. Le Renard et les Raisins (La Fontaine)

Wash 241 x 168

Born in Barcelona, Grau-Sala settled in France in 1932 and has since shown in major Salons. Carnegie Prize in Pittsburgh, 1937. Among the many works he has illustrated are Flaubert's Madame Bovary, Maupassant's Bel-Ami and

ALFRED GREVIN (1827-1892)

33. Costume-ball Preparations

Watercolour 275 x 209

Le Journal Amusant and Le Petit Journal Pour Rire published most of his work until he founded with André Huart L'Almanach des Parisiennes. The well-known Musée Grévin was also founded by him (1882).

HENRI-CHARLES GUERARD (1846-1897)

34. Calendar for 1883

Wash 222 x 324

Painter and engraver Guerard published Paris à l'eau-forte in 1872 and became thereafter one of the prolific engravers of his day, especially in colour engraving, of which he produced more than 600. He showed his work at the Salon between 1870 and 1880

JOSEPH HEMARD (1880-1941)

35. Gargantua and Pantagruel (Rabelais) 1910 India ink 178 x 273

36. Cynisme

Watercolour, India ink and chalk 178 x 273

While Hemard did some work for the stage, he is best known for his illustrations of Rabelais and Brantôme and his contributions to leading satirical journals. He also illustrated a number of his own books such as Le Colin Maubert en

HERMANN-PAUL (1874-1940

37. L'Homme et l'Idole de Bois

Chalk and crayons 381 x 247 Hermann-Paul's work appeared in numerous periodicals. He was also a prolific interpreter of the works of Mérimée, Rabelais, Villon, Zola, Anatole France, etc.

CHARLES HUARD (1874-1965)

38. Les Amateurs

Conte crayon 492 x 317

39. Going to Church Charcoal 317 x 203 Huard's illustrations for the complete works of Balzac are especially well-known (morew than 1800 drawings). He contributed regualrly to Cocorico, Le Rire and Le Journal Amusant, as well as producing albums on

Paris, London, Berlin and New York. **JEAN HUGO (1894-)**

40. Beach Scene

Gouache 97 x 138

This great-grandson of Victor Hugo has had a distinguished career as a painter, illustrator, and stage designer. Gouache is his favourite medium, in which he comes close to being a surrealist. Among the writers whose works he has interpreted are Cocteau, Radiguet, Maurois, Max Jacob, Paul Morand, and Robert Louis Stevenson (An Inland Voyage, 1938).

HENRI GABRIEL IBELS (1867-1936)

41. Poster for Salon des Cent

Cravons 409 x 254

42. Tartuffe et Dorine (Molière)

Conte crayon 393 x 259

Painter, pastellist and lithographer, Ibels produced many posters and drewfor the leading journals as well as writing a number of plays.