

Minneapolis Institute of Art



Mia

Reflections on Reality

Drawings and Paintings from the Weisberg Collection

Tom Rassieur, Winifred Smith, and Gabriel P. Weisberg

This digital catalogue documents the exceptional collection of Yvonne and Gabriel Weisberg, promised in its entirety to the Minneapolis Institute of Art (Mia). The collection focuses on Realism, art that prioritizes everyday life over themes of mythology, history, or the sphere of the powerful. To date, it comprises nearly two hundred works of art, the lion's share from France and Belgium, dating from about 1830 to 1930. The works range from preliminary sketches to scrupulously finished drawings, in mediums that include charcoal, chalk, watercolor, pastel, and oil. Winifred Smith introduces the collectors in her biographical essay. Tom Rassieur introduces the collection, the philosophy that guides it, and its art-historical significance. Most of the individual works (all with the advantage of being zoomable) are accompanied by scholarly descriptions, further illuminating the corner of Realism presented here.

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Director's Foreword

Yvonne and Gabriel Weisberg collect with passion, deep knowledge, and sharp eyes. In fifty years of prowling galleries, auction houses, and flea markets, they've made many discoveries and many friends. They have built an extraordinary collection of drawings and small paintings by French and Belgian artists of the nineteenth and early twentieth centuries, with a special emphasis on Realism. Their generosity with both their expertise and their collection is well known in art historical circles, to Gabe's former students, and to their friends, a designation many of us here at Mia proudly claim. We are honored and grateful that the Weisbergs plan to make our museum the home for their entire collection.



Katherine Crawford Luber

The collection comprises some 200 artworks, as well as many important books and prints related to the couple's areas of research. Mia first honored this treasured relationship in 2008 with an exhibition of Weisberg drawings called "Expanding the Boundaries." That show and accompanying catalogue was a happy collaboration between Gabe and Lisa Dickinson Michaux, his former doctoral student and for many years a valued associate curator at Mia. The Weisbergs continued to grow their collection so quickly—and so astutely—that we felt museum visitors would want to see how it has cohered into the nationally significant, scholarly collection it is today. For the current exhibition, the Weisbergs worked with Tom Rassieur, Mia's John E. Andrus III Curator of Prints and Drawings, to trace the subjects, themes, and techniques favored by realists. Because the collection contains so many fine works, we are showing a broad selection in two parts, the first covering 1830 to 1900, and the second 1900 to 1930.

The Weisbergs' promised gift will greatly increase Mia's holdings of French and Belgian drawings. This has already begun, through the yearly gifts of art the Weisbergs have made to Mia. In its entirety, the collection will change the character of Mia's European collections by offering a broad view of the realist movement, which placed images of everyday experience above the concerns of the academics at the École des Beaux-Arts in Paris. These works invite us to reflect on the artists' interest in and concern for the broad swath of rural and urban inhabitants who faced rapid change in an era of industrialization. Much of today's contemporary art is rooted in similar concerns. Enabling our visitors to compare the past and the present is at the core of Mia's function as an encyclopedic museum. This digital catalogue ensures that this collection will be available free to scholars and enthusiasts worldwide. Winifred Smith, who came to know the Weisbergs through Gabe's classes, spent several afternoons with the couple gathering details for an essay on the Weisbergs' life and accomplishments. Tom Rassieur introduces the collection and examines its significance. Gabe, Yvonne, and Tom researched and wrote extended entries. Marla J. Kinney, curatorial fellow in Mia's Department of European Art, researched and reviewed content throughout the project. I am also grateful to senior designer Kris Thayer and the many other talented members of Mia's staff for embracing digital technology.

In choosing to bequeath their collection to Mia, the Weisbergs have joined the great tradition of philanthropy that builds extraordinary museums. To these dedicated collectors and humanitarians, we owe a special heartfelt thanks.

Katherine Crawford Luber, PhD
Nivin and Duncan MacMillan Director and President
Minneapolis Institute of Art

Preface and Acknowledgments

When I walked through the doors of the Minneapolis Institute of Art to start my new job in January 2009, the first exhibition I saw was “Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection.” Little did I realize how intimately I would come to know this couple and their collecting habits. After studying the exhibition and the catalogue written by Gabe and curator Lisa Dickinson Michaux, I quickly learned that Yvonne and Gabe were ideal collectors. They were passionate, knowledgeable, and generous then, and they remain so today.

After the works returned home, the Weisbergs occasionally invited me over to look at other finds. Drawings hung on doors, behind doors, and on every conceivable bit of wall. It was a dizzying experience that changed with every visit: the Weisbergs were always collecting, and the treasures were piling up. Their selections fascinated me, mostly because many artists were unfamiliar. I started seeing the connections the Weisbergs were making, whether multiple artists treating similar themes, or multiple drawings from a single artist at various stages of his or her career.

By 2021, one thing had become clear: it was time for another show. At first I tried to restrict it to works not exhibited in “Expanding the Boundaries,” but that’s like leaving the older siblings out of the family photo. It was important to include a number of drawings that had been exhibited previously because many of the new additions were predicated on synergies with the existing collection. This created a new problem but a nice problem to have: the collection was too big for our prints-and-drawings galleries. The solution was to mount two shows—works dating 1830–1900 and those dating 1900–1930.

Apart from Gabe’s legendary early-morning phone calls, it’s been a very great pleasure working with Gabe and Yvonne. We’ve shared information. Yes, most of it flowed in one direction, but fortunately they also introduced resources that allowed me to make my own discoveries, such as the amazing Gallica, the website of the Bibliothèque nationale de France. We edited one another’s work, and our dear colleague Marla J. Kinney, curatorial fellow in European Art, acted as a valued sounding board.

The Weisbergs and I offer our heartfelt thanks to Marla and the many friends and colleagues who made the exhibition and this publication possible. Most especially, we extend our gratitude to Winifred Smith, who conducted several interviews with the Weisbergs and wrote the thoughtful essay here on their rich lives and wide-ranging contributions to art history.

Many colleagues at Mia were essential to the success of this project. Registrar Megan Dischinger managed the documentation and transit of the Weisbergs' artworks for the exhibition. Mia's vigilant fine-art packers Robin Cotton and Emily Swanberg made sure the works traveled securely and safely. Exhibition designer Bill Skodje conceived the elegant gallery displays. Painter Matthew Mullen, framing technicians Sam Molstad and Sarah Evenson, preparators Charles Capistrant, Tony Nordlund, Craig Olson, and Adam White, digital print specialist Rurik Hover, and lighting designer Jonathan Hamilton brought the back-to-back shows to fruition. Librarians Janice Lurie and Kay Beaudrie greatly aided our research, and Laura Silver kindly helped with proofreading the text. Dan Dennehy and Charles Walbridge photographed each work, and Josh Lynn handled the complexities of digital production. Senior designer Kris Thayer and software developer Teran Keith undertook the huge task of preparing texts and images for display in the e-catalogue you are now reading.

An extraspecial thanks goes to Kristin Lenaburg, collection care specialist in European Art, who oversaw care of the artworks before and after their display, tracked down publication permissions, fielded many inquiries, and used her awe-inspiring talents to keep us organized in countless ways.

The Weisbergs first committed their collection to Mia when Evan Maurer was director. Evan was delighted with the prospect, and subsequent directors Bill Griswold, Kaywin Feldman, and now Katie Luber have developed their own warm appreciation for the Weisbergs and always supported opportunities to deepen our bonds with them.

The Weisbergs and I also want to thank the following for their manifold kindnesses: Taylor J. Acosta, Joslyn Art Museum, Omaha, Neb.; Joseph Baillio, Santa Fe, N.M.; Edwin Becker, Van Gogh Museum, Amsterdam; Christine Bethenod, Paris; Alex Bortolot, deputy director, Hood Museum of Art, Dartmouth College (formerly Mia content strategist); Alain and Annette Bourrut-Lacouture, Paris; Mark Brady, W. M. Brady & Co., New York; Sylvie Brame, Galerie Brame and Lorenceau, Paris; Petra ten-Doesschate Chu, editor, Nineteenth-Century Art Worldwide; Matthieu de Bayser, Paris; Emmanuelle Delapierre, Musée des Beaux-Arts, Caen; Bernard Derroitte, Armstrong Fine Art, Chicago; Raj and Grace Dhawan, Los Angeles; Laurinda Dixon, Cincinnati; Ambroise Duchemin, Paris; Hubert Duchemin, Paris; Neal Fiertag, Paris; Jacques Fischer, Paris; Jacques Foucart, Paris; Bertrand Gautier, Talabardon and Gautier, Paris; Maud Guichané, Fondation Custodia, Paris; Chantal and Christian Kiener, Paris; Geneviève Lacambre, Paris; Christian Le Serbon, Paris; Galerie L'Horizon Chimérique, Bordeaux; Rachel McGarry, Mia Elizabeth MacMillan Chair of European Art and Curator of European Paintings and Works on Paper; Lisa Michaux, St. Paul; Mathieu Néouze, Paris; Jill Newhouse, New York; Patrick Noon, Minneapolis; Edward Olszewski, Cleveland; Steven Ostrow, Minneapolis; Pelazzo-Lexcellent Antiquités, Saint Ouen; Michèle Quentin, Paris; Brad Radichel, Minneapolis; Jane Roberts, Jane Roberts Fine Arts, Paris; Pierre Rosenberg, Paris; Willem Russell, Amsterdam; Britany Salsbury, Cleveland; Polly Sartory, Gallery 19C, Beverly Hills, Calif.; Arlette Sérullaz, Paris; Valérie Sueur, Bibliothèque nationale de France, Paris; Bertrand Talabardon, Talabardon and Gautier, Paris; Galerie Terrades, Paris; Philippe Virat, Société Historique et Archéologique du XV^e Arrondissement de Paris; Eric Weider, Dallas; Matthew Welch, Mia Mary Ingebrand-Pohlad Deputy Director and Chief Curator; Janet Whitmore, Chicago; and Wildenstein & Co., New York.

Tom Rassieur

John E. Andrus III Curator of Prints and Drawings
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Essays

Gabriel and Yvonne Weisberg:

Building an Art Collection, a Study in Passion, Purpose, and Preservation

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Gabriel and Yvonne Weisberg: Building an Art Collection, a Study in Passion, Purpose, and Preservation

Winifred Smith



Figure 1 The pencil drawing *The Harrower* (1872), by French artist Alfred Auteroche, is a recent find in the Weisbergs' ongoing mission to elevate unsung artists. See cat. no. 12.

While it is possible to separate the Weisberg Collection from Gabriel and Yvonne Weisberg, it is nearly impossible to separate Gabriel and Yvonne Weisberg from the artworks they collect. That's because, with their first purchase fifty years ago, the couple has been intent on finding neglected or little-known European realists, artists whose subject matter was the life around them, particularly the quiet dignity of common people. Without the Weisbergs sniffing out this art across Europe—in attics, dealers' back rooms, and flea markets—many of the

more than 200 drawings, paintings, and prints in this collection would have been lost to the ages, along with the names of the artists who made them. Due to the Weisbergs' scholarship and persistence, art historians and casual viewers alike now have many more portraits, landscapes, and small narratives of daily life to help round out their understanding of Realism and Naturalism in nineteenth-century France and Belgium. As Taylor Acosta, a former doctoral student of Dr. Weisberg's, puts it, together the pair exemplify, par excellence, "scholar, teacher, curator, collector."¹

Almost from the moment Gabe Weisberg spotted the Swiss-born Yvonne Herzog on the deck of an ocean liner in 1966, the two have shared a passion for bringing forgotten artists to light, educating people about them and promoting their reevaluation within the academic discourse. They bought their first realist drawing in 1970, early in Gabe's career as a university professor and curator. The subject, a ragpicker, set the tone for much of the art they would later collect—the work of realists who devoted themselves to capturing true-to-life images of people who often were invisible in society. For years, the couple spent summers driving through small French villages, visiting collectors, toiling in the archives of regional museums, and knocking on the doors of artists' descendants. "They did the hard work of finding these works, including a lot of sleuthing," says art historian Laurinda Dixon, another of Gabe's former

students. "They are the Holmes and Watson of art history, and I can't imagine one without the other."²

The Formative Years



Figure 2 Charcoal of Sarah Weisberg by her teenage son, Gabe, late 1950s. Gift of Gabriel P. and Yvonne M.L. Weisberg (2019.154.1).

Despite a rather inauspicious first visit to the Metropolitan Museum of Art in New York with his mother as a young boy, where he is reported to have said, "I'm never going to another museum," Gabriel Paul Weisberg has dedicated his life to studying art and curating museum experiences designed to engage, inform, and enlighten. Born in New York on May 4, 1942, to Sarah Stollak, a high school English teacher, and Harry Weisberg, a CPA who was first a revenue agent for the government, Gabe attended P.S. 187, in Queens. A teacher recognized his artistic leanings and suggested that he enroll in classes at the Art Students League. While working from live models on Saturday mornings, he met the artist Alice Harold Murphy (1896–1966), who helped him build a portfolio and encouraged him to apply to the High School of Music and Art in Harlem (now Fiorello H. LaGuardia High School of Music & Art and Performing Arts). There, Gabe received his first exposure to art history as a discipline. A drawing he made of his mother (fig. 2) demonstrates an early preference for the intimacy of a sketch. It also marks the beginning of his lifelong fascination

with the creative impulse and the artistic skill that can be revealed through drawing.

After one semester at Ohio Wesleyan University, Gabe transferred to New York University. He majored in art history, focusing on nineteenth-century European art and the Northern Renaissance. After graduating in 1963, he pursued a master's degree and doctorate at Johns Hopkins University in Baltimore, finishing both in four years. The financial aid was a draw, as was the possibility of being mentored by the school's renowned art historian Adolf Katzenellenbogen, a medievalist and Holocaust survivor. Sadly, he died during Gabe's second year.



Figure 3 Albert Dammouse, *Design for a Plate*, 1870s, watercolor. Gift of Gabriel P. and Yvonne M.L. Weisberg (2017.44.5.1).

Gabe then worked with Christopher Gray (1915–1970), an expert in nineteenth-century art history with an emphasis on the decorative arts. Gray spurred Gabe's interest in the decorative arts (fig. 3) and inspired his doctoral thesis and subsequent book, *The Independent Critic: Philippe Burty and the Visual Arts of Mid-Nineteenth Century France* (1993). The choice of a French art critic whose name was then familiar only to specialists and whose influence extended across the broad sweep of nineteenth-century visual arts set the stage for Gabe's own scholarship and collecting: uncovering deserving figures and broadcasting their accomplishments. Gabe stated in his preface: "Perhaps Philippe Burty will now have regained his voice and later scholars and writers on nineteenth-century art will never again be tempted to dismiss his contribution."³ So, too, might this be said of almost every artist in the Weisberg Collection.

Yvonne Herzog Weisberg was born near Geneva, Switzerland, on May 14, 1942. Like Gabe, she was an only child. She had an

adventuresome spirit and, at age sixteen, traveled with her cousin Nelly and their grandparents to Italy, where Yvonne shepherded her cousin to museums in Sienna, Florence, Pisa, Ravenna, and Venice. Despite no formal academic training, Yvonne benefited from these early experiences, which offered their own rich education in art history. She attended a college for social work in Lausanne and focused on working with children. She then moved to the town of Solihull, near Birmingham, England, to learn English—she liked American music, she says, and wanted to know what the songs were saying. She supported herself as an au pair for a young English family with four little girls.

In 1966, after a stay with a great-aunt in Victoria, British Columbia, the twenty-four-year-old Yvonne decided to return home to Geneva by way of New York. She was originally scheduled to depart on the Cunard line, but, as fate would have it, Cunard was on strike. Her ticket was changed to a Holland America passenger ship bound for Le Havre, France. She was standing on the deck when a young American approached, asking, “Do you play Ping-Pong?”⁴ He needed a fourth for a game of doubles. Averse to air travel, Gabe was heading to France by boat to research his doctoral thesis; his father, who planned to help with the legwork in Paris, chose to fly.



Figure 4 Yvonne Herzog and Gabriel Weisberg (front row, far left) on the S.S. *Statendam*, within days of meeting over Ping-Pong.

It took just six days on the boat (fig. 4) for Gabe to decide that Yvonne was the one for him. Yvonne, similarly inclined, needed a few more days together in Paris. In addition to introducing her to his (very surprised) father, Gabe introduced Yvonne to the Musée du Louvre, Musée Gustave Moreau, Musée des Arts Décoratifs, and Jeu de Paume. The pair decided that they each had found their life’s partner. And in one of the world’s most romantic settings, Gabe proposed on a bench in the Tuileries gardens. Yvonne proceeded to Geneva, and Gabe—now highly motivated—returned to Johns Hopkins and completed his degrees. After a year of letter writing, they were once again brought together by a steamship when Yvonne docked in New

York harbor and they were reunited. They married in New York on July 23, 1967, and since then have hardly spent a day apart.

“Galvanized by His Example”

Any discussion of the Weisbergs as collectors must begin with an understanding of Gabe Weisberg as a teacher. He began his career as an assistant professor of art history at the University of New Mexico, Albuquerque. After two years (1967–69), the couple decided that they needed to be closer to New York and major collections of nineteenth-century art.

From 1969 to 1973, Gabe taught at the University of Cincinnati in Ohio, where he helped start the graduate program in art history. The Weisbergs developed lifelong connections there with a talented group of students, a number of whom went on to have successful careers as university art historians, museum curators, and government officials. Laurinda Dixon, professor emerita of art history at Syracuse University, in New York, is a celebrated author, lecturer, and academician. She was an eighteen-year-old *music* major when she took her first Weisberg class. She remembers Gabe as a wunderkind who sparked her love of art history. “He had tremendous personal responsibility about getting the information to his students; everyone was galvanized by his example,” she says.⁵ Another former student, Roger S. Wieck, is a world authority on medieval books of hours and heads the Department of Medieval and Renaissance Manuscripts at the Morgan Library and Museum in New York. Former student Peggy A. Loar spent nine years as director of the Smithsonian Institution Traveling Exhibition Service (SITES), then headed several museums, including the Wolfsonian in Miami and Genoa, Italy, and the National Museum of Qatar.

Gabe’s first opportunity to organize an exhibition came in the 1970s. His collaborator was Frank Sanguinetti, the energetic new director of the fledgling Utah Museum of Fine Arts (UMFA) in Salt Lake City, who was looking for ways to raise the museum’s profile. Together they mounted three exhibitions at UMFA: “The Etching Renaissance in France: 1850–1880”; “Social Concern and the Worker: French Prints 1830–1910,” which also traveled to the Cleveland Museum of Art and the Indianapolis Museum of Art; and “Images of Women: Printmakers in France from 1830 to 1930.” These experiences reinforced Gabe’s belief in the role that art plays in history, helped establish his reputation as a print curator, and fueled his and Yvonne’s nascent interest in collecting.

A Milestone in Cleveland

Curating learning opportunities for museum visitors returned Gabe to his great love: research. This led him to leave academia for a time to become curator of art history and education at the Cleveland Museum of Art (1973–81). The importance of the Weisbergs' time in Cleveland cannot be overstated. It solidified the partnership between Gabe and Yvonne as a research team and strengthened Gabe's bona fides as a scholar. This is also when the couple fully realized that the nineteenth-century realists were gifted artists with particularly astute social and political insights, and devoted themselves to exploring this untapped area of scholarship.



Figure 5 The Weisbergs (facing camera) at the Cleveland opening of the pioneering show “The Realist Tradition,” in 1980. The painting is by Jules Breton.

At Cleveland, Gabe organized groundbreaking exhibitions that revealed new insights into how nineteenth-century life and art influenced each other. In his review of Gabe's first effort in Cleveland, “Japonisme: Japanese Influence on French Art 1854–1910,” *New York Times* art critic John Russell described the show as “a full-scale attack, in which paintings, prints, theater programs, bookbindings, wallpaper, furniture and the decorative arts all play a part” and reported that it drew “large and conspicuously attentive crowds.”⁶ Gabe's pièce de résistance, however, was “The Realist Tradition: French Painting and Drawing 1830–1900,” a landmark exhibition that opened in Cleveland in 1980 (fig. 5) and traveled to the Brooklyn Museum of Art, New York; St. Louis Museum of Art; and

Glasgow (now Kelvingrove) Art Gallery and Museum, Scotland. It included some 240 works on loan from museums worldwide; the accompanying catalogue is considered the seminal text on the decades-long realist movement in France.

This highly acclaimed show helped establish what we understand today to be French Realism, examining the artists' relationships with one another, their influences, and their roles as faithful chroniclers of everyday life in France. To gather information, Gabe and Yvonne traveled throughout the provincial areas of France, going through museum storage areas, charming their way into the homes of private collectors, and visiting dealers with knowledge of regional art. These conversations introduced the couple to artists whose names they didn't know, such as Philippe Auguste Jeanron and Claude Joseph Bail. “They are incredibly good at archival research. They will do the family background, find the descendants of artists, and visit descendants,” says Petra ten-Doesschate Chu, an expert on nineteenth-century European art, commenting on the disciplined approach of the Weisbergs' research.⁷

While preparing “The Realist Tradition,” Gabe spent nearly a year (1979–80) at the Institute for Advanced Study in Princeton, New Jersey, where scholars can concentrate on research projects in an idyllic setting. In 1982, shortly after leaving Cleveland, he received a Guggenheim Fellowship, which supported him and Yvonne while they conducted research on the influential Paris gallerist Siegfried Bing. Gabe subsequently became a senior fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. These opportunities, though they offered time to investigate, access to extensive libraries, and the company of fellow scholars, were temporary. After two years as assistant director of the National Endowment for the Humanities, Gabe was ready to interact with students again.



Figure 6 Gabe Weisberg upon winning the 2012 Distinguished Teaching of Art History Award from the College Art Association.

The second half of his career was launched in 1985, when he joined the faculty at the University of Minnesota, encouraged by Marion Nelson, who taught art history there, and Lyndel King, director of the Weisman Art Museum on campus. Within a year, Gabe was a full professor. Nearly every semester, he took students to the Herschel V. Jones Print Study Room at the Minneapolis Institute of Art (Mia) to experience prints firsthand. He became a mentor to students who built successful careers in art history, notably the curators Lisa Dickinson Michaux (Minneapolis Institute of Art), Nikki Otten (Milwaukee Art Museum), and Taylor Acosta (Joslyn Art Museum, Omaha, Nebraska). In 2012 Gabe's excellence in illuminating the field won him that year's prestigious art-history teaching award from the College Art Association (fig. 6). And, in gratitude for Gabe's own opportunities for research, the Weisbergs endowed a fellowship through the University of Minnesota Foundation and the Department of Art History. Established in 2015, the Gabriel P. Weisberg Curatorial Award supports undergraduate and graduate students working on projects with Twin Cities museums.

Bonvin Sets the Tone



Figure 7 Commonly called *The Ragpicker* (1853), this drawing by François Bonvin set a high standard for the realist works to follow. See cat. no. 28.

Gabe was still teaching in Cincinnati in 1970 when he and Yvonne bought their first realist work, *The Old Beggar* (fig. 7), a chalk drawing by François Bonvin (1817–1887). They acquired it while in Europe researching Realism and preparing a book on Bonvin. Word of the drawing had come from Gabe's mother, who saw it in a catalogue from the Hazlitt Gallery in London; she reached the couple in Switzerland and encouraged them to see it. Eventually, the Weisbergs would own seven works by Bonvin, but this drawing is one of their most treasured—both for its quality and for what it meant: though still in their twenties and with limited resources, it was their first step toward owning the kind of art they researched. Bonvin likely found the figure on the street and invited him to his studio to model. This connection between life and art, which the Weisbergs believe can be made only upon close examination and contemplation, became a thread for nearly everything in the Weisberg Collection that followed. Certain qualities of the drawing became collection hallmarks: an underappreciated artist who, through exceptional craftsmanship, had the ability to tell a story about the sitter, usually someone of humble origins. As observed by Michaux, a former curator of prints and drawings at Mia, “With drawings, you really get to see the hand of the artist—they are so much more precious and are used by

scholars to tell the story of the artist.”⁸ Above all, *The Old Beggar* confirms that a drawing should be seen as a complete and finished work of art.



Figure 8 The setting for *Up from the Cellar* (1857) by François Bonvin may be the inn his father owned just outside Paris. See cat. no. 31.

In the years after Bonvin died, his work was overshadowed by large-scale realist paintings, especially those by his one-time friend Gustave Courbet (1819–1877), the self-described father of the realist movement. The Weisbergs’ research revealed that Bonvin was a largely self-taught artist with a well-developed eye for detail and a sensitivity for his subjects. In 1971 one of Gabe’s former students at the University of Cincinnati, the scholar Richard S. Schneiderman, alerted the couple to a Bonvin painting in the possession of an East Coast dealer. This was *Up from the Cellar* (fig. 8), one of several small oil paintings in the Weisberg Collection. The artist portrayed a young woman and her surroundings with characteristic attention to detail—her clean white apron and bonnet suggest that she may be a household servant. Despite the hard work, her countenance conveys honor and dignity. The hexagonal floor pattern and treatment of light and contour demonstrate Bonvin’s affinity for seventeenth- and eighteenth-century French and Dutch masters. Ultimately, Gabe’s research into the artist resulted in the book *Bonvin*, published in 1979.⁹ Museums and private collectors eventually caught on to this neglected talent, and the

Weisbergs have since faced stiffer competition for his drawings.

The Hunt for Milcendeau

Beginning with François Bonvin, the Weisbergs resurrected a succession of accomplished artists who together have helped define nineteenth-century Realism more fully. Although they acquired realist examples by Belgian, German, and Swiss artists, the vast majority of artists in the collection were born in France. Perhaps no artist represents the couple’s decades-long curiosity, tireless work ethic, and dedication to the slow, methodical research process than Charles Milcendeau (1872–1919),¹⁰ one of the couple’s most significant discoveries and an artist left out of the pioneering “Realist Tradition” exhibition simply because none of the contributors was aware of him. To date, the Weisberg Collection includes fourteen Milcendeau drawings, believed to be the largest compilation of his work outside of the Charles Milcendeau Museum (fig. 9), in the artist’s hometown of Soullans, in France’s Vendée region.



Figure 9 The Milcendeau house-turned-museum in Soullans, France. The Weisbergs became so enamored of this forgotten artist, that they have acquired fourteen of his works.



Figure 10 *Blind Man Eating His Soup* (1898) was the Weisbergs’ second purchase and another example of Charles Milcendeau’s sympathetic portrayals of ordinary folk. See cat. no. 131.

Yvonne and Gabe’s revival of Milcendeau can be traced to a visit to Paris in 1993, when the Weisbergs wandered into Galerie Fischer-Kiener, a frequent stop for them, after an afternoon at the Musée d’Orsay.¹¹ Leaning against a piece of furniture was a 1915 drawing of Milcendeau’s house on Chemin du Bois Durand (cat. no. 139). Gabe wanted to know more. Within days, he and Yvonne were driving—with Yvonne behind the wheel as always (Gabe never learned to drive)—to the Milcendeau Museum, four and a half hours away. Thus began the long journey to give Milcendeau his due. Every new drawing deepened the couple’s appreciation of the skill and honesty with which he set his subjects to paper. “We fell in love with the artist and saw that he was able to give compelling expression to the challenges in the lives of everyday people,”

Yvonne says.¹² Before leaving Paris, the couple had already acquired a second Milcendeau drawing (fig. 10).

Born in 1872, Milcendeau studied with Gustave Moreau, a leading figure at the École des Beaux-Arts. Two of Moreau's other students were Henri Matisse and Georges Rouault, who became Milcendeau's friends. Milcendeau had a significant following in France during his lifetime. He was respected among his contemporaries and exhibited at notable venues, such as Galerie Georges Petit. He excelled in drawing, pastel, and gouache, and was known for his insightful portrayals of those at the lowest levels of society. In 1901 the French government acquired his pastel *Mother and Two Children*, which Gabe called "majestic."¹³ Through years of research, the Weisbergs also discovered that in 1904 Milcendeau had exhibited in the Carnegie International exhibition in Pittsburgh and at the Pennsylvania Academy of the Fine Arts in Philadelphia. Why, then, did he all but disappear from view? The Weisbergs cite the artist's unwillingness to adjust his subject matter to changing tastes. As Gabe wrote in a catalogue essay for the 2012 exhibition "Milcendeau, le maître des regards" in Les Lucs-sur-Boulogne, France, "Milcendeau is a follower of realism, I would say even social realism. His work is that of an activist." His integrity demanded that he stay true to his artistic vision. "To appreciate Milcendeau one must become interested in scenes linked to the life of the peasant and recognize an artist of infinite power and insight whose best works were often done as charcoal drawings, pastels, or gouaches on a very limited scale. Only then will the visitor be able to grasp the artist's range."¹⁴

The Path of Committed Collectors



Figure 11 Louise Catherine Breslau, *The Study of Drawing: Portrait of Yves Österlind, Age Nine*, 1901, pastel on brown cardboard. Gift of Dr. Gabriel and Yvonne Weisberg in loving memory of Michael D. Michaux (2019.115.1). See cat. no. 39.

Among the Weisbergs' favorite sources for finding unsung nineteenth-century artists were Paris flea markets, especially the one at Porte de Clignancourt. There, they largely had to rely on instinct. An early discovery was an 1865 drawing by Alexandre Abel de Pujol, a chalk sketch in pristine condition (cat. no. 159). Another time, they picked up the watercolor *Reverie* (c. 1884) by Louis Welden Hawkins (cat. no. 84). This was in 1995, and, incredibly, a dealer had it lying on the floor. The Weisbergs' practiced eye also brought Henri Vever into their collection with a pencil drawing of his four-day-old daughter, Marguerite (cat. no. 183). A collector and a goldsmith, Vever headed the venerable Paris jewelry firm Maison Vever.¹⁵ The Paris flea market also yielded an important 1901 pastel by Louise Catherine Breslau, *The Study of Drawing: Portrait of Yves Österlind, Age Nine* (fig. 11). Born in Switzerland, Breslau had moved to Paris at age nineteen to study at the Académie Julian, one of the few places that admitted female students. Among her many accolades was a gold medal at the Exposition Universelle in 1889. In 1901 she became the first foreign female artist to be awarded the Legion of Honor. As this pastel illustrates, Breslau was especially gifted at portraits of children.

Art dealers have also been indispensable to the Weisbergs' quest, particularly Shepherd Gallery in New York, and the Parisian dealers Jane Roberts, André Watteau, Jacques Fischer, and Chantal Kiener. The couple met Fischer and Kiener through Noah L. and Muriel Butkin, Cleveland Museum of Art benefactors who became close friends during the Weisbergs' Cleveland years. Gabe counseled the Butkins about artworks they contemplated buying, and they in turn helped the Weisbergs understand the international art market and the insights that art dealers could provide. While still novices, the Weisbergs bought a handful of drawings from Shepherd, including their first work by Théodule Ribot. The couple learned that Ribot was a good friend of François Bonvin—one of many connections that would help their collection cohere. In 1980, upon the death of Noah Butkin, Muriel gave the couple Bonvin's 1856 drawing *Seated Old Woman Holding a Cane* (cat. no. 30), and it holds a special place in the collection.

Fischer and Kiener shared the Weisbergs' love of nineteenth-century French draftsmanship. Their former gallery, at 46 rue de Verneuil, was a perennial stop on the Weisbergs' yearly trips to Paris. In time, the two dealers came to know their clients' tastes: no fewer than forty-two works in the Weisberg Collection came from Galerie Fischer-Kiener, or from Jacques Fischer and Chantal Kiener working separately. In fact, it was Fischer-Kiener employee Christine Bethenod who told the Weisbergs about the Milcendeau Museum. After Bethenod became a dealer, the Weisbergs began buying from her as well.



Figure 12 Gabe Weisberg with French dealer Jane Roberts in Courbevoie, France, in 2019, after taking in Théodule Ribot at Musée Roybet Fould.

They also developed an important relationship with Paris dealer Jane Roberts, both as an arts professional and—as is the couple’s wont—a close personal friend (fig. 12). She eventually took on a more strategic role, suggesting acquisitions to fill in holes or enhance the collection. Examples are Milcendeau’s highly finished 1898 charcoal *Making Butter*, *Brittany Interior* (cat. no. 132) and Lucien Ott’s *A Tanner Smoking His Pipe* from 1918 (cat. no. 152).

The Weisbergs never bought anything from André Watteau; his prices were simply out of their reach. Yet Gabe credits the late gallery owner with deepening his engagement with Bonvin and Ribot. The couple spent a great deal of time at Galerie André Watteau on rue du Faubourg Saint-Honoré in Paris, looking at art and becoming educated about these artists. Watteau encouraged Gabe to write *Bonvin* in 1979, when the artist was barely known to the general public. Watteau translated the text into French. To commemorate their mutual respect and affection, Watteau presented his friends with two Ribot drawings, *Interior of a Kitchen* (cat. no. 161) and *Studies of Hands* (cat. no. 164).

Partners in Research



Figure 13 Jules Bastien-Lepage, *Portrait of a Young Boy at Saint-Gratien*, 1878, oil on canvas, Bradley Radichel Revocable Trust. Brad Radichel relied on advice from the Weisbergs when adding this and other paintings to his collection.

In a now-familiar pattern, Minnesota entrepreneur Brad Radichel also gave the couple a drawing in the name of friendship—the 1896 Milcendeau charcoal *Beggar with a Bottle* (cat. no. 129). Radichel is one of the many collectors whom the Weisbergs have taken under their wing, sharing their knowledge as generously as others had with them. When they first met, Radichel wanted to collect art but was unsure how to narrow his focus. He remembers the Weisbergs’ early guidance as an “intensified exploration of the world of art and my ‘schooling’ in important concepts such as the chain of provenance, the condition of a work, the nature of its imperfections, the quality of restoration, and so on,” he says. “I learned that there is no substitute for scholarly due diligence and the confirmation of claims.” Twenty years later, Radichel has amassed a remarkably cohesive collection of paintings by nineteenth-century French and Belgian artists, among them Alphonse Legros, Jules Bastien-Lepage (fig. 13), and Léon Frédéric. When Radichel decided to publish a catalogue of his paintings, he asked Gabe and Yvonne to help write it.¹⁶ “There is rarely a paragraph spoken by Gabe which is not emphatically confirmed or corrected by Yvonne,” he says of their partnership. “The combination of input from the two ensures an accurate and insightful conclusion.”¹⁷

Indeed, Gabe has published widely over his career, with Yvonne his ever-present research partner. This writing and editing have centered around French artists and their involvement not just in Realism but also in Japonisme, Art Nouveau, Naturalism, and academic painting. Often Gabe's writings relate to his exhibition topics. Shortly after arriving in Minnesota, for example, the couple's years-long labors on Siegfried Bing resulted in "Art Nouveau Bing: Paris Style 1900," presented at the Virginia Museum of Fine Arts, in Richmond, in 1986, under the auspices of the Smithsonian Institution. Then followed a 1991-92 Regents' Fellowship residency for Gabe at the National (now Smithsonian) Museum of American Art, in Washington, D.C.¹⁸ In 1999 he co-curated "Overcoming All Obstacles: The Women of the Académie Julian," which originated with the Dahesh Museum of Art, in New York. Gabe and Yvonne revisited Bing in a 2004 exhibition he also co-curated, "L'Art Nouveau: The Bing Empire," at the Van Gogh Museum, in Amsterdam. For this same museum, Gabe curated a show in 2010 examining Naturalism, titled "Illusions of Reality: Naturalist Painting, Photography, Theatre and Cinema, 1875-1918" (fig. 14).



Figure 14 For a 2010 exhibition at the Van Gogh Museum, Amsterdam, Gabe Weisberg explored Naturalism and its use of new technology to convey society's ills.

The next year, he again brought his pioneering investigations into Japonisme to bear by organizing "The Orient Expressed: Japan's Influence on Western Art, 1854-1918," which traveled to Jackson, Mississippi, and San Antonio, Texas. In 2012 he paid tribute to the Butkins by mounting an exhibition at the University of Notre Dame's Snite Museum of Art that included the Snite's many Butkin-donated works of nineteenth-century French art. Gabe also led the curatorial team—and edited the catalogue—for "Japanomania in the Nordic Countries 1875-1918," which traveled to Helsinki, Oslo, and Copenhagen starting in 2016 (fig. 15).



Figure 15 Gabe Weisberg addresses the crowd at Helsinki's Ateneumin Taidemuseo (Ateneum Art Museum) during the 2016 opening of "Japanomania," a show he helped create.

In 2018 Gabe became professor emeritus at the University of Minnesota. Not one to let retirement slow him down, he lent his expertise to the exhibition "Théodule Ribot: Une délicieuse obscurité," which traveled to the French cities of Toulouse, Marseille, and Caen during 2021-22. He also curated "B.J.O. Nordfeldt: American Internationalist," which stopped at the Wichita Art Museum, in Kansas, before opening at the Weisman Art Museum in 2022. Meanwhile, he completed a major catalogue essay about Léon Bonvin, François's lesser-known yet talented half-brother, for an exhibition that opened at Paris's Fondation Custodia in October 2022 (fig. 19).

A Permanent, Public Home

For years, the Weisbergs (fig. 16) have steadily donated works to Mia, such as the Breslau pastel (fig. 11), given in 2019 in memory of Michael D. Michaux. His wife, Lisa Dickinson Michaux (fig. 17), rose to become associate curator in Mia's former Department of Prints and Drawings, and the two couples remained very close. The Weisbergs credit their bond with Lisa Michaux to their decision, announced in 2008, to bequeath their entire collection to Mia. Evan Maurer headed the museum when the couple first discussed making Mia the permanent home for their collection. "Gabe and Yvonne are the

epitome of passionate collectors devoted to the museum as a place for continued learning,” he says. “The Weisbergs will always be noted as among our greatest collectors and donors in this area, not just in our community, but as a resource for the world.”¹⁹ And in trusting their collection to Mia, he adds, they will have realized their goal of making sure that their artworks are “preserved for posterity.” To recognize the Weisbergs’ generosity, Michaux organized “Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection.”



Figure 16 Gabe and Yvonne Weisberg in 2022. Photo by Dave Ginsberg.



Figure 17 Lisa and Michael Michaux on the balcony of their apartment in Paris.

The 2008 exhibition and accompanying catalogue²⁰ (fig. 18) included forty-eight drawings. Back then, the collection comprised about 125 works of art. It now tops 200 works and continues to grow, making it one of the most comprehensive collections of nineteenth-century drawings in the country.

In May 2022, just after the opening of Mia’s more in-depth exhibition “Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” Mia Director and President Katie Luber celebrated the couple at a gathering of their friends and colleagues. “The Weisbergs’ contributions to art history, to their students and protégées, and to their community have touched countless lives,” she said. “They have challenged conventions and dug deep to bring to light the careers of artists and other cultural figures whose work continued to reverberate even as it was forgotten.”²¹ And in the process, the couple has built a fascinating collection that they are giving to the public for everyone to study, interpret, and enjoy. Mia is honored that the

Weisbergs have trusted it with their collection, Luber added, and will ensure that it is well cared for.

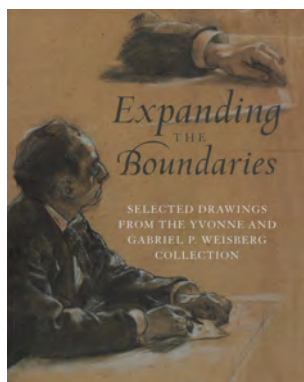


Figure 18 Catalogue for the 2008 Weisberg show at Mia, honoring Gabe and Yvonne's decision to bequeath their collection to the museum.

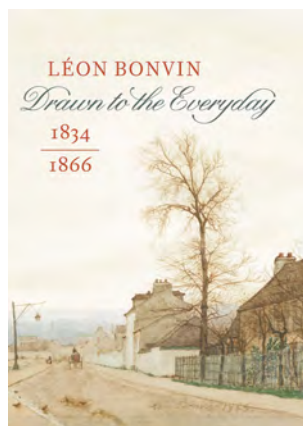


Figure 19 Gabe Weisberg's latest catalogue project, for a 2022 exhibition at Paris's Fondation Custodia, examined François Bonvin's less-heralded younger half-brother, Léon.

NOTES

1. Taylor Acosta telephone conversation with the author, June 16, 2020.
2. Laurinda Dixon telephone conversation with the author, June 11, 2020.
3. Gabriel P. Weisberg, *The Independent Critic: Philippe Burty and the Visual Arts of Mid-Nineteenth Century France* (New York: P. Lang, 1993), preface, p. xv.
4. Gabriel and Yvonne Weisberg interviews with the author conducted on February 5, 25, and March 12, 16, 2020.
5. Laurinda Dixon telephone conversation with the author, June 11, 2020.
6. John Russell, "On Art: 'Japonisme' Stirring Cleveland," *New York Times*, August 23, 1975, p. 19.
7. Petra Chu telephone conversation with the author, June 10, 2020.
8. Lisa Michaux conversation with the author, June 8, 2020.
9. Gabriel P. Weisberg, *Bonvin*, trans. André Watteau (Paris: Éditions Geoffroy-Dechaume, 1979).
10. For more on Milcendeau, see Alain Jammes d'Ayzac, *Charles Milcendeau: Le maraîchin* (Paris: Éditions de Flore, 1946). This was reprinted with a preface by Christophe Vital for the 2012 exhibition *Milcendeau, le maître des regards*, at Historial de la Vendée, Les Lucs-sur-Boulogne. The Weisbergs loaned several works to this show. Gabriel Weisberg wrote about the show in *Nineteenth-Century Art Worldwide*, vol. 11, no. 3 (Autumn 2012).
11. Gabriel and Yvonne Weisberg conversation with the author, September 16, 2020.
12. Ibid.
13. Weisberg, *Nineteenth-Century Art Worldwide*, p. 4.
14. Weisberg, *Nineteenth-Century Art Worldwide*, p. 1.
15. For more on Vever, see Willa Z. Silverman, ed., *Henri Vever: Champion de l'Art Nouveau* (Malakoff, France: Armand Colin, 2018).
16. Gabriel P. Weisberg, Janet L. Whitmore, Petra ten-Doesschate Chu, and Yvonne M. L. Weisberg, *Toward a New 19th-Century Art: Selections from the Radichel Collection* (Minnetonka, Minn.: Books & Projects, 2017).
17. Brad Radichel email exchange with the author, November 17, 2020.
18. <https://americanart.si.edu/research/fellowship/fellows/gabriel.p-weisberg>, accessed on July 3, 2022.
19. Evan Maurer telephone conversation with the author, May 27, 2020.
20. Lisa Dickinson Michaux with Gabriel P. Weisberg, *Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection* (exh. cat.), Minneapolis Institute of Arts (Minneapolis: 2008).
21. Katie Luber at a reception honoring the Weisbergs, May 19, 2022.

The Yvonne and Gabriel Weisberg Collection

Tom Rassieur, John E. Andrus III Curator of Prints and Drawings, Minneapolis Institute of Art



Figure 1 Aristide Delannoy, *Barge Haulers* (cat. no. 65), c. 1902-1903, black chalk, watercolor, and gouache. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

educators and researchers. They have shared these works through loans and full-scale exhibitions—and most generously through the years-long project of giving their collection piece by piece to the Minneapolis Institute of Art (Mia), until the whole collection enters Mia after their death.

Yvonne and Gabriel Weisberg have been exploring neglected chapters of nineteenth-century art for more than fifty years. They have cast new light on forgotten or little-known artists by teasing stories out of dusty archives, visiting out-of-the-way towns, knocking on doors, and comparing notes with fellow enthusiasts. They have shared their findings in countless publications, lectures, and exhibitions. And because their interests lie with those overlooked talents who never gained the celebrity of, say, Gustave Courbet or Edgar Degas, the Weisbergs were able to purchase works of art as they went along. Today their collection, numbering more than 200 drawings, watercolors, pastels, and small paintings by more than 100 different artists, is a testament to their mission as

Realism in the Nineteenth Century



Figure 2 Rembrandt van Rijn, *Beggar Seated on a Bank*, 1630, etching, National Gallery of Art, Washington, D.C. (1943.3.7070).

The Weisberg Collection covers a century-long swath of French and Belgian art, beginning in 1830. At its core lies Realism, a cornerstone of the Weisbergs' scholarly reputation. Realists turned away from the mythology and heroic themes that dominated nineteenth-century academic art. They found such art overblown and false: images were being created based on subjects the artist had never seen or met. Instead of focusing on historic figures and their military, political, or biblical exploits, realists looked to people they saw in their daily life: farmworkers, artisans, laborers, vagabonds, neighbors, children, and people who were elderly or without jobs or homes. Realism flowered at a time when industrialization was bringing rapid change to France and Belgium. Realists depicted weavers whose handmade wooden looms were no match for machines powered by water and steam. They drew anonymous miners who dug the coal that powered these machines. They portrayed young women trapped in servitude and women making butter. They bore witness to community ceremonies

that sought God's blessing through the intervention of saints. They documented people hard at work and others who had no work—people whose lives could be buffeted by the decisions of others. In short, Realism was art with a social mission.

To escape the academic trends of the nineteenth century, realists looked to the art of the past. They appreciated the moody grittiness of seventeenth-century art, the warts-and-all approach of artists such as Rembrandt, Velázquez, and the Le Nain brothers (figs. 2–4).



Figure 3 Diego Velázquez, *An Old Woman Cooking Eggs*, 1618, oil on canvas, 100.50 x 119.50 cm, National Galleries of Scotland, Edinburgh (NG 2180).



Figure 4 Louis and Antoine Le Nain, *Peasant Family*, c. 1642, oil on canvas, 113 x 159 cm, Musée du Louvre, Paris (RF 2081).

Realism was a recognized movement by the late 1840s, but as the Weisberg Collection demonstrates, the tendency started earlier. Included here is a roadside study of a resolute woman with a child drawn by Gabriel Alexandre Decamps in 1825 (fig. 5) and an encounter between two men drawn by Philippe Auguste Jeanron in the 1830s (cat. no. 91).



Figure 5 Gabriel Alexandre Decamps, *Peasant Woman Standing with a Boy* (cat. no. 64), 1825, pen and brown ink, brush and brown wash. Gift of Gabriel P. and Yvonne M.L. Weisberg (2014.127.17).

Both works show an early focus on the lives of the underclasses without sugarcoating them, as Romantic artists of the time often did. Realism continued into the 1900s, as we can see from Charles Maurin's *Mother Combing Her Daughter's Hair* from about 1905 (fig. 6). It shows a small moment of domestic intimacy that again has parallels in seventeenth-century Dutch artworks (fig. 7) yet eschews their moralizing undercurrents.



Figure 6 Charles Maurin, *Mother Combing Her Daughter's Hair* (cat. no. 123), c. 1905, conté crayon and red chalk. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.



Figure 7 Pieter de Hooch, *A Mother Delousing Her Child's Hair, or "A Mother's Duty,"* c. 1660-61, oil on canvas, 52.5 x 61 cm, Rijksmuseum, Amsterdam (SK-C-149).

The first major exponent of Realism to enter the collection is the self-taught François Bonvin. Gabe Weisberg authored the

catalogue raisonné on Bonvin and is a highly respected authority on him.¹ Bonvin worked side by side with his friend Courbet to advance the tenets of Realism. In the early days, Bonvin was actually better known than Courbet. The artists shared an interest in Dutch and Spanish art, with its attention to everyday life and its often-muted palette. The Weisberg Collection contains seven works by Bonvin, a painting and six drawings. One immediately sees the taste for Rembrandt in the self-portrait showing Bonvin wearing his Paris policeman's hat, an accoutrement of his livelihood before he was able to support himself as an artist (fig. 8).



Figure 8 François Bonvin, *Self-Portrait* (cat. no. 26), 1847, pen and brown and black ink and wash. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

The tangle of pen lines and brushed-on washes produces a strong chiaroscuro effect in which the artist emerges from the shadows to observe us as we observe him. The technique, stagecraft, and psychological engagement reveal him to have been a great student of the master even at two centuries' remove. Bonvin's drawings of a ragpicker and of an elderly woman feature the dignified treatment that he offered subjects well outside the bourgeois and aristocratic strata (cat. no. 28, cat. no. 30). Carefully studying his sitters, he presented them in a straightforward manner, without pity, judgment, or aggrandizement. The result offers the viewer a shared experience of humanity. An early Bonvin drawing of monks in a monastery (fig. 9) was made in 1842, at about the time he took up drawing, to pass the time during his convalescence in a hospital. It predates his interest in Realism and shows his

familiarity with the Romantic artist François-Marius Granet, who specialized in dramatically lit interiors, such as Mia's *The Choir in the Capuchin Church on the Piazza Barberini* (c. 1815–30; fig. 10).

With their dedication to and deep knowledge of Bonvin's art, the Weisbergs have assembled an array of objects that offers great insight into the artist's career and interests.



Figure 9 François Bonvin, *Interior of a Monastery* (cat. no. 25), 1842, brown wash. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.



Figure 10 François-Marius Granet, *The Choir in the Capuchin Church on the Piazza Barberini*, c. 1815–30, oil on canvas, Minneapolis Institute of Art, The John R. Van Derlip Fund (92.135).

Bonvin is not the only artist that the Weisbergs have collected in depth. An outstanding example is Charles Milcendeau, another artist who carried the realist tradition into the twentieth century. Milcendeau was from the Vendée in western France. Like many realists, he spent much—but by no means all—of his energy recording his local community. To date, the Weisbergs have assembled an impressive fourteen drawings and watercolors (cat. nos. 129–142). These encompass intimate portraits, rural domestic scenes, the faithful praying, people drinking, a blind man eating, and even denizens of the streets of Seville, Spain—a place the artist loved so much that he painted his doorway to resemble a Moorish gateway, as seen in the watercolor he made of his modest home (cat. no. 139). Occasionally, Milcendeau also showed an awareness of seventeenth-century Dutch art (figs. 11–12).



Figure 11 Charles Milcendeau, *Woman Knitting Seated in a Room with a Young Girl Holding a Cat* (cat. no. 141), not dated, black chalk. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.



Figure 12 Esaias Boursse, *Old Woman Doing Needlework*, c. 1655–60, oil on panel, 28.5 x 22.3 cm, Fondation Custodia, Paris (inv. 5471).

The Weisbergs are not shy about expressing their preference for the artist's drawings over his paintings. When at his best, Milcendeau has the power to move the viewer, whether through the fading light on a man relaxing after a day's work (cat. no. 137) or the deep concern marking the faces of women beneath a stormy sky awaiting the return of the village fishermen (cat. no. 133). With their gift to Mia, the Weisbergs are entrusting the museum with the best representation in America of this underappreciated artist.

Though they often are no longer household names, many of the artists presented here were consummate draftsmen. One is the prolific Léon-Augustin Lhermitte. The Weisbergs' four splendid drawings include a complex and nuanced study of a weaver's workshop (fig. 13), a record of a village ceremony rooted in the medieval past, and an unflinching portrait of a peasant woman—all mainstream realist subjects (cat. nos. 115–117).



Figure 13 Léon-Augustin Lhermitte, *The Weaver* (cat. no. 117), 1887, charcoal highlighted with white chalk. Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg (2022.80.1).

The weaver's loom would have already appeared quaint and outmoded when Lhermitte drew it in the 1880s. The guild of bowmen pictured in the *Feast of the Company of Archers*, from 1872, would have seemed archaic given that by then machine guns capable of firing hundreds of rounds per minute were in use. Yet, many people still relied on old technology for their livelihoods and on ancient organizations and customs to help maintain deep communal bonds. The academic male nude by Lhermitte, albeit unexpected, suggests the disciplined study behind his accomplishments (cat. no. 114).

Even a casual exploration of the Weisberg Collection reveals a number of common themes, whether subject, medium, or function. Such connections throw aspects of artistic practice and personality into high relief, thus heightening our perception of each work. For example, the late nineteenth century was a golden age for charcoal, as four masterful examples attest. Two are by Maxime Lalanne (figs. 14–15, cat. nos. 100–101), whose 1869 handbook on charcoal drawing was the first ever published. One drawing shows him producing a work of self-conscious perfection; the other shows him working on a smaller, more personal image.



Figure 14 Maxime Lalanne, *Landscape with a House Behind Large Elm Trees near Bordeaux* (cat. no. 100), not dated, charcoal heightened with white chalk. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.



Figure 15 Maxime Lalanne, *River Landscape* (cat. no. 101), not dated, charcoal. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

The two other charcoals are by the accomplished Adolphe Appian (cat. nos. 6–7). In them we can see a different type of contrast. One is a brilliant, evocative, highly finished study of a boy watering his horse in the shallows of a river; the other is looser and slightly wild—perhaps a reflection of the artist testing new stylistic directions.

Many realists represented here share a tendency toward subdued color and somber mood. These works ask much of the viewer. They are not glitzy entertainment but more like good, serious reads. Their age and foreign genesis add to the challenge. Yet, if we allow ourselves time and engage openheartedly, we quickly see the astounding skill that went into making them. We may also come to see the parallels with our own time and place. How many people are just scraping by today? How many rural towns are withering in the face of technological change and the rise of a new gilded age? How many people are turning to faith amid challenges to their traditional way of life? What city doesn't present a hard grind for many of its inhabitants? Who doesn't enjoy the gleam in the eye of youth and wonder about the depredations of aging? These works treat themes that can draw many of us together and may help us understand the actions of those whose circumstances may be unlike our own.

Functions of Drawings and Small Paintings

Drawings and small paintings can serve as visual aids to memory, as repositories of ideas for future use, or as preparatory designs for more finished works of art. A drawing can also be a finished work, made to sell or present as a gift. The Weisberg Collection contains examples of all of these, and sometimes a single drawing falls into several categories—say, a preparatory work going to someone who appreciates the rougher character or the smaller scale of such an object.



Figure 16 Théodule Ribot, *Logo of "Paris" Adorned with Heads* (cat. no. 163), 1883, pen and ink. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

Sketches tend to have a remarkable vitality. Often they show the artist on the hunt, trying to capture the action of a fleeting moment. Jeanron witnessed the July Revolution of 1830 and saw rioters scrambling onto a commandeered carriage (cat. no. 90). Jeanron's pen marks show that his hand raced to keep pace as events unfolded. On a single sheet of paper, he caught two moments of the carriage incident as well as the movement of other combatants. Charles François Eustache's studies of a man working at a furnace (cat. no. 73) suggest that this artist could take his time. He noted his subjects in various attitudes, both toil and rest. He drew multiple versions of poses, making adjustments to heighten the sense of exertion. A series of small drawings by Théodule Ribot, likely extracted from a sketchbook, records quiet moments at home or in his studio—different poses of a left hand (his own?) and a woman lost in concentration as she writes or draws (cat. nos. 164-165). Though the latter is a seeming trifle, Ribot signed it, suggesting his awareness that his little sketch would be of interest to others. One of the most amusing objects in the collection is the logo of the newspaper *Paris* (fig. 16). Amid those big black letters Ribot sketched caricatured heads, undoubtedly smiling to himself as he looked around a sidewalk café in search of his quarry.



Figure 17 Antoine-Jean Bail, *The Cornet* (cat. no. 13), c. 1880, oil on wood panel. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

Drawings made in preparation for a finished work are a strong suit of the collection. These are works that usually lead to the production of bigger, grander paintings or luxury goods. One of the most significant is Jules Breton's oil sketch of a young woman (cat. no. 40). She became a central figure in *The Gleaners of Courrières* (1854), a major painting that deals with a then-debated political issue having to do with the rights of agricultural workers to retrieve grain left behind in fields after a harvest. The painting would launch Breton's career and establish gleaning as a new subject of interest among realists, including Jean-François Millet. While vacationing near the forest of Fontainebleau, Antoine-Jean Bail painted a local playing a cornet (fig. 17), an image he later turned into a full-length painting for public display.

Other preliminary drawings are compositional sketches, ideas for the overall design of the final work. Two strong examples are Claude Joseph Bail's depiction of youthful kitchen workers and their gleaming copper pots and Eugène Laermans's idea for villagers gathered in prayer at the water's edge (cat. no. 14, cat. no. 99). The former composition required just a few refinements as it was translated into paint. The Laermans image, however, underwent many changes as the artist's thoughts evolved.



Figure 18 Isidore Pils, *Study for "Soldiers Distributing Bread to the Poor"* (cat. no. 154), c. 1852, red chalk on oatmeal paper. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.



Figure 19 Isidore Pils, *Soldiers Distributing Bread to the Poor*, 1852, oil on canvas, 163 x 131 cm, Musée National du Château de Fontainebleau, Fontainebleau (RF 557).



Figure 21 Th. Girardet, after Gustave Brion, *A Burial in the Vosges (Un enterrement dans les Vosges)*, published 1889, Bibliothèque nationale de France, Paris (NIM00203).

Other drawings relate to two significant realist paintings. During preparations for *Soldiers Distributing Bread to the Poor* (1852), Isidore Pils used red chalk to work out the poses and lighting of a mother and child awaiting food during a famine in Paris (figs. 18–19). In the painting—based on a scene Pils saw—the woman stands with a bowl in her hand, next to a boy with outstretched arms; the child’s head is just above her at the right. Two preliminary drawings for the enormous mural *Mystical Brittany* by Hippolyte Bertheaux glorify the Breton celebration of faith called a Pardon. The larger, more forceful sheet shows a man in traditional Breton costume—complete with wooden shoes—solemnly parading while flanked by serious-looking altar boys (cat. no. 20). Today, the mural is badly damaged and lies in the storerooms of the Nantes art museum, making the Weisberg drawings important to our understanding of the work.



Figure 20 Gustave Brion, *Studies for "A Burial in the Vosges"* (cat. no. 41), 1855, black chalk on pale pink wove paper. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

There are several preparatory studies for single figures beyond Breton’s gleaner. Two by Gustave Brion show women on the way to a burial in Vosges, a hilly region of northeastern France (fig. 20). The final painting was shown at the Paris Exposition Universelle (World’s Fair) of 1855, but it is now lost and known primarily through lackluster engravings. The lively drapery in the drawings reveals the high quality of Brion’s work, but this is completely lost in at least one print (fig. 21). While working on a large painting of a civil marriage ceremony for a local city hall in Paris, Henri Gervex meticulously studied the court clerk, going so far as to test out an alternate position for the man’s left hand (cat. no. 75). As a young man, Bernard Boutet de Monvel made numerous studies of a woman known as *Mère Caillot* (Mother Caillot), who sold meat from a market stall in the medieval French town of Nemours (cat. no. 34). From these sprang a series of paintings, watercolors, and prints featuring this fixture of village life. Such assiduous practice led Boutet de Monvel to a glamorous career as a society portraitist.

Sometimes preparatory drawings make sense only when seen in the context of the finished artwork. At first glance, Jean Béraud’s man in a knee-length coat, its pocket stuffed with papers, seems to be a doctor, professor, or some other eminence (fig. 25). But in the completed painting, now lost but known through reproductive prints, he is observing patients in a Parisian psychiatric asylum—and may be a patient himself. Similarly, the curved black lines above the woman’s head in Henri Bouvet’s study (cat. no. 38) seem out of place until we know that Bouvet planned to insert the figure into an intimate gathering illuminated by a constricted pool of lamplight.



Figure 22 Georges Paul Leroux, Study for poster "Exposition Universelle-Palais de l'Optique La Grande lunette de 1900" (cat. no. 110), 1900, charcoal. Gift of Gabriel P. and Yvonne M.L. Weisberg (2011.99).



Figure 23 Georges Paul Leroux, *Exposition Universelle-Palais de l'Optique La Grande lunette de 1900* (cat. no. 111), 1900, color lithograph. Gift of Gabriel P. and Yvonne M.L. Weisberg, in honor of Lisa Michaux, for the Weisberg Collection at the MIA (2010.68).

Prints are helpful not just for reconstructing lost paintings. They can also disseminate an artist's work to collectors and the broader public. Such was the case with Xavier Mellery's image of a woman studying her Bible with a cup of coffee or tea close at hand (cat. no. 124). Studying Mellery's complex combination of charcoal, ink, chalk, and thinned oil paint, printmaker Joseph Antoine Dujardin translated the drawing into an etching. Having a composition broadcast this way proved an important early step in establishing Mellery's name and career. Julien Celos used his brooding night scene, *The Dead City, Bruges* (cat. no. 47) as the basis for a color etching. In the process, he transformed the image, making it brighter, more colorful, and less forbidding.

Other drawings ended up in the mass market as posters or magazine illustrations. Georges Paul Leroux's study of a half-clothed, dramatically lit woman is preparatory to the main figure on a big Art Nouveau poster that Leroux designed to advertise an attraction at the Paris Exposition Universelle of 1900 (figs. 22-23). The Weisberg Collection includes the marvelous poster in extraordinarily fresh condition.

By the late nineteenth century, magazine publishers had the ability to transfer drawings to printing matrices by photographic means. Thus, the Parisian periodical *Gil Blas Illustré* was able to use a colorized version of Louis Legrand's drawing of a cabin boy in the arms of a prostitute (cat. no. 103) as a cover illustration in December 1891. Inside, audiences could read the story about the lonely boy's fleeting friendship in a brothel. The journal *L'Assiette au Beurre* devoted an entire issue in 1903 to Aristide Delannoy's drawings examining the lives of the haves and the have-nots in the coal-mining region of southern Belgium and northern France. The Weisberg Collection has the drawing of barge haulers that appeared on a double-page spread (fig. 1, cat. no. 65).



Figure 24 Emile Claus, *Ernestine* (cat. no. 55), 1880s, red chalk and red wash. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

The middle-class audience that might read the Parisian weeklies was the main market for the realists. Though artists here sometimes won major commissions or sold big Salon paintings, most realists were not selling their humble subject matter to rich aristocrats, bankers, and industrialists. Their buyers were educated members of the professional classes—doctors, lawyers, architects, government officials—people interested in avant-garde art but unable to afford large

paintings.² This was the audience for the finished drawings, watercolors, and occasional small painting of, for example, the peasant girl in Emile Claus's portrait *Ernestine* (fig. 24), the contemplative tanner by Lucien Ott, and the complex emotions of later life on view in Louis Welden Hawkins's *Peasant Woman in a Landscape* (c. 1880), Bernard Boutet de Monvel's *Portrait of an Old Woman Seated in Front of a Door* (1897), and Georges Scott's *Old Breton Woman in a Café* (1906) (cat. no. 152, cat. no. 83, cat. no. 33, cat. no. 171).

Impact on Mia's Collection

For its varied subjects, functions, and styles, the Weisberg Collection is remarkably cohesive. Even an outlier such as jeweler Henri Vever's tender portrait of his newborn daughter (cat. no. 183) does not seem out of place, for its simple humanity and obvious skill are allied with the transcendent properties of so many other drawings in the collection.



Figure 25 Jean Béraud, *The Mad Writer, Study for "Les fous"* (cat. no. 18), 1885, black chalk. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

The entire Weisberg Collection will transform Mia's collections of French and Belgian drawings, watercolors, and small paintings from 1830 to 1930. It will add more than sixty artists not otherwise represented in the museum's collection. Most significantly, where Mia had nothing by Milcendeau, it will have a distinguished array of fourteen drawings and watercolors.³ In other instances, where Mia has had modest representation, it will eventually have gems. Here one thinks of artists such as Claude Joseph Bail, Béraud (fig. 25), Louise Breslau, Jules Breton, Pascal Adolphe-Jean Dagnan-Bouveret, Charles Jouas, Laermans, Albert Maignan, and Antoine Vollon.

Then there are the cases in which the Weisberg works will improve the holdings of artists already in Mia's collection. These include the enviable cluster of Bonvin drawings and the already-donated painting (previously, Mia had just one drawing and five prints), and the four fine drawings by Lhermitte (joining Mia's sole drawing and a print). In other cases, the Weisbergs' generosity will add a capstone object that is destined to become Mia's best example of an artist's work. Such objects include Albert Besnard's portrait of Jules Lafrance, two drawings of Parisian life by Edgar Chahine, François-Nicolas Chiffart's dramatic scene of Queen Zenobia, Paul-Émile Colin's design possibly for a deluxe book (fig. 26), Adrien de Witte's allegory of Christian charity, Lalanne's charcoal landscapes, Legrand's nude, François Maréchal's miner, Pils's studies of a woman and child, and on it goes!



Figure 26 Paul-Émile Colin, *Returning from the Fields* (cat. no. 57), c. 1915, pastel, gouache, and metallic ink on black wove paper. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

Finally, some of the Weisbergs' holdings will deepen Mia's already fine representations of certain artists; for example, enlarging Mia's group of landscapes by Appian, adding remarkably early drawings to our works by Decamps and Jules Dupré, and adding fine drawings to our extensive collections of prints and drawings by Alphonse Legros and Auguste Lepère.



Figure 27 Charles Jouas, *View of Saint Merry's Church in Paris* (cat. no. 93), 1913, black chalk and stumping, with white chalk highlights. Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis.

Though Realism takes center stage in the Weisberg Collection, one can also find traces of the Weisbergs' other areas of expertise. Chiffart's highly academic *Zenobia* (cat. no. 53) exemplifies much that the realists rejected. Nocturnal cityscapes by Ernest-André Andreas and Celos and gargoyles by Jouas embody the heightened emotions and mysticism of Symbolism (fig. 27).

Representing Naturalism is Dagnan-Bouveret, who in his pursuit of exactitude openly used photography in the development of his paintings (cat. no. 61). (His study of a costumed woman at a Breton Pardon was not taken from an actual ceremony, but rather from photos he took of models he recruited to pose for him.) The outré side of the Belle Époque can be seen in the nudes by Legrand and Rupert Carabin; Georges d'Espagnat's portrait of chanteuse Yvette Guilbert provides a bit of respite from realist sobriety (cat. no. 104, cat. no. 45, cat. no. 60). Leroux's nighttime view of a busy Paris intersection and Edouard-Louis Henry-Baudot's industrial landscape of the city of Douai act as modernist codas to the collection.

The Weisberg Collection will help visitors discover countless new stories and make connections with artists in Mia's encyclopedic collection. Etchings and paintings by old masters such as Rembrandt and Pieter de Hooch will resonate with the work of Bonvin and Jakob Smits. The art of Jean-François Millet can be seen in the works by Breton, Léon Frédéric, Hawkins, Milcendeau, and others who took an interest in rural life. Legrand will hold his own when matched with other brothel creepers such as Toulouse-Lautrec and Degas. Religious processions in the Weisberg Collection—especially in the form of the Breton Pardon—will find parallels in art from Germany to Mexico to China. American Regionalism, most famously the work of Thomas Hart Benton and Grant Wood, may look unlike the work of the realists, but artists on both sides of the Atlantic shared a desire to give visual expression to regional traditions (think of Berteaux's Brittany, Milcendeau's Vendée, and Delannoy's coal-mining district). Some visitors will detect a kinship between these realist drawings and the photographs of British contemporaries such as Peter Henry Emerson or the Depression-era photographs of Walker Evans and Dorothea Lange. In the coming years, many such slices into the collections will be investigated in Mia's study rooms. Some could result in new exhibition ideas.

The Weisbergs are educators. Their profound generosity will provide present and future generations untold opportunities to learn. These artworks will make it possible to go beyond the textbook accounts of nineteenth-century French and Belgian art—the former usually focused on big-name artists who often did not typify contemporary cultural norms, the latter generally skipped over entirely. When the Weisberg Collection is fully integrated into the museum's collection, Mia will be one of the foremost resources for Realism in the United States.

Despite our temporal distance from the nineteenth century, the ideas behind realist art remain relevant today. Every generation experiences an upending of its life and expectations. The powerful still roll over those less fortunate; people still find themselves without shelter, a livelihood, or options. Issues of displacement, isolation, employment, inequity, and communal cohesion were present then and remain with us now. Just as today's ubiquity of cameras has borne witness to social wrongs, the realists broke away from the conventions of academic art to bear witness to ignored citizens. Although these artists could not post their observations instantly to their followers, many managed to place their images in exhibitions or get them reproduced in books, magazines, and prints. Now, in the early 2020s, works by many of Realism's most ardent proponents are being exhibited again, and their often-unsung efforts can be viewed all over the world by means of this online publication.

NOTES

1. Gabriel P. Weisberg, *Bonvin*, trans. André Watteau (Paris: Éditions Geoffroy-Dechaume, 1979). Prior to this, the artist and collector Etienne Moreau-Nelaton had published his own book on Bonvin, *Bonvin raconté par lui-même* (Paris: Henri Laurens Éditeur, 1927).
2. Petra ten-Doesschate Chu, "Into the Modern Era: The Evolution of Realist and Naturalist Drawing," in *The Realist Tradition: French Painting and Drawing 1830-1900* (exh. cat.), by Gabriel P. Weisberg, Cleveland Museum of Art and other venues (Cleveland, 1980), p. 36.
3. Other artists not previously represented in Mia's collection but present in the Weisbergs' in more than one example include: Jules Adler, Hippolyte Berteaux, Bernard Boutet de Monvel (and his father, Louis Maurice), Gustave Brion, Charles Cottet, Georges Paul Leroux, Xavier Mellery, Constantin Meunier, Simon Moulijn, Lucien Ott, and Alexis Vollon.

To the Reader

This catalogue was conceived and designed as a digital publication. We make a PDF available for you to download and print, but please be aware that some images and text will rearrange themselves in the transition from this online format to the printed page.

This catalogue is arranged alphabetically. If there are multiple works by the same artist (such as Bonvin and Milcendeau), the works are listed chronologically.

Titles are given in English. If the work is known by a title in another language, that title may also appear.

Single dates given with a "c." (circa) indicates that the work was probably executed within five years before or after the date. A range of dates accompanied by "c." (e.g., c. 1900–1909) indicates that the work was probably executed sometime within those years. Artists did not always date their works, and these typically are labeled "not dated."

Dimensions are in inches and centimeters, with height preceding width.

Provenance includes the fullest information ascertainable at present, beginning with the earliest known owner. Brackets identify dealers. A semicolon separating owners signifies that the object passed directly between them. A period denotes a possible gap in ownership history. Lugt numbers refer to Frits Lugt's *Les Marques de collections de dessins et d'estampes* (Amsterdam, 1921), a supplement (The Hague, 1956), and the online database, <http://www.marquesdecollections.fr>. A Lugt number following a collector's name means the collector's mark is on the drawing or mount.

References include all known references to the object, in chronological order. Exhibition catalogues are designated only if the object was in the show. The term "ill." indicates that the artwork is reproduced in the publication.

When artworks lack provenance or exhibition information, it means that no such details have been located; however, if any are discovered later, they will be added.

Descriptive texts were contributed by Gabriel P. Weisberg (GPW), Thomas E. Rassieur (TER), and Rachel McGarry (RM).

The Weisberg Collection contains other works beyond this catalogue's scope. Objects already donated to Mia or currently on loan to Mia may be viewed in the Herschel V. Jones Print Study Room. You are invited to make an appointment either by emailing printstudy@artsmia.org or calling 612.870.3113.

Works listed in this catalogue as promised gifts will eventually reside at Mia as well.
Artworks entering the Weisberg Collection after this catalogue's publication date will appear
in Addendum to the Catalogue.

Reproduction credits are listed at the end of this publication.

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Jules Adler

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1. Jules Adler, *Berck-sur-Plage, Pas-de-Calais*

Artist	Jules Adler, French, Luxeuil-les-Bains 1865–Nogent-sur-Marne 1952
Title, Date	Berck-sur-Plage, Pas-de-Calais, 1897
Medium	Oil on panel
Dimensions	11 1/2 × 14 1/2 in. (29.2 × 36.8 cm)
Inscriptions + Marks	Lower left: JULES ADLER. / Berck-1897
Provenance	[Neal Fiertag, Paris, until 1987; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

This landscape is far different from the dockworkers, miners, and urban poor we are used to seeing from Jules Adler. An important naturalist painter at the turn of the twentieth century, he is best known for large-scale compositions capturing the life of city dwellers. Such paintings were often part of official commissions or purchases by the French state.¹ Seemingly fewer in number are his rural landscapes—typically small and intimate—such as this view made near the French town of Berck-sur-Plage (now Berck-sur-Mer) in the northern *département*, or county, of Pas-de-Calais.

After the railroads connected this area to Paris, transit time was reduced to about three hours. Artists began to visit, among them Édouard Manet and Albert Besnard (cat. nos. 22–23).² These artists often depicted figural scenes, whereas Adler found inspiration in the wide, sweeping dunes that led to the sea—more specifically, the English Channel. In this wood panel, he worked directly from the motif to capture the untamed qualities of shifting sands and windblown grasses. Though seemingly untouched here, the area was the locus of repeated

battles between the English and the French centuries ago. In Adler's time, a burgeoning tourist trade was developing around the Berck countryside. Yet this landscape contains no hint of the luxury hotels, casinos, theaters, concert halls, spas, and villas that sprang up, catering to those seeking the restorative benefits of seaside recreation. Today the open space that Adler pictured is much valued, and parts of the dunes have been set aside as a bird sanctuary.

GPW

NOTES

1. For a recent examination of the artist's life and career, see Vincent Chambarlhac et al., *Jules Adler 1865–1952: Peindre sous la Troisième République* (exh. cat.) (Milan: Silvana Editoriale, 2017).
2. Gabriel P. Weisberg, "Albert Besnard at Berck-sur-Mer: Decorative Art Nouveau Painting in Public Buildings," *Apollo*, vol. 151, no. 459 (May 2000), pp. 52–58.



2. Jules Adler, *Old Man Seated at a Table*

Artist	Jules Adler, French, Luxeuil-les-Bains 1865–Nogent-sur-Marne 1952
Title, Date	Old Man Seated at a Table, c. 1900
Medium	Charcoal on tan paper
Dimensions	14 × 10 in. (35.6 × 25.4 cm)
Inscriptions + Marks	Lower right: JULES ADLER -
Provenance	[Neal Fiertag, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



3. Jules Adler, *Vagabond Seated in a Field*

Artist	Jules Adler, French, Luxeuil-les-Bains 1865–Nogent-sur-Marne 1952
Title, Date	Vagabond Seated in a Field (Chemineau assis dans un champ), c. 1900–1909
Medium	Brush and black ink, charcoal, and pastel on tan paper
Dimensions	11 1/8 × 13 3/8 in. (28.3 × 34 cm)
Inscriptions + Marks	Lower right: JULES ADLER
Provenance	[Neal Fiertag, Paris, until 1994; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Exposition des oeuvres de J. Adler," Salle d'Exposition Dalpayrat Frères, Limoges, France, 1908, no. 24; "The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 16; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Georges Denoinville, "Jules Adler," "L'Art et les Artistes," vol. 9 (April–September 1909), pp. 213–17, ill.; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 40, 42, fig. 22
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

The influential French critic Louis Vauxcelles (1870–1943) dubbed Jules Adler *le peintre des humbles*—painter of the humble. This may be surprising considering Adler's reputation for large paintings of urban life. But he found subjects in the countryside, too.



Figure 1 Jules Adler, *Vagabond Sitting Next to the Side of the Road with a Basket Nearby* (*Chemineau assis au bord de la route avec un panier près de lui*), 1903, pen and black ink on tan paper, 29.5 x 22.6 cm, Musée du Louvre, Paris (RF 39051, recto).

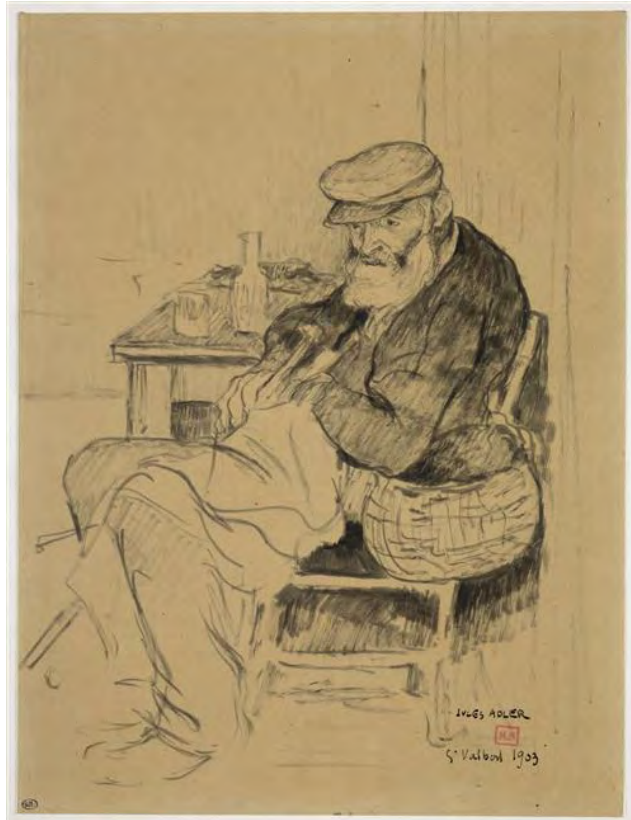


Figure 2 Jules Adler, *Vagabond Seated near a Table, His Bag Slung over His Shoulder* (*Chemineau assis près d'une table, sa besace à l'épaule*), 1903, pen and black ink on tan paper, 29.5 x 22.3 cm, Musée du Louvre, Paris (RF 39052, recto).

Starting in the 1870s, rural France faced challenges that led to change and displacement. Crop prices dropped, products arriving from the colonies created new competition, and phylloxera devastated the vineyards. Traditional family farms that raised a variety of plants and animals began to give way to industrial-scale, mechanized monoculture. Many people left for the cities or wandered the roads looking for work. Adler's hometown, in the Haute-Saône *département*, or county, in eastern France, experienced steady population decline from about 1877 until 1945, losing about a third of its residents.

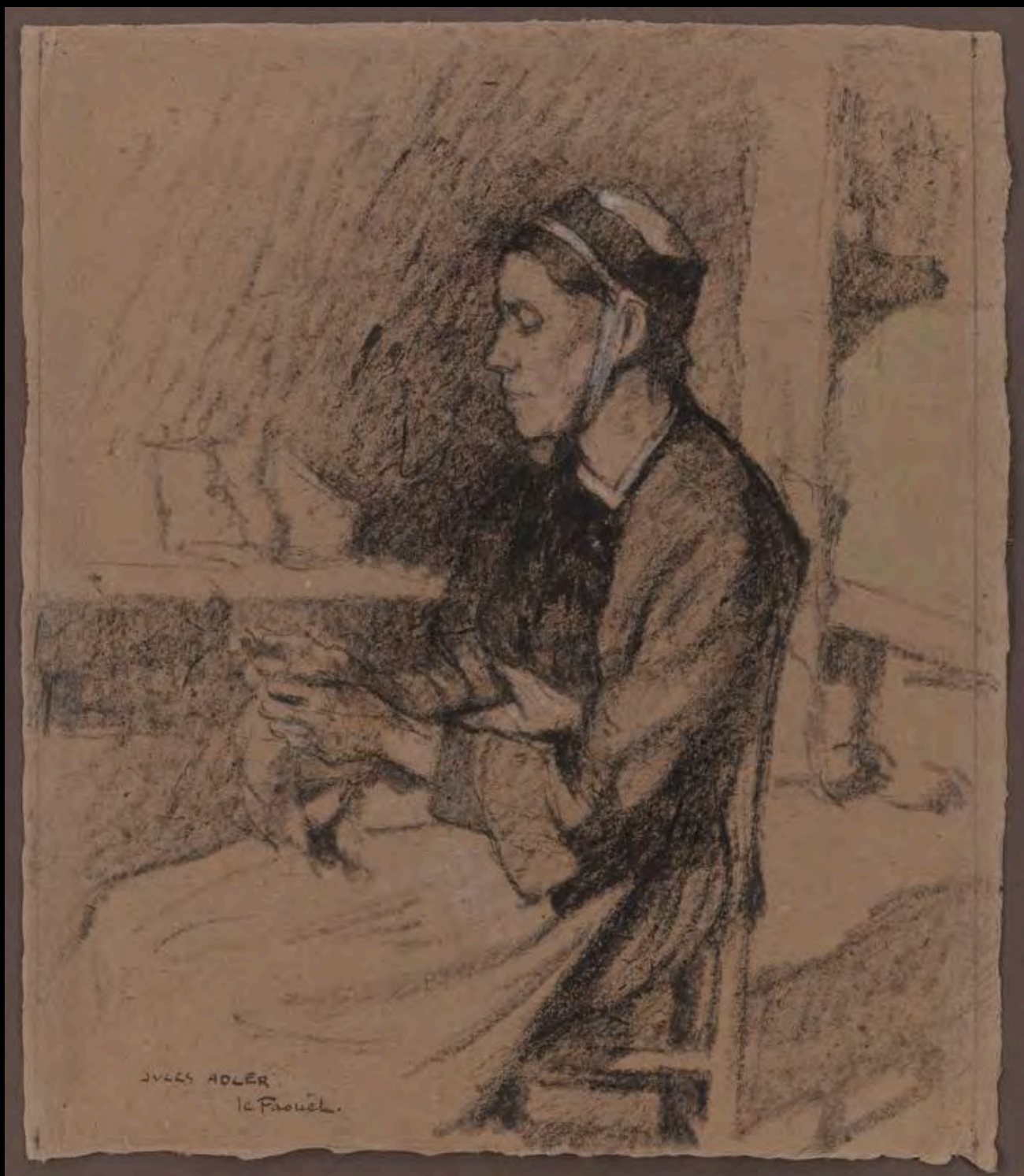
Adler was given to quick ink sketches, which seems to have suited his encounters with vagabonds from the 1890s onward. The figure in the present drawing rests on the ground, his back propped against a fence, his eyes staring forlornly into space. His clothes are not that of a farmworker but rather a factory worker who may have lost his job in the city. Two other drawings of vagabonds by Adler (figs. 1–2), both at the Louvre, note the place where he saw them: St. Valbert, not far from his birthplace of Luxeuil-les-Bains.

The son of a cloth merchant, Adler studied under William-Adolphe Bouguereau, P. A. J. Dagnan-Bouveret (cat. nos. 61–62), and Tony Robert-Fleury. Adler became a member of

the Salon des Artistes Français and eventually served on the group's organizing committee and the jury. He exhibited in the Salon d'Automne, the Salon des Tuileries, and several international venues, often to acclaim. His drawings appeared in a number of exhibitions, but it remains unclear whether the

present sheet was ever among them. He was made a knight of the Legion of Honor in 1907 and an officer in 1923.

GPW and TER



JAMES ADLER
Le Faouck.

4. Jules Adler, *Seated Figure*

Artist	Jules Adler, French, Luxeuil-les-Bains 1865–Nogent-sur-Marne 1952
Title, Date	Seated Figure (Figure assise), not dated
Medium	Charcoal
Dimensions	13 3/4 × 11 13/16 in. (35 × 30 cm)
Inscriptions + Marks	Lower left: Jules Adler / Le Faouët
Provenance	[Ambroise Duchemin, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 *Une bonne vieille du Faouët, Basse-Bretagne, early 20th century, Editions Laurent-Nel, Renne.*

For Jules Adler, travels around his native France presented new opportunities to record the local residents. This study is part of that tradition. The figure is focused on her handwork, possibly crocheting or knitting, as she sits alone in a humble interior. The specifics of the surroundings are far less interesting to Adler than the sitter's quiet dignity. Her close-fitting cap and costume are characteristic of the residents of Le Faouët (fig. 1), the location Adler specified at the lower edge of the sheet. In the Breton language, *le faouët* means "beech forest." Located in Brittany, in northwestern France, the town had a centuries-old lumber industry. Historically, this meant hard work and a modest living for most of the inhabitants.

How long Adler remained in Le Faouët is unknown, as is the number of works he completed there. As with other studies, however, he took pains to be as exacting as possible in his depiction.

GPW



5. Ernest-André Andreas, *Houses in the Moonlight*

Artist	Ernest-André Andreas, French, Châteauroux[?] 1868–Auvers-sur-Oise 1899
Title, Date	Houses in the Moonlight (Maisons au clair de lune), not dated
Medium	Pastel on paper
Dimensions	22 13/16 × 18 1/8 in. (58 × 46 cm)
Inscriptions + Marks	Lower left: E. Andreas
Provenance	Sale, Thierry & Lannon, Brest, France, July 19, 2008, no. 450; sale, Thierry & Lannon, November 18, 2008, no. 24; sale, Thierry & Lannon, May 2, 2009, no. 376; sale, Thierry & Lannon, November 6, 2009, no. 15; [Christine Bethenod, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Little is known about the career of Ernest-André Andreas. We do know that he was treated for depression by Dr. Paul Gachet, the physician who cared for the Dutch artist Vincent van Gogh in 1890, during the last part of his life. Gachet's ministrations to Andreas were most likely helpful for a time, but in the end the artist appears to have drowned in the Oise, a river that flows near Auvers-sur-Oise, the village near Paris where van Gogh ended his life.¹



Figure 1 Ernest-André Andreas, *Les ciels de France*, c. 1898, lithograph, 119.5 x 79.8 cm, Van Gogh Museum, Amsterdam (AFF 18.226 LR123).

Andreas apparently began his art career in Rouen.² Surviving works suggest that he made a living in Paris as an illustrator,

often for magazines. The Van Gogh Museum in Amsterdam holds illustrations commissioned by Andreas's friend Eugène Murer (1841–1906), a painter, writer, and collector of Impressionist works. One item in the Murer collection is an early proof of a poster by Andreas advertising an exhibition of Murer's art, titled *Les ciels de France*, or *The Skies of France* (fig. 1).³

As demonstrated in *Houses in the Moonlight*, also called *Fishing Village under the Effect of the Moon*, Andreas also took up pastel. The present drawing is a haunting image of a slightly overcast night scene where the shapes of the buildings and the water in the foreground are only just discernible. Andreas's handling is so tenacious, it is hoped that similar pastels might one day be located.

GPW

NOTES

1. Andreas drowned or committed suicide in the Oise River on July 17, 1899, at age 31. See Paul Gachet, *Deux amis des impressionnistes: Le Docteur Gachet et Murer* (Paris: Éditions des Musées Nationaux, 1956), p. 164. From October 13 to November 16, 1896, Andreas exhibited at the Galerie du Théâtre-Salon, 20 rue Chaptal, Paris, with Eugène Murer (Hyacinthe-Eugène Meunier, 1841–1906).
2. For more details on Andreas, see <https://publicationscalamar.wordpress.com/2020/01/12/andreas-illustre-anatole-france/>
3. An example of the poster with the completed lettering was sold by Worth Auctions, Freeville, N.Y., May 6, 2012, no. 7236.





6–7. Adolphe Appian, *Landscape at Sunset* and *Woman Seated at the Edge of a Pond*

Artist	Adolphe Appian, French, Lyon 1818–Lyon 1898
Title, Date	Landscape at Sunset, 1863
Medium	Charcoal and wash with stumping and scratching on yellow paper
Dimensions	23 1/8 × 34 1/2 in. (58.7 × 87.6 cm)
Inscriptions + Marks	Lower right: Appian 1863
Provenance	Private collection, Lyon; [Galerie Paul Prouté S. A., Paris, until 2001; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia, 2008; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 68, 70, fig. 39
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Adolphe Appian, French, Lyon 1818–Lyon 1898
Title, Date	Woman Seated at the Edge of a Pond, 1865
Medium	Charcoal and wash with stumping and scratching
Dimensions	18 3/4 × 30 3/4 in. (47.6 × 78.1 cm)
Inscriptions + Marks	Lower left: Appian 1865
Provenance	Private collection, Lyon; [Galerie Paul Prouté, Paris]; [Armstrong Fine Art, Chicago, until 2021; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2021–22; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2022.80.2

Adolphe Appian specialized in landscapes, two of which are represented in the Weisberg Collection. Hailing from Lyon, a city renowned for its silk industry, Appian trained early on in the design of luxury fabrics.¹ He served an apprenticeship, then established a partnership to produce textile designs. The

venture soon failed. Cultivating a bohemian persona, he made ends meet by teaching drawing, restoring paintings, painting wall decorations, and performing: he was a versatile musician, playing the cornet, piano, and flute. He married in 1848, but the following year his wife died from complications of childbirth;

the infant perished, too. In 1852 Appian decided to devote his time to painting and drawing—and, eventually, printmaking.² While painting in Crémieu, a medieval town just east of Lyon, he befriended the Barbizon landscape painters Camille Corot and Charles Daubigny. He credited them with helping him to see nature better; he realized that simplicity and intimacy could yield great beauty. In 1853 the tireless artist had two works accepted by the Paris Salon. The next year, because there was no Paris Salon, Appian went to the village of Marlotte in the forest of Fontainebleau. The area was a mecca for artists, and he would return each summer for several years. He also began to explore southeastern France, recording sites in such areas as Savoie, Ain, Isère, and Rhône. He traveled from the Pyrenees to the plains, in forests, villages, and fields. His exhibition entries became more numerous, and their placement more prominent. Good reviews helped his work sell, but he and his second wife still found themselves sometimes short of money.

Appian's breakthrough occurred in 1866, not long after he executed the present drawings. Emperor Napoleon III and Princess Mathilde bought two of his paintings, each for the grand sum of 2,000 francs. The next year he made another big sale to a government minister. In 1868 he finally won a gold medal at the Paris Salon. Appian would speak often of the moment he received the medal and took the emperor's hand. After this, his itineraries included more glamorous destinations: Lake Geneva, Évian, Monaco, and Venice. By the end of the 1870s, he was able to buy a medieval building in Lyon with a splendid view of Mont Blanc and build a lavish studio on its grounds. He called his home Villa des Fusains—something of a pun, since *fusain* is the name of a flowering shrub in his garden and also the French word for a charcoal drawing. The remainder of his career was uneven. It appears that toward the end, his work appealed less to the Parisian avant-garde than to those who more closely identified with his pastoral aesthetic. Nonetheless, his achievements were widely lauded. He was made a knight of the Legion of Honor in 1892 and received a special gold medal two years later at the Salon in Lyon, where he was revered.

As we can see in the Weisberg landscapes, Appian frequently included a contemplative figure near the edge of a body of water beneath open sky. We have not been able to identify the precise location of either view. One suspects that the woman in the 1865 sheet could be his wife, for she often accompanied him on his outings.

In 1880, several years after he made these two drawings, Appian wrote about his technique. He revealed that he liked to

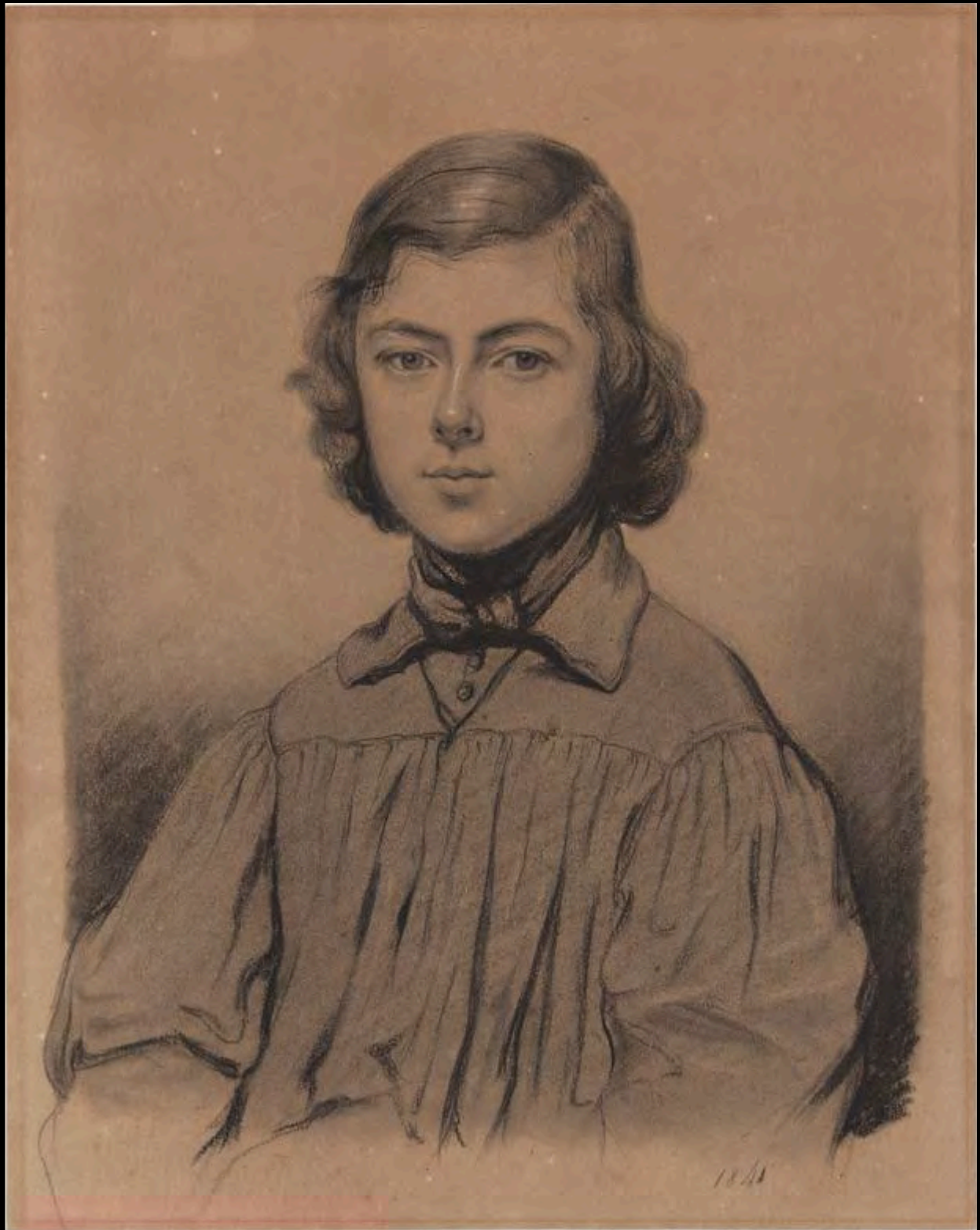
draw on wrapping paper, which often had a slightly yellow tint that added warmth to his scenes. (He felt that gray or white paper produced cold, sad effects.) He wet his paper and stretched it over a board, being sure to put cardboard or extra paper beneath this sheet so that the drawing would not be disrupted by the board's texture. He drew using very soft charcoal. He followed its application with extensive stumping (smudging) and erasure to produce tonal, monochromatic images. He made stumps from strips of rolled cotton—as opposed to the more common paper and leather—because he liked the soft effects he could achieve. He recommended applying charcoal gently in the sky with the side of the stick and then smudging to produce an overall tone. This process was often aided by a clean piece of leather, a white leather glove, or a slightly dampened brush. In addition, Appian found that he could alter the consistency of the charcoal by passing it through his hair so that it picked up a little grease.³ Though not mentioned in his 1880 statement, he also used the subtractive technique of scratching, evident in both Weisberg drawings.

While they share compositional and technical traits, the Weisberg drawings are quite different in effect. Bathed in the warmth of its yellow paper, the 1863 scene of a boy pausing to give his horse a drink at sunset is meticulously finished and offers dramatic tonal contrasts. Intense scratching plays a significant role in making the water sparkle, especially near the dog. The drawing of the seated woman, created two years later, has a much narrower tonal range. The touches of wash are not integrated as subtly into the tonal scheme. Made on white paper, it conveys a cool melancholy. The first drawing is brilliantly luminous; the second, vaporous and interspersed with nervous flicks of the brush. Were it not signed and dated, one might question whether the second work was even finished. Perhaps the unresolved brushstrokes signal Appian's desire for new effects.

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NOTES

1. This sketch of the artist's life relies heavily on Jacques Gruyer, "Un vie d'artiste," in Jacques Gruyer, *Adolphe Appian* (exh. cat.), Musée de Brou (Bourg-en-Bresse, France, 1997), pp. 8–44.
2. Marie-Félicie Perez, "Un aquafortiste d'une rare valeur," in Jacques Gruyer, *Adolphe Appian*; Atherton Curtis and Paul Prouté, *Adolphe Appian: Son oeuvre gravé et lithographié* (Paris: Paul Prouté, 1968).
3. Adolphe Appian, "Pour dessiner les paysages au fusain," mss. Lyon, May 21, 1880, transcribed in Jacques Gruyer, *Adolphe Appian*.



8. Artist Unknown, *Bust of a Young Boy*

Artist	Artist Unknown, French, 19th century
Title, Date	Bust of a Young Boy, 1841
Medium	Charcoal with white highlights on tan paper
Dimensions	12 × 9 1/2 in. (30.5 × 24.1 cm)
Inscriptions + Marks	Lower right: 1841
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



9. Artist Unknown, *Brook in a Forest Landscape*

Artist	Artist Unknown, French, 19th century
Title, Date	Brook in a Forest Landscape, late 19th century
Medium	Charcoal
Dimensions	11 × 17 1/2 in. (27.9 × 44.5 cm)
Provenance	Paris flea market; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



10. Artist Unknown, *Man and Child with Sticks*

Artist	Artist Unknown, French, 19th century
Title, Date	Man and Child with Sticks, not dated
Medium	Ink
Dimensions	11 5/8 × 7 1/8 in. (29.5 × 18.1 cm)
Provenance	[Possibly Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



11. Artist Unknown, *Woman with a Hand Mirror*

Artist	Artist Unknown, French, 19th century
Title, Date	Woman with a Hand Mirror, not dated
Medium	Graphite
Dimensions	6 9/16 × 4 1/8 in. (16.7 × 10.5 cm) (sheet)
Inscriptions + Marks	Lower right corner in graphite: [illegible] / 145 [?] / 19
Provenance	Elizabeth Mix, Indianapolis; her gift to Yvonne and Gabriel Weisberg, Minneapolis (until December 2018; given to Mia)
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg in honor of Elizabeth K. Mix (Menon) RB2018.5.3



12. Alfred Eloi Auteroche, *The Harrower*

Artist	Alfred Eloi Auteroche, French, Paris 1831–Paris 1906
Title, Date	The Harrower (La herseuse), 1872
Medium	Pencil
Dimensions	22 7/16 × 32 11/16 in. (57 × 83 cm)
Inscriptions + Marks	Lower left: A. Auteroche / A Mr Henri Besnard, souvenir amical. Lower right: “Ense vir mulier aratro,” A l’homme l’épée, à la femme la charrue [To the man the sword, to the woman the plow] / 1870–71
Provenance	Sale, Binoche-Desclée de Maredsous, Orleans, France, March 12, 2016, no. 81. [Galerie Christian Le Serbon, Paris, until 2018; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2018–22; given to Mia)
Exhibition History	Paris Salon 1872, no. 37; “Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2022.80.3

The most studied aspect of Alfred Auteroche's career may be the sketchbook he kept while driving an ambulance during the Paris Commune of 1871.¹ Auteroche served on the Republican side, which defeated the Communards on May 28, 1871. The sketches show his admiration for soldiers and medics but also the horrors of war as they played out in field hospitals and improvised morgues. The year after this bloody conflict, the artist exhibited *The Harrower* at the Paris Salon. The inscription, penned in Latin and French, seems to reference the idea that women were left to work the fields as men fought for their political beliefs. This large scene may thus have served as a memorial to the war's lost men and burdened women.



Figure 1 Alfred Eloi Auteroche, *Animals Grazing (Animaux au pâturage)*, 1871, oil on canvas, 83 x 112 cm, Musée d'art et d'histoire, Saint-Brieuc (inv. 26; PFH-507).

As a painter, Auteroche specialized in landscapes and animals. He studied at the École des Beaux-Arts (School of Fine Arts) in Paris under Léon Cogniet and Jacques Raymond Brascassat; it was Brascassat who inspired Auteroche to focus on rural scenes (fig. 1). These usually depict areas along the Normandy coast, but he also worked in Auvergne, in central France, and possibly in Vosges, in the northeast. Auteroche exhibited at the Salon from 1859 to 1887.

In style, subject, and poetic monumentality, the present drawing recalls the works of Jean-François Millet and Jules Breton (cat. no. 40), though it may be noted that this field worker is more delicate than is typical of either artist. Despite Auteroche's reference to a plow in the inscription, the device being pulled by the oxen is technically a harrow, which breaks up clods of soil and leaves a smoother finish on the land. The art dealer Christian Le Serbon, who once owned the drawing, posits that this scene took place in Vosges, since plowing in that region was done almost exclusively with teams of oxen. He also raises the question of whether the present work served as a model for a painting, because Auteroche exhibited a work titled *La herseuse* in the painting section of the Salon of 1875. Alternatively, the title may have been referring to this drawing, which the artist may have displayed a second time.²

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1. The sketchbook, purchased in 1992 by the Archives Départementales des Hauts-de-Seine, Nanterre, France, is titled "Souvenirs d'un ambulance, 3^{ème} carnet." It contains 58 leaves of sketches and descriptions covering March 11–June 24, 1871. The title suggests the production of two sketchbooks covering earlier phases of the war; <https://en.calameo.com/hauts-de-seine/read/00644343563dcc0819459>
2. <https://www.galerie-leserbon.fr/auteroche-herseuse/>



13. Antoine-Jean Bail, *The Cornet*

Artist	Antoine-Jean Bail, French, Chasselay, Rhône 1830–Nesles-la-Vallée, Val-d'Oise 1919
Title, Date	The Cornet (Le cornet à pistons), c. 1880
Medium	Oil on wood panel
Dimensions	13 3/4 × 10 7/16 in. (35 × 26.5 cm)
Inscriptions + Marks	Lower right: A Bail
Provenance	[L'Horizon Chimérique, Bordeaux, France, until 2019; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Antoine-Jean Bail undoubtedly encountered this cornet player during summer holidays in Bois-le-Roi, a small town about twenty miles southeast of Paris, near the forest of Fontainebleau.¹ He probably met him through his friend Olivier Métra (1830–1889), a composer who started a local band, or *fanfare*, in 1879. Known as the Fanfare de Bois-le-Roi, it was mostly a brass band that played outdoor concerts for fellow villagers. The cap worn by this horn player was part of the musicians' uniform. Bail varied his brushwork here depending on how much specificity he wanted. The horn is described in detail, while the man's pants are freely rendered in broad, quick strokes. In 1880 this model of cornet was a fairly new, hence somewhat unfamiliar, instrument that had become popular only in the previous decade. This study is painted on a small wooden panel—a format easy to take on vacation and bring back to the studio.



Figure 1 Antoine-Jean Bail, *A Member of the Brass Band (Un membre de la fanfare)*, c. 1880–81, Musée des Beaux-Arts, Cognac.



Figure 2 Antoine-Jean Bail, *The Brass Band of Bois-le-Roi* (*La fanfare de Bois-le-Roi*), c. 1881, oil on canvas, 107 x 152 cm, Musée des Beaux-Arts, Lyon.

Though provincial France was slow to adopt new fashions in clothing and customs, it was receptive to new instruments and music. Bail used this work as the basis for a larger painting on canvas showing the cornet player full length in a domestic interior (fig. 1).² Though the figure's scale and contours are virtually unchanged from the study, Bail adjusted the brass horn, making it gleam as if recently polished. He exhibited the canvas in the 1881 Paris Salon.³ It must have been well received, for he went on to create a large painting of the entire band during rehearsal, which he displayed at the 1881 Salon in Lyon (fig. 2). This time the cornet player, at the far left, is at rest and facing away from us.

Bail started showing his work at Paris Salons in 1861. Before that, beginning in 1854, he had exhibited at the Salons in Lyon, near where he grew up. He had taught himself to paint before training more formally at the *École des Beaux-Arts* (School of Fine Arts) in Lyon, one of the oldest French art schools outside

Paris. He enjoyed a long career, showing at the Salons of the *Société des Artistes Français* until 1898. Along the way, he came to be regarded as the foremost painter of provincial realist themes. He devoted great energy to recording rustic scenes and customs that were fast disappearing from village life.

Two of Bail's sons became artists of some note. The older, Franck-Antoine Bail (1858–1924), received an honorable mention at the 1889 Exposition Universelle. The younger, Claude Joseph Bail (1862–1921) (cat. no. 14), won a gold medal at the 1900 exposition. Together, the family helped keep alive the realist and naturalist traditions of the nineteenth century as originally developed by François Bonvin and Théodule Ribot.

GPW

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1. The artist is also known as Jean-Antoine Bail. His death is often dated to 1918, but he died on October 20, 1919; <https://doi.org/10.1093/benz/9780199773787.article.B00010112>
2. Antoine-Jean Bail, *The Brass Band of Bois-le-Roi* (*La fanfare de Bois-le-Roi*), c. 1880–81, Musée des Beaux-Arts, Cognac. Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing 1830–1900* (exh. cat.), Cleveland Museum of Art and other venues (Cleveland, 1980), pp. 204–5, no. 178. Though we do not know when Bail sold the painting, it was in the collection of the French-born Louis-Gabriel Cor (Jarnac 1818–Cognac 1904) by December 25, 1898, when he signed the will that gave it to the Cognac museum upon his death. See *Catalogue des monnaies d'or et d'argent du musée de Cognac* (Cognac, France: G. Depeyrot, 1986), p. 7.
3. Paris Salon, 1881 catalogue, p. 8, no. 73.



Basil Joseph

14. Claude Joseph Bail, *Reflections on Copper Pots*

Artist	Claude Joseph Bail, French, Limonest, Lyon 1862–Paris 1921
Title, Date	Reflections on Copper Pots, late 1880s
Medium	Graphite on cream wove paper
Dimensions	12 3/16 × 11 5/8 in. (31 × 29.5 cm)
Inscriptions + Marks	Lower left: Bail Joseph
Provenance	[Douwes Fine Art, London, until 1988; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Gabriel P. Weisberg, "The New Role of Genre and Its Public," in "Redefining Genre: French and American Painting 1850–1900" by Weisberg and Petra ten-Doesschate Chu (exh. cat.), Dixon Gallery and Gardens, Memphis, Tenn., and other venues (Washington, D.C.: Trust for Museum Exhibitions, 1995), p. 62; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 31, fig. 14
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Claude Joseph Bail, *Reflections on Copper Pots*, 1900, oil on canvas, location unknown.

As the second son of genre painter Antoine-Jean Bail (cat. no. 13), Claude Joseph Bail was well trained in the visual arts. Following early instruction from his father, he briefly studied under Jean-Léon Gérôme, a leading academic artist of the day. He then took up an investigation of earlier French masters such as Jean Baptiste Chardin, as well as the contemporary realists François Bonvin (cat. nos. 25–31) and Théodule Ribot (cat. nos.

161–167). His preferred subjects were nuns, cooks, and scullery maids. Yet compared to the down-to-earth style of, say, Ribot, Bail's work possesses a tone both light and lighthearted.

With its gleaming reflections, the present drawing is such an example. A strong light enters the dusky room from the left, casting long shadows on the youthful polishers and causing the metal to glow. The sheet is preliminary to a large-scale painting (fig. 1) that Bail exhibited at the 1890 Salon,¹ during the height of his fame and reputation. Like most academically trained artists, he made studies for larger works, often to see how a composition was progressing or to test ideas for new directions before committing to them in paint.

Bail's career was prolific and lucrative. The artist exhibited regularly at the Paris Salon starting in 1878 and showed outside France as well, notably at the Carnegie Institute show in Pittsburgh.

GPW

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1. The painting was reproduced by Jean Valmy-Baysse in *Peintres d'aujourd'hui Joseph Bail: Sa vie, son oeuvre*, no. 10 (Paris: Librairie Félix Juven, 1910). It was in a private collection in northern France in the 1970s and early '80s and appeared in public at Galerie de Léthé, Paris, in 1988. The painting was also reproduced in Gabriel P. Weisberg, "The New Role of Genre and Its Public," in *Redefining Genre: French and American Painting 1850–1900* (exh. cat.), Dixon Gallery and Gardens, Memphis, Tenn., and other venues (Washington, D.C.: Trust for Museum Exhibitions, 1995), p. 62, fig. 2.10.



15. Toshio Bando, *Caravan in Front of a Hill*

Artist	Toshio Bando, Japanese (active in France), Tokushima, Japan 1895–Paris 1973
Title, Date	Caravan in Front of a Hill (La caravane devant la colline), not dated
Medium	Oil on canvas
Dimensions	11 1/2 × 21 5/8 in. (29.2 × 55 cm)
Inscriptions + Marks	Lower right: Bando
Provenance	[Mathieu Néouze, Paris, until 2020; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	"Tableaux-dessins-sculptures" (exh. cat.), Mathieu Néouze, Paris (Winter 2020), p. 33, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



ville de Bash Kerreff
Eugle. Bash Kerreff

16. Emile Bastien Lepage, *Landscape*

Artist	Emile Bastien Lepage, French, Damvillers, Meuse 1854–Neuilly sur Seine 1936/38
Title, Date	Landscape, c. 1900 (?)
Medium	Watercolor
Dimensions	4 3/8 × 7 7/8 in. (11.1 × 20 cm)
Inscriptions + Marks	Lower left: à Mademoiselle Bashkirtseff / Emile Bastien-Lepage
Provenance	[Galerie Lucile Audouy, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



17. Attributed to Camille Félix Bellanger, *Street Builders*

Artist	Attributed to Camille Félix Bellanger, French, Paris 1853–Paris 1923
Title, Date	Street Builders (Les terrassiers), not dated
Medium	Watercolor
Dimensions	18 1/4 × 24 in. (46.4 × 61 cm)
Inscriptions + Marks	Pink pencil on verso: Bellanger
Provenance	[Possibly Galerie Les Amis du Dessin, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



18. Jean Béraud, *The Mad Writer, Study for “Les fous”*

Artist	Jean Béraud, French (born Russia), Saint Petersburg 1849–Paris 1935
Title, Date	The Mad Writer, Study for “Les fous”, 1885
Medium	Black chalk
Dimensions	18 5/16 × 10 13/16 in. (46.5 × 27.5 cm)
Inscriptions + Marks	Lower right: Jean Béraud / 1885
Provenance	Sale, L'esprit du XIXe siècle, Osenat, Fontainebleau, France, November 20–22, 2015, no. 8; [Mathieu Néouze, Paris, until 2016; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	"Oeuvres sur papier 1880–1930" (exh. cat.), Mathieu Néouze, Paris (March 2016), no. 1, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 After Jean Béraud, *Les fous*, engraved by Henri Linton, Boussod, Valadon & Cie, c. 1885.



Figure 2 Bird's-eye view of Saint Anne's Asylum, *Revue Générale de l'Architecture et des Travaux Publics*, 1877, no. 4, vol. 34.

Few cities indulged in life's pleasures more thoroughly than Paris in the second half of the nineteenth century. Jean Béraud faithfully documented the beau monde's fashionable haunts, but occasionally he turned his attention to those on society's fringes. The present sheet is a preparatory study for a figure in the painting *Les fous*, usually translated as “the madmen,” which was a prominent entry in the Salon of 1885. Although the painting remains lost, it was reproduced in an engraving

(fig. 1).¹ The Weisberg drawing closely resembles the figure in the print, but the print also reflects several small adjustments Béraud made at the painting stage—darkening the coat, narrowing its hem, reducing the jut of the figure's left elbow, and turning his face more to the left.

Who is this man? What is his role? The scene takes place in the parklike grounds of Saint Anne's Asylum (fig. 2), a hospital built in the 1800s in Paris's fourteenth arrondissement to research and treat mental illnesses. The figure in the drawing stands in the foreground, watching the mental torments of patients who writhe on the ground, buckle against a tree, or vigorously gesticulate. From a twenty-first-century perspective, one might assume that the man is a physician who observes his patients and keeps notes in his pocket. Béraud's contemporaries saw him differently. In his coverage of the Salon, the prominent art critic Paul Mantz wrote in *Les Temps*: "Ici est le poète à la barbe inculte qui se promène fièrement, l'esprit plein de rêves et la poche bourrée de manuscrits" (Here is the poet with the uncultivated beard who walks proudly, his mind full of dreams and his pocket stuffed with manuscripts).² Indeed, a closer look reveals a scruffiness unsuited to Paris's professional class of the time. The title *Mad Writer*, though perhaps out of keeping with our time, suggests how this image was seen when it first appeared.

Béraud's father, a sculptor, was working on a church in Russia when Béraud was born. When he was about four years old, his father died and the family returned to Paris. Béraud planned on a career in law, but Prussia's siege of Paris, which began September 20, 1870, disrupted his studies. He was part of the *garde mobile* (mobile guard), a largely conscripted force of inexperienced and underequipped soldiers. After the armistice of January 26, 1871, he studied painting in the studio of Léon Bonnat. Starting as a portraitist, he built a clientele among Franco-Russian aristocrats and expanded his repertoire to encompass the affairs of Parisian high society. Béraud exhibited regularly at the Paris Salon (1873–89), then with the Société Nationale des Beaux-Arts (1890–1929). Among his honors was a gold medal at the Paris Exposition Universelle of 1889.

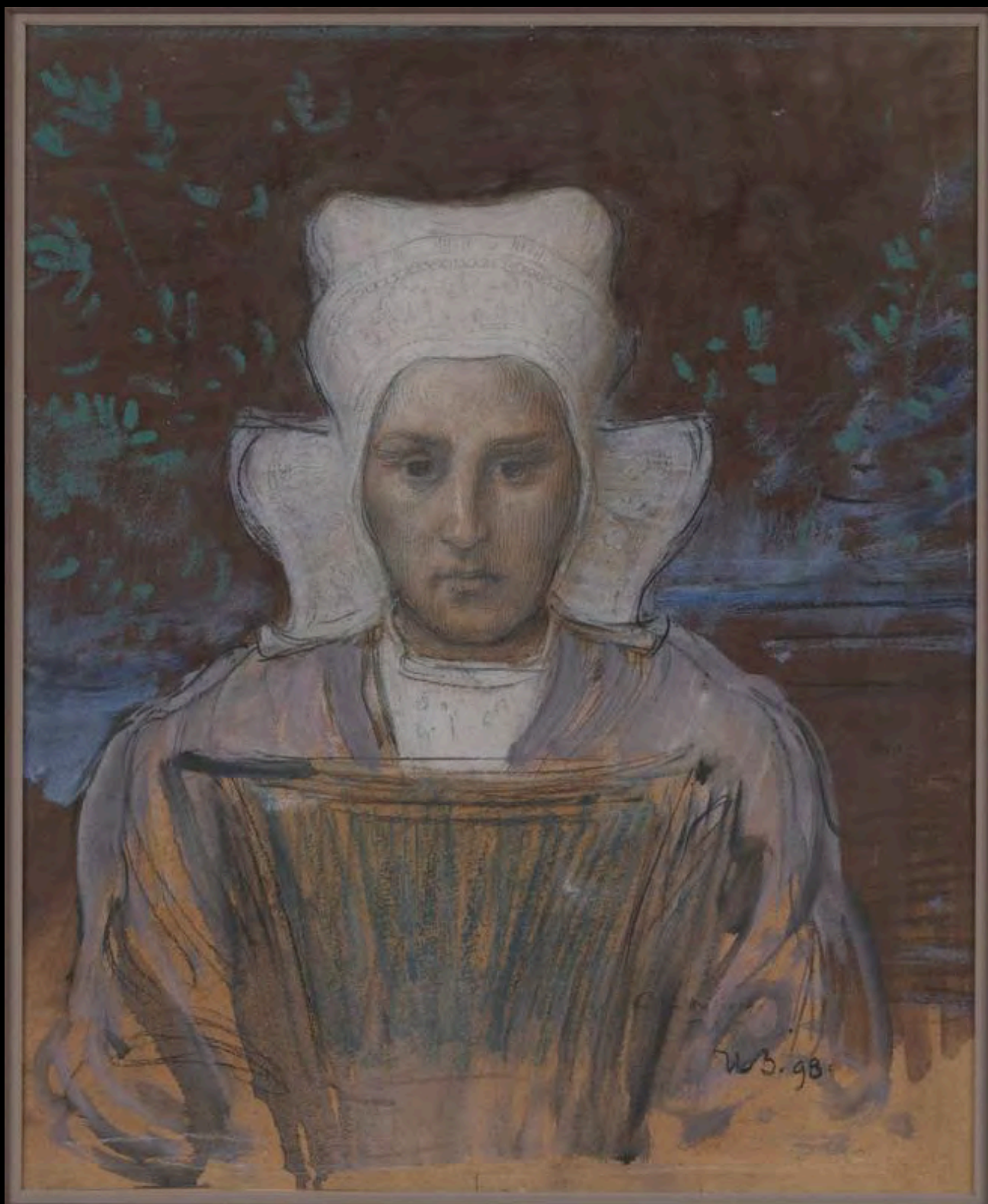
TER

NOTES

1. La Maison Braun & Cie, Paris, also marketed a lantern slide of Béraud's composition
2. Paul Mantz, "Le Salon, VI," in *Les Temps*, June 14, 1885.

Hippolyte Dominique Berteaux

19. Hippolyte Dominique Berteaux. <i>Breton Woman, Study for "Mystical Brittany"</i>	77
20. Hippolyte Dominique Berteaux. <i>Study for "Mystical Brittany"</i>	80



19. Hippolyte Dominique Berteaux, *Breton Woman, Study for "Mystical Brittany"*

Artist	Hippolyte Dominique Berteaux, French, Saint-Quentin, Aisne 1843–Paris 1928
Title, Date	Breton Woman, Study for "Mystical Brittany", 1898
Medium	Watercolor, gouache, and charcoal on tan paper
Dimensions	15 3/4 × 12 9/16 in. (40 × 32 cm)
Inscriptions + Marks	Lower right: HB 98
Provenance	[Galerie Jacques Fischer, Paris, until 2016; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

The nineteenth century saw a proliferation of murals in France, not just in churches but in museums, train stations, post offices, and town halls. How better, civic leaders reasoned, to teach citizens about their history and culture? During this golden age of mural painting, the Musée des Beaux-Arts, or Museum of Fine Arts, in Nantes built a new home. Construction began in 1893, and the building was dedicated in 1900. Hippolyte Berteaux was commissioned to create two enormous scenes to line its grand staircase. The murals, each more than 25 feet tall and 68 feet wide, were to feature Breton subjects in recognition of Nantes's historical roots in the duchy of Brittany. One mural celebrated the Breton countryside and its tradition of threshing wheat; the other, titled *Mystical Brittany*, was devoted to religious customs. The present sheet is a preliminary drawing for the latter (fig. 1).¹



Figure 1 Postcard of the grand stairway at Musée des Beaux-Arts, Nantes, flanked by murals painted by Hippolyte Dominique Berteaux.

The theme of *Mystical Brittany* is the Brittany Pardons, yearly events held to commemorate the patron saint of a church or chapel. The highlight is the procession of pilgrims, fully attired in Breton dress, who pay homage to the saint. The Weisberg Collection contains two preparatory drawings for this mural, which was completed in 1904. One shows a man in traditional costume flanked by altar boys (cat. no. 20). The present drawing focuses on a single pilgrim. As Berteaux developed his composition, he produced many more such drawings: his training at the French academy would have emphasized the

importance of creating multiple preliminary sketches before executing such a large, complex painting.²

The work-themed mural can still be seen on the wall of the art museum in Nantes, but the mural *Mystical Brittany* has suffered significant damage and remains in storage.

GPW

NOTES

1. *Bretagne mystique (Mystical Brittany)*, 1904, Musée d'Arts de Nantes, France (inv. 812), https://www.latribunedelart.com/spip.php?page=docbig&id_document=45994&id_article=8850.

2. Examples of such drawings can be found in various French museums. These include a group of women carrying a statue of the Virgin (Nantes, inv. 7257, 973.2.1.D), a group of drummers (Centre Pompidou, Paris, inv. LUX.0.56 D), and women carrying what appear to be long candles (Rennes). A drawing in the Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPD1351), catalogued as being preparatory to *Mystical Brittany*, is dated 1906, which raises the possibility that Berteaux dated some of his drawings when they left his hands rather than when he made them.



Costume de la Arabie Meridionale
(Musée de Louvre)
W. Steadman del.

20. Hippolyte Dominique Berteaux, *Study for “Mystical Brittany”*

Artist	Hippolyte Dominique Berteaux, French, Saint-Quentin, Aisne 1843–Paris 1928
Title, Date	Study for “Mystical Brittany”, 1904
Medium	Watercolor and gouache over charcoal on tracing paper
Dimensions	27 3/4 × 18 1/2 in. (70.5 × 47 cm)
Inscriptions + Marks	Lower right corner in charcoal: Carton [?] pour la Bretagne Mystique / (Musée de Nantes) / H Berteaux 1904 Center left in charcoal: transparence Center right in charcoal: rouge interieur des / manches Upper right in charcoal: impression / mouvement [illegible] / [illegible] profound / reliquarie l'élévé sur [illegible] Bottom center in charcoal: Pliant [?]
Provenance	[Galerie Jacques Fischer, Paris, until 2001; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2001–13; given to Mia)
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 31, 34, fig. 16
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2013.71



21. Armand Berton, *Portrait of Félix Pichot*

Artist	Armand Berton, French, Paris 1854–Paris 1927
Title, Date	Portrait of Félix Pichot, 1877
Medium	Charcoal
Dimensions	15 1/4 × 11 1/4 in. (38.7 × 28.6 cm)
Inscriptions + Marks	Upper right: ABerton Upper left: à mon ami F. Pichot
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Albert Besnard

22. Albert Besnard. <i>Portrait of Sculptor Jules Lafrance</i>	85
23. Albert Besnard. <i>Street Scene in Vences-Cagnes</i>	88

à mon ami Lafrance
Besançon.
3 juillet 1878.



22. Albert Besnard, *Portrait of Sculptor Jules Lafrance*

Artist	Albert Besnard, French, Paris 1849–Paris 1934
Title, Date	Portrait of Sculptor Jules Lafrance, 1875
Medium	Oil on canvas
Dimensions	14 × 11 in. (35.6 × 27.9 cm)
Inscriptions + Marks	Upper right: A mon ami Lafrance / A. Besnard / 3 juillet 1875
Provenance	[Neal Fiertag, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg in celebration of the 100th anniversary of the Minneapolis Institute of Arts



Figure 1 Albert Besnard, *Portrait of Sculptor Jules Lafrance*, 1876, pastel, 21 x 17 cm, Musée des Beaux-Arts, Dijon (inv. 3443).

Albert Besnard was a major figure in the artistic life of France, beginning with winning the Prix de Rome (Rome Prize) at age twenty-five. The award entitled him to a four-year residency at the French Academy in Rome, housed at Villa Medici. Soon after arriving, he met the sculptor Jules Lafrance (1841–1881), who was likely just ending his own stay at the villa. In this portrait, Besnard lets Lafrance attract our attention with his sense of style and studied nonchalance. The sitter's fine clothes and elegant grooming communicate his rank among the erudite few. The sculptor sits sideways on a chair, with his left elbow resting on the back. His head leans on his right hand, a traditional sign of melancholy, which in turn is associated with artistic creativity.

Well after his subject had left Rome, Besnard used the same pose to make a pastel portrait of Lafrance (fig. 1). While the present oil shows Lafrance at half-length, the pastel zeroes in on his face.¹ It is unknown whether Besnard painted portraits of other colleagues in Rome or whether he intended small studies such as the Lafrance portrait as preparatory steps toward larger paintings. Regardless, here he has captured the spirit of a young academic artist in training, one who would go on to a prize-winning, if abbreviated, career. Besnard's own later achievements included directorship of the French Academy in Rome.

GPW

NOTES

1. The author is grateful to Chantal Beauvalot, a specialist in the work and career of Besnard, for alerting him to the pastel in the Musée des Beaux-Arts, Dijon. Beauvalot has helped organize several exhibitions on Besnard and is the prime organizer of Association Le Temps d'Albert Besnard and its periodical, *L'Atelier. Le Temps d'Albert Besnard*.



Venus - Capri
P. Brown
1872

23. Albert Besnard, *Street Scene in Vences-Cagnes*

Artist	Albert Besnard, French, Paris 1849–Paris 1934
Title, Date	Street Scene in Vences-Cagnes, 1879
Medium	Watercolor, gouache, and charcoal with traces of gum glazing on pale blue paper
Dimensions	11 5/16 × 15 1/2 in. (28.7 × 39.4 cm)
Inscriptions + Marks	Lower right in ink: Vences-Cagnes / Besnard / 1879.
Provenance	[Galerie Fischer-Kiener, Paris, until 1992; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 20; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 75–76, fig. 45
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



24. Alexandre Bida, *Interior Scene with Woman Embroidering and Man Reading*

Artist	Alexandre Bida, French, Toulouse 1823–Bühl, Germany 1895
Title, Date	Interior Scene with Woman Embroidering and Man Reading, c. 1865
Medium	Pencil
Dimensions	9 1/4 × 6 1/2 in. (23.5 × 16.5 cm)
Inscriptions + Marks	Lower left: Bida
Provenance	[Galerie Les Amis du Dessin, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Engraving after Alexandre Bida in *Works of Alfred de Musset* (Paris: Charpentier, 1866), vol. 6.

Alexandre Bida drew this lamplit scene of a woman embroidering and a man distracted from his reading to illustrate a romantic novella by Alfred de Musset (1810–1857) entitled *The Two Mistresses* (*Les deux maîtresses*). The quasi-autobiographical tale, set in 1825, tells of the feckless Valentin, who has fallen for two women: an impoverished widow and the wife of a wealthy marquis. The present scene describes Valentin's flashback to one of many quiet evenings spent in the

widow's modest apartment: "Cent fois, le soir, près de la lampe, le jeune homme avait suivi des yeux, sur la canevas, les doigts habiles de la veuve" (A hundred times in the evening, near the lamp, the young man had followed with his eyes on the canvas the skillful fingers of the widow). The memory comes as the two-timing Valentin finally understands the chasm between the carefree marquis and the earnest widow. The marquis impulsively gives Valentin a pillow embellished with needlework that he recognizes as the product of the widow's labors. When he asks the marquis where she bought the pillow, she lies, saying that she made it. Valentin challenges her, leading her to defile the needlework with her dusty boots. At last, Valentin realizes which is his true love.

This drawing is one of twenty-eight made by Bida to illustrate Musset's work. After being translated into engravings (fig. 1), they were used to adorn a ten-volume set of the author's complete writings, published in 1865–66.¹ As a painter, Bida was a so-called Orientalist, a specialty influenced by his teacher Eugène Delacroix (1798–1863), a giant of French Romantic art who was deeply interested in the cultures of northern Africa and western Asia. Unlike Delacroix, Bida had a penchant for precise detail, sometimes bordering on the finicky. For this reason, he is better remembered as an illustrator than as a painter. His work appeared at the Salon from 1847 to 1894. He won a first-class medal in 1855 and became a knight of the Legion of Honor that same year.

TER

NOTES

1. Alfred de Musset, *Works of Alfred de Musset* (Paris: Charpentier, 1865–66). *The Two Mistresses* appears in vol. 6. This illustration precedes p. 63. The description on which the illustration is based is on p. 124. For an English translation, see Alfred de Musset, *The Two Mistresses; Emmeline; The Son of Titian; Frédéric and Bernerette; Pierre and Camille*, trans. Gertrude Christian Fosdick (Philadelphia: George Barrie & Son, 1900), pp. 5–91; the text describing the scene is on p. 72.

François Bonvin

25. François Bonvin. <i>Interior of a Monastery (in the manner of François-Marius Granet)</i>	94
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29. François Bonvin. <i>Beached Boat at Le Tréport</i>	105
30. François Bonvin. <i>Seated Old Woman Holding a Cane</i>	108
31. François Bonvin. <i>Up from the Cellar</i>	111



25. François Bonvin, *Interior of a Monastery (in the manner of François-Marius Granet)*

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	Interior of a Monastery (in the manner of François-Marius Granet), 1842
Medium	Brown wash on off-white paper
Dimensions	5 3/4 × 7 13/16 in. (14.6 × 19.8 cm) (image)
Inscriptions + Marks	Lower left: F Bonvin 1842
Provenance	Philippe Brame, Paris; his gift to Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



W. J. Burdick 47.

26. François Bonvin, *Self-Portrait*

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	Self-Portrait, 1847
Medium	Pen and brown and black ink over wash on cream wove paper
Dimensions	5 5/8 × 4 3/4 in. (14.3 × 12.1 cm)
Inscriptions + Marks	Lower left: f. Bonvin 47
Provenance	French auction, with help from Jacques Foucart, 1976; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Gabriel P. Weisberg, "Bonvin," trans. André Watteau (Paris: Éditions Geoffroy-Dechaume, 1979), p. 253, no. 222, ill.; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 16, fig. 3
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 François Bonvin, *Self-Portrait*, 1847, oil on canvas, 66.4 x 55.2 cm, Bowes Museum, Durham, England (B.M.444).

Around the time François Bonvin was painting his dramatic self-portrait of 1847 (fig. 1), he paused to draw this small, captivating study. With quick, deft strokes of his pen, he produced an intimate likeness, which he then shrouded in mystery by brushing on dense washes. Very likely he had in mind the work of seventeenth-century Dutch artists—specifically the many self-portraits by Rembrandt (figs. 2-3).

It is unclear when Bonvin first became acquainted with Dutch art. One avenue may have been his ties with private collectors such as Laurent Laperlier, whose collection contained many Dutch works. Another possible conduit was his friend Gustave Courbet (1819-1877). In 1846 Courbet painted a portrait of Bonvin, now lost. For a sense of what it looked like, we can look to Courbet's self-portraits of the time. His *Man with a Leather Belt* (fig. 4), for example, combines the affectedness of Anthony van Dyck with the forceful chiaroscuro of Rembrandt. Courbet was so interested in the work of Dutch and Flemish old masters that he traveled to the Low Countries in 1846 and 1847 to see their work. It would have been hard for Bonvin not to share in his friend's enthusiasm. The Louvre provided Bonvin with more Dutch examples; in about 1850 he reportedly applied to be a copyist there.



Figure 2 Rembrandt, *Self-Portrait with Bare Head*, 1630, etching, 5 x 4.2 cm, Minneapolis Institute of Art, The William M. Ladd Collection Gift of Herschel V. Jones (P.1,221).



Figure 3 Rembrandt, *Rembrandt in a Heavy Fur Cap (full face)*, 1630, etching, 6.4 x 5.8 cm, Minneapolis Institute of Art, The William M. Ladd Collection Gift of Herschel V. Jones (P.1,226).



Figure 4 Gustave Courbet, *Man with a Leather Belt (Portrait of the Artist)*, 1845-46, oil on canvas, 105 x 81.2 cm, Musée d'Orsay, Paris (RF 339).

While other self-portraits by Bonvin exist, none possesses the spontaneity displayed here. He also used this small study to reveal something of his workaday life. On his head is the cap of the Paris Prefecture of Police, where he worked as a clerk until he could sustain himself through his art.

GPW and TER



27. François Bonvin, *Study of Rocks*

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	Study of Rocks, 1847
Medium	Charcoal on gray paper
Dimensions	4 1/16 × 5 7/8 in. (10.3 × 14.9 cm) (image)
Inscriptions + Marks	Lower right: f. B. 13 Août / 47
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



28. François Bonvin, *The Old Beggar* (also called *The Ragpicker* or *Chiffonnier*)

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	The Old Beggar (also called The Ragpicker or Chiffonnier), 1853
Medium	Black, brown, and white chalk on tan wove paper
Dimensions	15 × 11 3/16 in. (38.1 × 28.4 cm)
Inscriptions + Marks	Lower left: 53. f. Bonvin
Provenance	Charles Jacque Collection; [Hazlitt Gallery, London, until 1974; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Realist Tradition: French Painting and Drawing 1830–1900," Cleveland Museum of Art and other venues, 1980–81; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Gabriel P. Weisberg, "François Bonvin and the Critics of His Art," "Apollo" (October 1974), p. 307, fig. 3; Weisberg, "The Traditional Realism of François Bonvin," <i>Bulletin of the Cleveland Museum of Art</i> 65, no. 9 (November 1978), p. 286, fig. 11; Weisberg, "Bonvin," trans. André Watteau (Paris: Éditions Geoffroy-Dechaume, 1979), no. 244; Weisberg, "The Realist Tradition: French Painting and Drawing 1830–1900" (exh. cat.), Cleveland Museum of Art and other venues (Cleveland, 1980), pp. 45–47, no. 6; Weisberg, "Le retour des réalistes," "Connaissance des Arts," no. 345 (November 1980), p. 66; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 14–15, fig. 2
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

François Bonvin's choice of subject was motivated by the large number of beggars and ragpickers he encountered almost daily during France's Second Empire, led by Louis Napoleon Bonaparte. Other artists took up the theme in prints, drawings, and paintings (fig. 1).¹ Unlike beggars, ragpickers had a job. They were licensed by the government and had a right to pursue their occupation, however lowly it may have been. It appears that Bonvin was captivated by the profession, as he devoted an entire series of drawings to it. He undoubtedly found this person on the street and invited him into his studio to pose.



Figure 1 Édouard Manet, *The Ragpicker*, c. 1865–70, oil on canvas, 194.9 x 130.8 cm, Norton Simon Museum, Pasadena (F.1968.09.P).

Bonvin used chalk to suggest a rough effect, a manner appropriate to his subject. A ragpicker's basic accoutrements were a long stick (sometimes with a hook at one end) for picking up discarded objects, and a sack or basket for collecting the day's haul, which would then be sold. Ragpickers symbolized the place of downtrodden people in society and their right to exist. They were seen as prophets of the poor, as people who could speak truthfully about their condition. Indeed, Bonvin's intense observation of his subject, who appears pensive and self-contained, lends him an air of dignity.

On a personal note, Yvonne and I acquired this in the 1970s. It was our first realist drawing and foreshadowed the direction our collecting would take in the ensuing decades.

GPW

NOTES

1. On the subject of the ragpicker in general and Édouard Manet's work in particular, see Shira Gottlieb, "Aging and Urban Refuse in Édouard Manet's *The Ragpicker*," *Nineteenth-Century Art Worldwide*, vol. 18, no. 2 (Autumn 2019).



St. Andrew's Church 19
Trinidad

29. François Bonvin, *Beached Boat at Le Tréport*

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	Beached Boat at Le Tréport, 1854
Medium	Pen and ink and watercolor on brownish paper
Dimensions	12 9/16 × 8 7/16 in. (32 × 21.5 cm)
Inscriptions + Marks	Lower right: f. Bonvin 28 Août 54 / Tréport
Provenance	[Galerie Jacques Fischer, Paris, until 2010; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

An unusually large number of artists left Paris for the provinces in 1854 because there were no Salon exhibitions that year. Government authorities decided to suspend the Salons to focus on preparations for the 1855 Exposition Universelle, which they saw as an opportunity to showcase the splendor and achievements of Napoleon III's regime.¹

François Bonvin headed for Normandy. The artist is primarily known for interior scenes and still-lives, but when he traveled he made landscapes. This view of a boat at low tide is from a group of compositions done within a few days at Le Tréport, about twenty miles up the coast from Dieppe. Bonvin worked rapidly, recording the quality of light of each scene.



Figure 1 François Bonvin, *Boat on a Beach, Le Tréport, August 24, 1854*, watercolor, 21.8 x 31.9 cm, Bequest of Noah L. Butkin, Cleveland Museum of Art (1980.234).



Figure 2 François Bonvin, *Low Tide in Tréport, August 24, 1854*, watercolor, 21.8 x 33.3 cm, Fondation Custodia, Paris (inv. 2007-T.7).

The romantic melancholy of this sketch suggests that the image may have had meaning for the artist beyond simply recording the scene before him. Could the stranded boat have functioned as a personal symbol? By providing the date of the drawing, August 28, 1854, Bonvin revealed his interest in the specific moment. It was not uncommon for realists to document the date they visited a certain area, a practice in line with their interest in exactitude.

It appears that Bonvin consciously produced this and other drawings as a series.² To date, we know of three other watercolors of beached boats completed by him at Le Tréport in August 1854. There is one each at the Cleveland Museum of Art (fig. 1) and Fondation Custodia, Paris (fig. 2),³ and another appeared at Galerie Terrades, Paris.⁴

The Normandy coast attracted other members of the realist group as well, including James McNeill Whistler.⁵ While a complete list of artists who visited Le Tréport has not been

established, the number is so large that the town could be thought of as a seasonal artists' colony. It proved an attractive base, since by the 1850s trains connected Le Tréport to the French cities of Rouen, Dieppe, and Le Havre.

GPW

NOTES

1. Galerie Terrades, *Tableaux, sculptures et dessins français 1700-1900* (Paris, 2007), no. 22. Napoleon III was emperor of France from 1852 to 1870.
2. Lorenz Eitner, "The Open Window and the Storm-tossed Boat: An Essay in the Iconography of Romanticism," *The Art Bulletin* 37, no. 4 (December 1955), pp. 281-90.
3. Sale, Christie's, New York, January 12, 2005, no. 600; [Galerie Antoine Laurentin, Paris]; purchased by Fondation Custodia, Paris, 2005.
4. See note 1.
5. Denys Sutton, *Nocturne: The Art of James McNeill Whistler* (Philadelphia: J. B. Lippincott, 1964), p. 105. Stanley Weintraub, *Whistler: A Biography* (New York: Truman Talley, 1988), p. 115. Well-known artists such as Winslow Homer or J. M. W. Turner, in his *Eu and Tréport sketchbook* (1845), and lesser-known artists such as Norbert Goeneutte or Albert Aublet used Le Tréport as a model in their works. In reference to Whistler, see the Correspondence of James McNeill Whistler, Glasgow University Library, letter dated August 18, 1899, to Rosalind Birnie Philip, call no. MS Whistler P389, where Whistler notes: "Perhaps I may yet run back - and afterwards to Tréport - or the south." We may assume that he went to Le Tréport then or earlier since Le Tréport is close to Pourville and Trouville, where we know he had been.



30. François Bonvin, *Seated Old Woman Holding a Cane*

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	Seated Old Woman Holding a Cane (Vieille femme assise tenant une canne), 1856
Medium	Black and brown chalk on tan paper
Dimensions	11 7/8 × 8 11/16 in. (30.2 × 22.1 cm)
Inscriptions + Marks	Lower right: f. Bonvin, 56.
Provenance	[Shepherd Gallery, New York]; Mr. and Mrs. Noah L. Butkin, Cleveland, until 1980; gift of Muriel Butkin to Gabriel and Yvonne Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia, 2008
References	Gabriel P. Weisberg, "Bonvin," trans. André Watteau (Paris: Éditions Geoffroy-Dechaume, 1979), p. 267, no. 257, ill.; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 17, fig. 4
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

During the 1850s, François Bonvin produced many drawings similar in size and scale to this one—little bigger than a sheet of typing paper. The motifs are often structured similarly as well: isolated women or men engaged in chores (drawing water, forging iron, preparing food), leisure activities, or a moment of rest. Other times Bonvin portrayed children at school or at home eating their meal. These were slices of everyday life, based on close observation of people he knew. Some of his models, such as this world-weary woman, came to his studio to sit for him. Inspiration for his various representations came from seventeenth-century Dutch art and the paintings of Jean Baptiste Chardin.

Bonvin was well known among other realist artists, including Antoine Vollon (cat. nos. 186–188), Théodule Ribot (cat. nos. 161–167), Henri Fantin-Latour, and James McNeill Whistler. In 1859 Bonvin opened his Paris studio for an exhibition of realist works that were not accepted at the Salon. The gesture made his own art more influential among the young artists he supported.



Figure 1 James McNeill Whistler, *Arrangement in Grey and Black No. 1* ("Whistler's Mother"), 1871, oil on canvas, 144.3 x 163 cm, Musée d'Orsay, Paris (RF 699).

This drawing seems to foreshadow Whistler's 1871 *Arrangement in Grey and Black No. 1*, known as "Whistler's Mother" (fig. 1). Bonvin seated his model at the right side of the

composition and observed her in profile, just as Whistler would do some fifteen years later. Equally telling is Bonvin's background, with a large, dark, vertical rectangle at the left and a lighter plane of color to the right. Whether Whistler was influenced by Bonvin, even unconsciously, we cannot say. Still,

it seems as if the older Frenchman left his mark on the young American.

GPW



31. François Bonvin, *Up from the Cellar*

Artist	François Bonvin, French, Paris 1817–Saint-Germain-en-Laye 1887
Title, Date	Up from the Cellar (La sortie de la cave), 1857
Medium	Oil on canvas
Dimensions	17 1/2 × 13 in. (44.5 × 33 cm)
Inscriptions + Marks	Lower right: F. Bonvin 1857
Provenance	[Cottier and Co., New York]; [Victor G. Fischer Art Company of Washington, D.C., until 1912; (sale, Anderson Galleries, New York, February 19–23, 1912, no. 349, for \$375)]; Howard J. Jackman, 1924; Richard S. Schneiderman, until 1970; [possibly Wheelock Whitney Gallery, New York]; to Gabriel and Yvonne Weisberg, Minneapolis (until 2015; given to Mia)
Exhibition History	"François Bonvin, 1817–1887: An Exhibition of Paintings," Wheelock Whitney and Co., New York, April 26–May 24, 1984; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Petra ten-Doesschate Chu, "French Realism and the Dutch Masters: The Influence of Dutch Seventeenth-Century Painting on the Development of French Painting between 1830 and 1870" (Utrecht: Haentjens Dekker & Gumbert, 1974), p. 40, no. 60, ill.; Gabriel P. Weisberg, "Bonvin," trans. André Watteau (Paris: Éditions Geoffroy-Dechaume, 1979), no. 22; "François Bonvin, 1817–1887: An Exhibition of Paintings," Wheelock Whitney and Co. (New York, 1984), no. 4.
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg in celebration of the 100th anniversary of the Minneapolis Institute of Art 2015.83.1

François Bonvin's paintings, drawings, and prints often depict women doing chores. We see them pouring water, cutting bread for the family meal, ironing, or, as in this painting, fetching a container of wine. The setting of *Up from the Cellar* is likely one Bonvin knew by heart: the background resembles the inn owned by his father. Located in Vaugirard, just outside Paris, the inn appears in several works by François's younger half-brother, Léon Bonvin. Léon worked there while developing his own artistic career.



Figure 1 François Bonvin, *Up from the Cellar (La Sortie de cave)*, 1868, etching, 27.31 x 20.16 cm, Minneapolis Institute of Art, Gift of Gabriel P. and Yvonne M.L. Weisberg (2014.127.2).

François, a dedicated realist, found his models in the world around him. Picturing the small, routine moments of daily life was not unusual among nineteenth-century painters. In this we see a link to seventeenth-century Dutch painters, who favored settings with heightened realism and themes of familiar daily activity. Dutch artists such as Gerard Terborch and Pieter de Hooch come to mind as possible models. Dutch old master paintings have long been popular with American collectors, and French realist pictures appealed to similar sensibilities.

A skillful printmaker, François also made an etching based on *Up from the Cellar* (fig. 1). When transferring the image to the printing plate, he took the opportunity to give the woman a greater presence, increasing the size of her bonnet and placing her feet so that she emerges less timidly.

GPW



32. Joseph Félix Bouchor, *Procession at Le Croisic*

Artist	Joseph Félix Bouchor, French, Paris 1853–Paris 1937
Title, Date	Procession at Le Croisic, not dated
Medium	Pastel
Dimensions	11 7/16 × 16 1/8 in. (29 × 41 cm)
Inscriptions + Marks	Lower left: J.F. Bouchor
Provenance	[Thierry Attanasio, Tableaux Anciens et Modernes, Marché Serpette, Clignancourt, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Félix Bouchor was mesmerized by life in rural France. At some point, his travels led him to the Breton fishing village of Le Croisic, which he portrayed here in the midst of a local tradition, possibly the Blessing of the Sea or a Pardon. The Pardon, practiced in Brittany for centuries, calls for participants to dress in their finest local costumes—the women's starched white headdresses here are typical—while processing to, and then elaborately around, a church. Pilgrims honor the church's patron saint and are granted indulgences to lessen their punishment for sins, hence the word "pardon."

Bouchor depicted this lively scene in pastel, probably for the freedom the medium allowed. For the scenes he found in

Normandy, which he turned into large, Salon-worthy paintings, he made preliminary oil sketches. He was drawn to vistas of fields and farm life, subjects inspired by artists Léon Lhermitte (cat. nos. 114–117), Jules Bastien-Lepage, or Julien Dupré. Bouchor based his works on direct observation, an approach being adopted by many other artists of provincial France. These early large works made Bouchor's reputation. Later, he attracted interest with the poetic mood that permeated his views along the Seine.

GPW

Bernard Boutet de Monvel

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Bernard B. de Menvel
Juillet 07 - Nemours

33. Bernard Boutet de Monvel, *Portrait of an Old Woman Seated in Front of a Door*

Artist	Bernard Boutet de Monvel, French, Paris 1881–São Miguel Island, Azores, Portugal 1949
Title, Date	Portrait of an Old Woman Seated in Front of a Door (recto); Sketch of a Woman's Head (verso), 1897
Medium	Watercolor, pen, and black ink over black chalk, heightened with gouache (recto); charcoal (verso)
Dimensions	21 1/2 × 18 3/4 in. (54.6 × 47.6 cm)
Inscriptions + Marks	Lower right: Bernard B. de Monvel / Juillet 97 à Nemours
Provenance	[W. M. Brady & Co. New York]; Mary Sayles Booker Braga (1921–2014, Middleburg, Va., widow of Bernardo Rionda Braga [d. 1986]); sale, Sotheby's, New York, October 19, 2015, no. 540, unsold; sale, Stair, Hudson, N.Y., April 30, 2016, no. 57. [Mathieu Néouze, Paris, until 2019; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Bernard Boutet de Monvel would make his name as a cosmopolitan society portraitist. As a child, however, he spent time in Paris and Nemours, the ancient town in the French countryside where his father, the famous children's book illustrator Louis Maurice Boutet de Monvel (cat. nos. 36–37), kept a large home and studio. It was in Nemours that Bernard met people like the woman portrayed in this drawing—those who adhered to traditional ways in work, costume, and custom. In his teens, while still training to become a painter, he began depicting Nemouriens in a series of drawings, prints, and watercolors.

The care with which Boutet de Monvel developed this study is apparent in the phases of its production. He first sketched the subject in black chalk. Once he had settled on the outlines and contours, he delineated them in pen and ink. He then added

watercolor, often working wet in wet so the transparent colors would flow together. He finished with touches of stiff, opaque gouache (watercolor mixed with lead-white paint). All this from a sixteen-year-old.

The young artist was no mere technician. He also captured a mood of quiet reverie. The woman sits in the warmth of the light flowing through the open door on a cool, sunny day. Her wizened skin looks translucent. Her eyes appear downcast, if they are open at all. A wattle fence surrounds her garden. The cracks and scuffs on the door tell us that she can no longer maintain her home to perfection. Her bony, perhaps arthritic, hands reveal a lifetime of chores. Now, at last, she rests.

TER



34. Bernard Boutet de Monvel, *Study for “La mère Caillot”* (also called *Seated Old Lady*)

Artist	Bernard Boutet de Monvel, French, Paris 1881–São Miguel Island, Azores, Portugal 1949
Title, Date	Study for “La mère Caillot” (also called Seated Old Lady), c. 1898–1904
Medium	Graphite pencil
Dimensions	17 11/16 × 12 9/16 in. (45 × 32 cm)
Inscriptions + Marks	Boutet de Monvel stamp applied at time of Sotheby’s sale, 2016
Provenance	Estate of the artist and by descent; sale, Sotheby’s, Paris, April 6, 2016, no. 219 (with five other sheets); [Ambroise Duchemin, Paris, until 2017; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	“Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Bernard Boutet de Monvel’s father was the painter and celebrated children’s book illustrator Louis Maurice Boutet de Monvel (cat. nos. 36–37). At first Bernard worked alongside his father but later gained fame as an international society portraitist. Though the young Boutet de Monvel grew up in Paris, his family spent time in the medieval town of Nemours, about fifty miles south of the city. There he encountered people like this sitter—people adhering to a traditional, rural way of life, a world removed from the crowded boulevards of Paris. At about age seventeen, while still training to become a painter, Boutet de Monvel made a series of drawings, prints, and watercolors depicting citizens of Nemours in their traditional or working garb. He was rigorous in his preparations, preceding a final watercolor with a careful pencil study.



Figure 1 Bernard Boutet de Monvel, *La mère Caillot*, watercolor over pencil, 64 x 47.5 cm, sale, Lempertz, Cologne, Germany, November 16, 2019, no. 1174.



Figure 2 Bernard Boutet de Monvel, *La mère Caillot*, c. 1900, oil on canvas, 55 x 46 cm, sale, Sotheby’s, Paris, April 6, 2016, no. 218.

The present sheet is a study for *La mère Caillot*, a watercolor that surfaced on the art market only recently (fig. 1).¹ Both works are closely related to a composition that Boutet de Monvel developed earlier, in 1898, and turned into a drawing, a painting, and an etching (figs. 2–4). Because the painting appears to include pentimenti (vestiges of previous ideas, later

erased or concealed), it may have come first, although it may have been preceded by another preparatory drawing.



Figure 3 Bernard Boutet de Monvel, *Study for La mère Caillot*, sale, Sotheby's, Paris, April 6, 2016, no. 219.

In the oil painting, the woman faces to our right (fig. 2). Boutet de Monvel filled the background with detail: a sideboard with drawers and cabinets, plates, various vessels, and two pictures. The pentimenti are most noticeable along the folds of the sitter's skirt. We can see the artist finding his way with this version; the execution is labored, the color transitions unconvincing. The dense, opaque colors yielded a muddy picture. Perhaps this is why he never sold it.

Next, he transcribed the painting onto paper (fig. 3). Now all the uncertainty of the painting is gone. There are also new details, such as the pattern on the small, bell-shaped vessel (an inverted glass?) on the sideboard. He then transferred this design to a copper etching plate to make a print (fig. 4). In doing so, he accounted for the mirror imaging that occurs in the printing process. While working on the printing plate, he continued to elaborate the image, adding a pattern to the woman's kerchief. He completed it with saturated colors.



Figure 4 Bernard Boutet de Monvel, *La mère Caillot*, c. 1898-1900, color etching, sale, Sotheby's, Paris, April 6, 2016, no. 330.



Figure 5 James McNeill Whistler, *Arrangement in Grey and Black No. 1* ("Whistler's Mother"), 1871, oil on canvas, 144.3 x 163 cm, Musée d'Orsay, Paris (RF 699).

Apart from the color, the painting and etching seem to be indebted to James McNeill Whistler's famous painting known as "Whistler's Mother" (fig. 5). The 1871 work was nearly rejected when Whistler submitted it to the British Royal Academy's 1872 exhibition, and he eventually pawned it. The French government acquired it for the Musée du Luxembourg in 1891, where it soon inspired many variations, especially by American expatriates. One does well to recall that the painting's given title is *Arrangement in Grey and Black No. 1*. Young artists, including Boutet de Monvel, were fascinated by the idea that a painting could be thought of as a surface arrangement rather than as a window into fictive space. In this regard, the flatness of Boutet de Monvel's drawing and etching is especially notable.

Boutet de Monvel rethought his composition yet again when creating the present drawing. He simplified the elements, bringing the design closer to the solemnity of "Whistler's Mother." He removed the framed pictures and added a window instead. He also replaced the sideboard with plain shelving. Working with a looser touch than he did in the earlier pencil drawing, he tried different arrangements—as with the large pots. The result places greater emphasis on the sitter and leaves us with a proto-Morandi still-life of humble domestic containers. The woman's face received extra attention, too. In the earlier painting, drawing, and print, her face resembles a carved mask, hard and faceted. In the Weisberg drawing, Boutet de Monvel softened her features, imparting a sheen to her weathered skin. There may have been yet another drawing between the Weisberg sheet and the watercolor, for the watercolor is considerably larger.



Figure 6 Bernard Boutet de Monvel, *Paysanne de Nemours, la mère Caillot*, not dated, graphite, 60.5 x 48.5 cm, with Mathieu Néouze, Paris, 2020.



Figure 7 Bernard Boutet de Monvel, *Paysanne de Nemours, la mère Caillot*, not dated, watercolor over graphite, 47.5 x 27 cm, with Mathieu Néouze, Paris, 2020.

The sitter, Mère Caillot, was the wife or mother of a butcher in Nemours; together they sold meat from a stand in the open-air market. She seems to have been a favorite with Boutet de Monvel. He drew her standing still (cat. no. 35) and walking across the market square (figs. 6–7). Twice in 1904 he painted the Caillot family market stand, at different times of day.² In the *11 AM* composition, Mère Caillot appears at the far right, in a blue dress and white kerchief (fig. 8).



Figure 8 Bernard Boutet de Monvel, *Meat Market 11 AM* (also called *Meat Market in the Sun*), 1904, oil on canvas, sale, Sotheby's, Paris, April 6, 2016, no. 135.

The exact date of the Weisberg drawing is hard to pin down, but it likely came after the composition Boutet de Monvel made in 1898. In any case, the finesse of the Weisberg drawing and the watercolor exceeds that seen in the earlier painting, drawing, and print.

Early in his career, Boutet de Monvel contributed illustrations to magazines, then a reliable way to make money. With the outbreak of World War I, he was called up as a reservist and became a bombardier. He saw considerable action, survived repeated plane crashes, and demonstrated such valor that he was awarded the Legion of Honor. The dashing hero went on to have a cosmopolitan Jazz Age career among the monied and the famous, maintaining houses and studios in Paris and Palm Beach, Florida. Many of his society portraits are characterized by a minutely detailed realism, reflecting the fastidious preparation seen in his earlier Mère Caillot works. His wealth enabled the family to retain a substantial quantity of his art until it was dispersed at a Sotheby's auction in Paris in 2016. The Weisberg drawing was among those works.

TER

NOTES

1. Sale, Lempertz, Cologne, Germany, November 16, 2019, no. 1174.
2. Sale, Sotheby's, Paris, April 6, 2016, nos. 134–135.



35. Bernard Boutet de Monvel, *Old Woman Standing*

Artist	Bernard Boutet de Monvel, French, Paris 1881–São Miguel Island, Azores, Portugal 1949
Title, Date	Old Woman Standing, c. 1900
Medium	Pencil
Dimensions	24 × 18 7/8 in. (61 × 48 cm)
Inscriptions + Marks	Lower right: Boutet de Monvel stamp
Provenance	[Ambroise Duchemin, Paris, until 2018; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Louis Maurice Boutet de Monvel

36. Louis Maurice Boutet de Monvel. <i>Sick Girl Seated</i> , illustration project for "Xavière" by Ferdinand Fabre	126
37. Louis Maurice Boutet de Monvel. <i>Young Boy Talking to a Priest</i> , illustration project for "Xavière" by Ferdinand Fabre	128



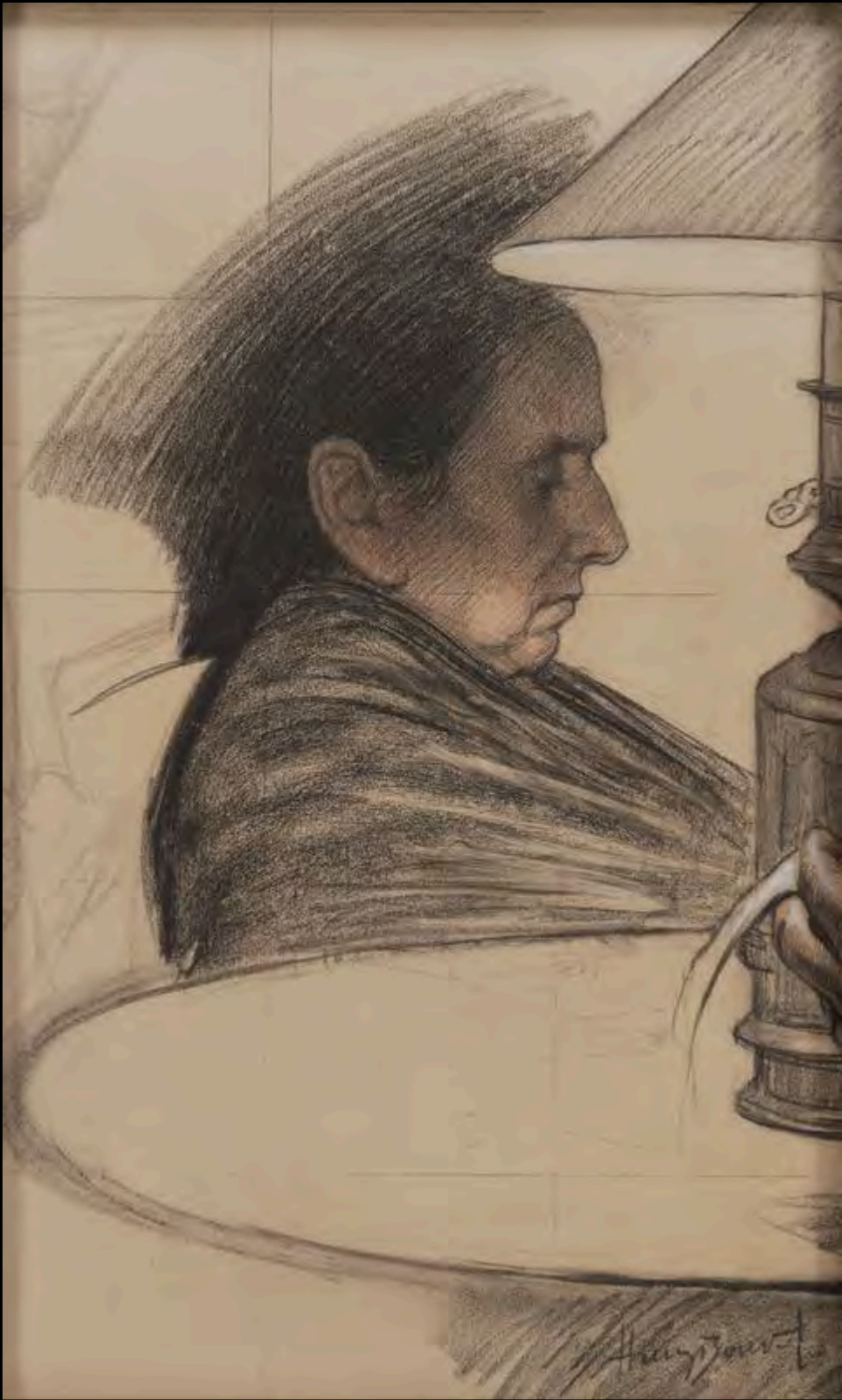
36. Louis Maurice Boutet de Monvel, *Sick Girl Seated*,
illustration project for "Xavière" by Ferdinand Fabre

Artist	Louis Maurice Boutet de Monvel, French, Orléans 1851–Paris 1913
Title, Date	Sick Girl Seated, illustration project for "Xavière" by Ferdinand Fabre, c. 1890
Medium	Crayon and watercolor on beige paper
Dimensions	17 3/4 × 13 in. (45.1 × 33 cm)
Inscriptions + Marks	Lower right: MB de Monvel
Provenance	[Christine Bethenod, Paris, until 2008; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



37. Louis Maurice Boutet de Monvel, *Young Boy Talking to a Priest, illustration project for "Xavière" by Ferdinand Fabre*

Artist	Louis Maurice Boutet de Monvel, French, Orléans 1851–Paris 1913
Title, Date	Young Boy Talking to a Priest, illustration project for "Xavière" by Ferdinand Fabre, c. 1890
Medium	Crayon and watercolor on beige paper
Dimensions	16 3/4 × 11 13/16 in. (42.5 × 30 cm)
Inscriptions + Marks	Lower right: MB de Monvel
Provenance	[Christine Bethenod, Paris, until 2008; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



38. Henri Marius-Camille Bouvet, *Study for "Around a Lamp"*

Artist	Henri Marius-Camille Bouvet, French, Marseilles 1859–Paris 1945
Title, Date	Study for "Around a Lamp", c. 1902
Medium	Charcoal
Dimensions	19 5/16 × 12 in. (49 × 30.5 cm)
Inscriptions + Marks	Lower right: Henry Bouvet
Provenance	Possibly sold Tableau du XIXe, dessins, Yann Le Mouel, Drouot-Richelieu, Paris, March 6, 2006, no. 25. [Galerie Jacques Fischer, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

From his earliest days as an artist, Henri Bouvet displayed an intense interest in the nuances of light. As one commentator noted, "It is as if he was determined to adhere to the academic style but with the sensibility of an Impressionist."¹



Figure 1 Henri Bouvet, *Around a Lamp (Autour d'une lampe)*, 1902, oil on canvas, 80 x 100 cm, sale, Yann Le Mouel (Drouot), Paris, March 6, 2006, no. 94.

The Weisberg drawing of an elderly woman seated near a table lamp bears out this observation. It is a study for *Around a Lamp*

(fig. 1), a somewhat peculiar painting from 1902 that recalls an effect seen in lensless or pinhole photography, where the image fades into a black background (fig. 2).² In the painting, the woman reads by lamplight, which she shares with a younger woman doing needlework and a bespectacled man who smokes a long pipe while inspecting a strip of paper, perhaps a record of the day's transactions. Already in the drawing, Bouvet anticipated the gloom of the painting as he applied long, bowed strokes to indicate darkness closing in on the older woman's head.

As a young man, Bouvet studied classics before enrolling in Lyon's *École des Beaux-Arts* (School of Fine Arts) in 1878. After about three years he moved on to the *École des Beaux-Arts* in Paris. There he studied briefly under Alfred Roll and Eugène Carrière. In 1892 he began participating regularly in the *Salon de la Société Nationale des Beaux-Arts*. He won a bronze medal at the *Exposition Universelle* of 1900 and became a member of the *Salon jury* in 1909.



Figure 2 Fred Rune Rahm, *Admini*, 2018, pinhole photograph.

Popular in France and abroad, Bouvet was a versatile artist who adjusted his style to suit his patrons and evolving tastes. By turns, he could be a naturalist, an impressionist, or a symbolist. He produced landscapes (especially along the Mediterranean Sea), portraits, genre scenes, and still-lives, often evoking Belle Époque luxury and gaiety. His willingness to experiment is evident in the claustrophobic composition of *Around a Lamp*, where he departed from the glamour to explore a humble subject in which lamp oil is burned to serve the needs of three people.

TER

NOTES

1. Benezit Dictionary of Artists, <https://doi.org/10.1093/benz/9780199773787.article.B00024932>
2. In filmmaking, the effect is called "iris shot" or "pinhole zoom" and is used for dramatic effect.



39. Louise Catherine Breslau, *The Study of Drawing: Portrait of Yves Österlind, Age Nine*

Artist	Louise Catherine Breslau, Swiss (born Germany), Munich 1856–Neuilly-sur-Seine, France 1927
Title, Date	The Study of Drawing: Portrait of Yves Österlind, Age Nine, 1901
Medium	Pastel on brown cardboard
Dimensions	25 5/8 × 31 13/16 in. (65.1 × 80.8 cm)
Inscriptions + Marks	Lower left: à Mad Österlind / Souvenir affectueux / L. C Breslau. 1901.
Provenance	Eugénie Carré Österlind [d. 1936]; by descent to her son, Anders Österlind [d. 1960]; estate of Anders Österlind, Ornano-Österlind Collection, Gargilèsse, Creuse, France, until 2007/8; sale, Montluçon, France, 2007/8, to Pelazzo. [Pelazzo–Lexcelent Antiquités, Marché Serpette, Saint Ouen, until July 2008; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2008–19; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg in loving memory of Michael D. Michaux 2019.115.1

The impressionist artist Louise Catherine Breslau led a successful, prolific career in Paris as a portraitist and still-life painter. She was born in Munich to a prominent family—her mother was a baroness and her father an obstetrician. When she was two, the family moved to Zurich, Switzerland, where her father had been appointed to a professorship. She spent much of her childhood in convents, convalescing from chronic asthma. After some artistic training, the nineteen-year-old Breslau moved to Paris in 1876 to study at the Académie Julian. Unlike the *École des Beaux-Arts* (School of Fine Arts), the atelier admitted women and moreover was the only art school in Paris that permitted women to draw nude models. Also unlike the *École des Beaux-Arts*, the Académie Julian did not require a rigorous language exam, which made it more popular with foreign artists. Breslau flourished in this environment and quickly developed into one of the school's most accomplished female artists. She debuted at the 1879 Salon, exhibiting a painted portrait of a friend (now lost). Another portrait received honorable mention at the 1881 Salon. Following this critical success, Breslau's portrait career took off, with commissions from friends and well-to-do Parisians.

Yves Österlind (1892–1937), the sitter in the present pastel, was the child of Breslau's friends, the Swedish painter Allan Österlind and French watercolorist Eugénie Carré Österlind. Breslau executed pastels of each of the three Österlind children between 1900 and 1904. The portrait of nine-year-old Yves, the youngest, shows the fair-haired boy at his desk, sharpening chalk. The table is in charming, youthful disarray, with papers and drawing utensils sharing space with a half-eaten orange. This and Yves's distracted glance conform to his father's descriptions of the boy in letters to his wife, where he worries that Yves does not draw or study enough and that his lazy habits will keep him out of the *École des Beaux-Arts*. All three of the Österlind children went on to become artists; Yves was a printmaker.



Figure 1 Louise Catherine Breslau, *The Study of Drawing*, 1901, oil on canvas, 68 x 83 cm, private collection, Paris.



Figure 2 Louise Catherine Breslau, *The Study of Geography*, 1900, oil on canvas, 65 x 74 cm, Aargauer Kunsthau, Aarau, Switzerland.

There is a related oil portrait of Yves Österlind, also dated 1901, that Breslau exhibited under the title *The Study of Drawing* (fig. 1).¹ It was exhibited at the Salon as a pendant to

Breslau's *The Study of Geography*, 1900, which depicts a girl working at her desk with a compass, a map, and a globe (fig. 2).² As we can see, Breslau had the rare ability, whether in paint or pastel, to capture her subjects in quiet, natural moments characterized by intimacy and psychological presence. In addition to portraits of children, she was distinguished for her conversation pieces, portraying small groups of women, or women and children, in well-appointed interiors or sunny landscapes.

Breslau exhibited across Europe. She was the first non-French woman awarded a gold medal at the Paris Exposition Universelle in 1889, and she won it again in 1900. In 1893 she became the first woman to serve as a Salon juror. Edgar Degas was a close friend, although the Dreyfus affair cooled their relationship briefly in 1894 when Degas showed himself to be antisemitic and an outspoken anti-Dreyfusard; Breslau, while baptized as an infant, was of Jewish descent and pro-Dreyfus. In 1901 she was awarded the French Legion of Honor, the first non-French woman artist so recognized.

In 1928, a year after Breslau's death, the École des Beaux-Arts in Paris mounted an exhibition showcasing 195 of her works. Madeleine Zillhardt, her muse, model, and partner for more than forty years, inherited most of her estate. Interest in her life and career (more than 800 of her works survive) has risen sharply in the past three decades, particularly with the increased attention to women's studies, feminist art history, and lesbian/queer studies. Breslau never publicly identified as homosexual, but her relationship with Zillhardt, along with some letters, has led some scholars reasonably to speculate that she was.

RM

NOTES

1. Like the present drawing, this was in the possession of Pelazzo-Lexcellent Antiquités, Paris.
2. *Catalogue Illustré de la Société Nationale des Beaux-Arts*, Aargauer Kunsthau (Aarau, Switzerland, 1901), nos. 133-134.



A. de Chygnar
Souvenir à Jules Breton
Jules Breton

40. Jules Breton, *Study for “The Gleaners of Courrières”*

Artist	Jules Breton, French, Courrières, Pas-de-Calais 1827–Paris 1906
Title, Date	Study for “The Gleaners of Courrières”, c. 1854
Medium	Oil on cardboard mounted on wood
Dimensions	14 3/4 × 12 7/8 in. (37.5 × 32.7 cm)
Inscriptions + Marks	Lower left: A Ch. Lagneau / Souvenir affectueux / Jules Breton
Provenance	Given by artist to Ch. Lagneau. Suzanne Jacobs, Brussels; Paris flea market, with assistance from Jane Abdy; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	“Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Jules Breton's unassuming study of a woman in peasant dress has rich personal and social associations. It is a preparatory oil sketch made while Breton was working on his grand 1854 Salon painting *The Gleaners of Courrières* (fig. 1).¹ Gleaning, the gathering of grain left behind by harvesters, enabled poor people to supplement their incomes. At the time Breton painted this subject, gleaning was a topic of national debate. Poor people saw access to the fields as a time-honored right. Landowners saw gleaning as an infringement on private property and an inducement for harvesters to do sloppy work. The conflict rose to a boil intermittently and was taken up by the French Senate in 1854.



Figure 1 Jules Breton, *The Gleaners of Courrières*, 1854, oil on canvas, 93 x 138 cm, National Gallery of Ireland, Dublin (NGI.4213).

Breton helped introduce gleaning as a new subject for paintings. Courrières is the village of his birth, at the northern tip of France. The artist's mother died young, and his father was caretaker of land owned by a prominent aristocrat. Breton was at first a troubled student but eventually developed a taste for poetry and painting. His talent with the brush was recognized by the Belgian artist Félix de Vigne, a professor at the University of Ghent, in Belgium, who invited him to study there. After three years at the university and a brief apprenticeship in Belgium, Breton entered the *École des Beaux-Arts* (School of Fine Arts) in Paris. But the city overwhelmed the young man.² He felt lost and alone. The 1848 Revolution, which ushered in the Second Republic, confirmed his belief that King Louis-Philippe's regime was cruel to the working class.

Also in 1848, Breton's father fell ill, and the young man was summoned back to Courrières. His father died soon after, leaving behind debts. The community's generosity helped the family get back on its feet, further increasing Breton's concern and affection for the local peasantry.

Preparatory to *The Gleaners of Courrières*, Breton made oil sketches of individual figures that he could then arrange as he pleased. At least three studies for the painting survive. The Weisberg work relates closely to the figure in the foreground toward the right (fig. 2). The sketch defines her posture, the general form of her clothing, and the lighting. In the final painting, Breton changed the color of her blouse and gave her a

grain stalk to hold and flowers for her hair. The model here (and in other Breton works) is Elodie de Vigne, daughter of the Ghent professor who had encouraged Breton. She was then about eighteen years old. Four years later, she and Breton would marry. The presumed recipient of the sketch, one Ch. Lagneau, remains unknown to us.



Figure 2 Detail of Breton's *The Gleaners of Courrières* alongside the Weisberg study.

Breton's *Gleaners* won a bronze medal at the 1854 Salon. The award launched a career filled with fame, wealth, and official status, including memberships in the Institut de France, a seat on the Salon jury, and elevation to commander of the Legion of Honor. The success of the painting probably drew the attention of Jean-François Millet (1814–1875), who three years later exhibited his own picture of gleaners at the Salon (fig. 3). Millet's painting is more somber and lacks the lighter touches found in Breton—the energy of the children, the lively sense of

community, the somewhat comical appearance of the overseer and his dog. The hopeful air of the Breton version undoubtedly contributed to his reputation as one of the most popular peasant painters of the era.

GPW and TER



Figure 3 Jean-François Millet, *The Gleaners (Des glaneuses)*, 1857, oil on canvas, 83.5 x 110 cm, Musée d'Orsay, Paris (RF 592).

NOTES

1. Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing 1830–1900* (exh. cat.), Cleveland Museum of Art and other venues (Cleveland, 1980), nos. 50, 50A, and 50B.
2. Jules Breton, *The Life of an Artist: An Autobiography*, trans. Mary Jane Serrano (New York: D. Appleton, 1897), p. 162.

Gustave Brion

41. Gustave Brion. <i>Two Studies for "A Burial in the Vosges," Figure Weeping and Figure with Cross</i>	140
42. Gustave Brion. <i>Mountain Trail</i>	142



41. Gustave Brion, *Two Studies for "A Burial in the Vosges," Figure Weeping and Figure with Cross*

Artist	Gustave Brion, French, Rothau, Vosges 1824–Paris 1877
Title, Date	Two Studies for "A Burial in the Vosges," Figure Weeping and Figure with Cross, 1855
Medium	Black chalk on pale pink wove paper
Dimensions	7 1/4 × 11 1/2 in. (18.4 × 29.2 cm) (each)
Inscriptions + Marks	Figure Weeping, lower right in charcoal: A mon vieux / Frantz / GBrion / 1855; Figure with Cross, lower left in charcoal: A mon vieux Frantz / GBrion 1855
Provenance	[Galerie Fischer-Kiener, Paris, until 1998; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 27, fig. 9
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis,a,b



42. Gustave Brion, *Mountain Trail*

Artist	Gustave Brion, French, Rothau, Vosges 1824–Paris 1877
Title, Date	Mountain Trail, not dated
Medium	Oil on cardboard
Dimensions	9 3/4 × 6 1/4 in. (24.8 × 15.9 cm)
Inscriptions + Marks	Lower left in red ink: Vente Brion stamp Lower right: sticker with number 96
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



43. Jean Eugène Buland, *Landscape*

Artist	Jean Eugène Buland, French, Paris 1852–1926 Charly-sur-Marne, Aisne
Title, Date	Landscape, 1914
Medium	Pastel
Dimensions	12 1/2 × 17 1/2 in. (31.8 × 44.5 cm)
Inscriptions + Marks	Lower left: A mes chers amis de Chevigny / Eug. Buland / [illegible] May 1914
Provenance	[Galerie Franck Accart, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



44. Attributed to Alexandre Cabanel, *The Miller's Wife*

Artist	Attributed to Alexandre Cabanel, French, Montpellier 1823–Paris 1889
Title, Date	The Miller's Wife (La femme du meunier), not dated
Medium	Charcoal, crayon, and white chalk on gray laid paper
Dimensions	24 × 18 1/8 in. (61 × 46 cm)
Inscriptions + Marks	Lower left: Alex Cabanel Watermark: CF in crest
Provenance	Sale, Arenberg Auctions, Brussels, March 29, 2019, no. 209; [Armstrong Fine Art, Chicago, until 2019; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Alex Cabanel, *The Rovers of the Ardennes*, 1882, oil on canvas laid to Masonite, 44 x 28 1/2 in., sale, Hindman, Chicago, May 23, 2019, no. 33.



Figure 2 A. Cabanel (attr.), *Day Dream*, watercolor, pencil, and white highlighting, 10 5/8 x 7 5/8 in., sale, Christie's East, New York, October 24, 1997, no. 376.

This refined study of a woman in an old flour mill presents her with the dignity that one expects in a realist drawing. The figure is calm, strong, self-satisfied—almost monumental. As she takes a break from operating the grinding mill behind her, she is bathed in a warm light filtering in from the right.

The sheet is signed “Alex Cabanel,” as was the practice of Alexandre Cabanel, one of the most successful artists in nineteenth-century Europe. Apart from his activity as a portraitist, he normally produced historical and mythological pictures—genres diametrically opposed to Realism. He was also known for imparting extremes of emotion in his work. The question arises, then: is this sketch by Cabanel? He had hundreds of students, many highly skilled. Could one of them have hoped to get a better price by applying the famous artist’s name to this drawing?

Another possibility is that Cabanel dipped his toe into the realist pool; occasionally a drawing or painting surfaces that suggests this may be so. The painting *The Rovers of the Ardennes*, which appeared at auction in 2019, is signed “Alex - Cabanel” and dated 1882 (fig. 1). It shows a woman and a young boy in a forest, dressed as peasants; as if to shield the boy, she carries a curved knife used for harvesting and pruning.

The drawing *Day Dream*, auctioned in 1997 (fig. 2), shows a young woman in distress, seemingly huddled against the gunnel of a ship as winds blow water over the deck. It is signed "A. Cabanel" with an illegible suffix. Both works portray figures probably from the lower rungs of society, a subject not uncommon for Realism. Yet both are full of emotion and portray women in danger, which is not in the realist vein.

Cabanel was a master draftsman. He produced many studies of figures and parts of the body. He also made compositional drawings. Drawings as finished, independent works, however, seem rare for him. Though he was fully capable of producing works such as *The Miller's Wife*, it remains curiously unlike anything so far attributed to him.

TER



45. François Rupert Carabin, *Recumbent Nude Woman*

Artist	François Rupert Carabin, French, Saverne, Bas-Rhin 1862–Strasbourg 1932
Title, Date	Recumbent Nude Woman (Femme nue allongée), not dated
Medium	Charcoal
Dimensions	8 7/8 × 14 1/4 in. (22.5 × 36.2 cm) (sheet)
Inscriptions + Marks	Lower left: RC
Provenance	[Mathieu Néouze, Paris, until 2013; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2013–20; given to Mia)
References	"Tableaux, dessins & sculptures 1870–1920" (exh. cat.), Mathieu Néouze, Paris (April 2013), no. 14, ill.
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2020.92.1



Figure 1 François Rupert Carabin, *Bibliothèque*, 1890, walnut, forged iron, and glass, 290 x 215 x 83 cm, Musée d'Orsay, Paris (OAO 872).

François Rupert Carabin's position in the visual arts of France was that of a revolutionary. Trained in all the arts, Carabin dedicated himself early on to abolishing the boundaries between sculpture and the decorative arts, and between "acceptable" subjects and those that were sexually challenging.

In 1889 he received a commission to create a *bibliothèque*, a large display case for housing books and ceramics. His response was a sculptural ensemble ornamented with wood carvings of naked, provocatively posed women (fig. 1). The present sheet, while not connected to this piece of furniture, is typical of his preparatory drawings in its spare lines and lack of embellishment or shading. Carabin tried to exhibit his *bibliothèque* at the Salon des Indépendants, but the jury rejected it. He had more luck at the Salon of the Société Nationale des Beaux-Arts, where the decorative arts were welcomed.

Women occupy a central position in Carabin's oeuvre. Before carving figures for his highly sculptural furniture, Carabin studied the female form by posing models and taking photographs of women in seductive poses. These photographs served as a vital repository of ideas. From them Carabin executed the innumerable drawings he used to create his functional sculpture. Numbering more than 700, the photographs are now housed at the Musée d'Orsay in Paris.

GPW



46. Alfred Casile, *Beach Scene with Men Repairing a Boat*

Artist	Alfred Casile, French, Marseille 1848-Marseille 1909
Title, Date	Beach Scene with Men Repairing a Boat, not dated
Medium	Oil on cardboard
Dimensions	6 1/2 × 10 in. (16.5 × 25.4 cm)
Inscriptions + Marks	Lower left: a. Casile
Provenance	André Watteau, Paris; his gift to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022-23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

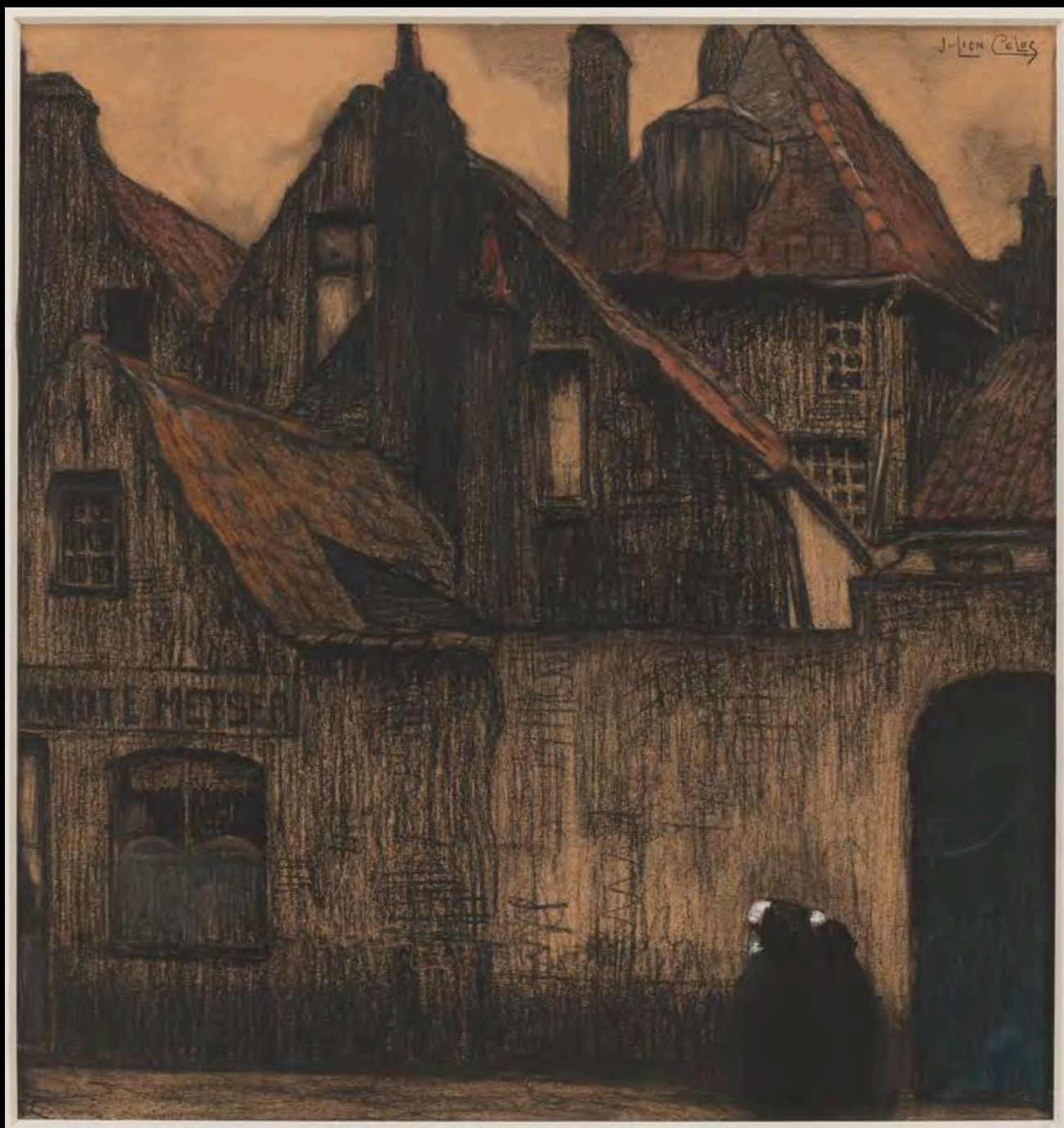
Alfred Casile was a prolific painter of seascapes, a specialty surely inspired by his hometown of Marseille, the French port city on the Mediterranean Sea. He studied art in Marseille with Philippe Auguste Jeanron (cat. nos. 90–91) and remained active in the city's art scene even after moving to Paris, in 1879. Among his friends were the realist Gustave Courbet and some of the forerunners of Impressionism, such as Eugene Boudin and Johan Jongkind. These artists also looked to the sea for inspiration.

Casile did much of his painting along the coasts of France. Early in his career he worked along the English Channel. He was a great admirer of Camille Corot, at first emulating his soft-focus technique and subdued colors. Later he returned south to paint on the Mediterranean coast and began sharpening his focus

and brightening his palette. From 1879 onward, Casile continually sent paintings to the Paris Salons, but his only awards were an honorable mention in 1881 and a third-class medal in 1885.

Beach Scene with Men Repairing a Boat appears to date from Casile's early visits to the English Channel. Like a great many of the artist's works, which also include landscapes, it is very small and easily transportable, making it well suited to an outdoor painting excursion. Whether Casile considered this a finished work or the basis for a larger work, it demonstrates his intense observation of detail, atmosphere, and light.

GPW



47. Julien Celos, *The Dead City, Bruges*

Artist	Julien Celos, Belgian, Antwerp 1884–Antwerp 1953
Title, Date	The Dead City, Bruges (Die tote Stadt, Brügge), c. 1911
Medium	Charcoal, pastel, and chalk
Dimensions	18 1/2 × 17 1/2 in. (47 × 44.5 cm)
Inscriptions + Marks	Upper right: Julien Celos
Provenance	Sale, Antiquités, tableaux, objets d'art et bijoux, Galerie Moderne, Brussels, April 26–27, 2005, no. 796. [Galerie Maurice Tzwern, Brussels, until 2007; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis (2007–21; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2021.131.3

These two black-clothed figures are Beguines, religious laywomen who lived quasi-monastic lives in *beguinages*.¹ The order thrived from the thirteenth to the sixteenth centuries, with the *beguinage* often becoming a sanctuary for widows. Just a few of these communities remained in Julien Celos's time.² They were no less vital as religious paths for single women but by then were seen as romantic remnants of the past.

The present drawing is apparently the basis for Celos's color etching *The Dead City, Bruges* (*Die tote Stadt, Brügge*) (fig. 1). Although the artist was born and educated in Antwerp, Belgium, just east of Bruges, the print was published in Vienna, which explains the German title.³ In both drawing and print, the hunched figures are cloaked in mystery, dwarfed by melancholy architecture.

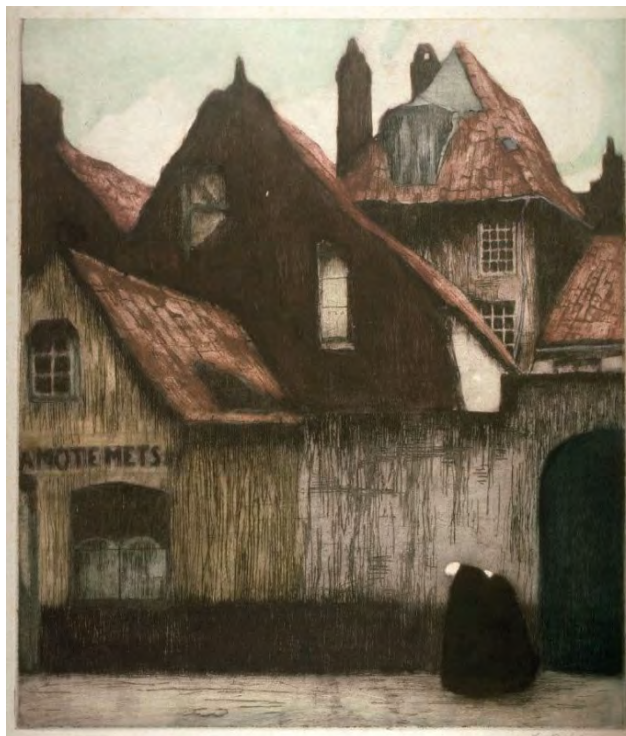


Figure 1 Julien Celos, *The Dead City, Bruges* (*Die tote Stadt, Brügge*), also called *Old Continental House*, not dated, color etching, 49.9 × 43.2 cm, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco (inv. 1963.30.12048).

This image is very likely inspired by Georges Rodenbach's famous symbolist novel *Bruges-la-Morte* (1892). The author repeatedly mentions Beguines, writing that when they circulate through Bruges, they seem not to walk but rather to glide like swans. One of the characters, Barbe, envies the peace of these women's lives and hopes to enter their community as a final refuge before death. (Ultimately, the cloister's moral rigidity ruins her dreams.) In the present drawing, Celos picked up on the image of Beguines gliding through the desolate city, a city with a dark character of its own. Bruges has long been freighted with meaning. It possesses a glorious past steeped in trade, banking, textile production, and ducal grandeur, while also being a wellspring of mysticism with its churches, monasteries, convents; Christ's blood was reputedly brought from the Holy Land to the city by a twelfth-century count.⁴



Figure 2 Georges Rodenbach, *Bruges-la-Morte* (Paris, 1892), p. 108, pl. 10. Photographs by Lévy Fils et Cie and Neurdein Frères.

Rodenbach illustrated the first edition of his book with about twenty black-and-white photographs of Bruges,⁵ marking the first time a work of fiction was illustrated with photos. The author explicitly stated that he saw Bruges as a character that helps shape the narrative; the city is linked to every event in the book.⁶ One of the few times Rodenbach's photos show a

human presence is a scene of Beguines and nuns returning to the *beguinage* (fig. 2).⁷

Celos is best known for depicting old towns in Holland and Belgium, mostly in oil paint and color etchings. The specific location here, however, is unknown. There may be a clue in the shop sign at left, which reads "AMOTE METSER." *Metser* means mason or bricklayer in Dutch and Flemish. Whether "AMOTE" is cut off or a complete word is unclear.

GPW

NOTES

1. When the drawing was auctioned at Galerie Moderne, Brussels, in 2005, it was listed as *Béguine dans les ruelles* (*Beguine in the Alleys*).
2. Celos's name is sometimes spelled with an accent: Céllos.
3. Published by Verlag der Gesellschaft für Vervielfältigende Kunst, Vienna. An impression is at Museum of Fine Arts, Boston (inv. 11.46033.4), <https://collections.mfa.org/objects/75439/die-tote-stadt-brugge-the-dead-city-bruges?ctx=48d1a169-76f7-42a5-93ef-e205613a7c30&idx=0>. The Achenbach Foundation, Fine Arts Museums of San Francisco, catalogues its impression under the title *Old Continental House* (inv. 1963.30.12048), <https://www.famsf.org/artworks/old-continental-house>
4. See Lynne Pudles, "Fernand Khnopff, Georges Rodenbach, and Bruges, the Dead City," *The Art Bulletin*, vol. 74, no. 4 (December 1992), pp. 637-54.
5. Georges Rodenbach, *Bruges-la-Morte* (Paris: Librairie Marpon and Flammarion, 1892). The photographers were Lévy Fils et Cie and Neurdein Frères. The photogravures were made by Ch.-G. Petit.
6. Rodenbach, 1892, p. ii.
7. Rodenbach, 1892, p. 108, pl. 10.

Jules Chadel

48. Jules Chadel. <i>Landscape I: Puy-de-Dôme</i>	159
49. Jules Chadel. <i>Landscape II: Puy-de-Dôme</i>	161



48. Jules Chadel, *Landscape I: Puy-de-Dôme*

Artist	Jules Chadel, French, Clermont-Ferrand, Auvergne 1870–Paris 1942
Title, Date	Landscape I: Puy-de-Dôme, c. 1920
Medium	Watercolor
Dimensions	12 1/2 × 17 in. (31.8 × 43.2 cm)
Provenance	[Eric G. Carlson, New York, until 2010; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



49. Jules Chadel, *Landscape II: Puy-de-Dôme*

Artist	Jules Chadel, French, Clermont-Ferrand, Auvergne 1870–Paris 1942
Title, Date	Landscape II: Puy-de-Dôme, c. 1920
Medium	Watercolor
Dimensions	10 × 11 3/4 in. (25.4 × 29.8 cm)
Provenance	[Galerie Jacques Fischer, Paris, until 2010; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Edgar Chahine

50. Edgar Chahine. <i>Street Builders</i>	164
51. Edgar Chahine. <i>Young Woman in a Café</i>	167



A ma chère amie
Gaston de Feltre, Paris
Edgar Chohin

50. Edgar Chahine, *Street Builders*

Artist	Edgar Chahine, French (born Austria), Vienna 1874–Paris 1947
Title, Date	Street Builders (Les terrassiers), c. 1902–4
Medium	Charcoal on cream paper
Dimensions	13 5/16 × 19 3/8 in. (33.8 × 49.2 cm)
Inscriptions + Marks	Lower left: à mes chers amis / [illegible] et Félix Rocher / Edgar Chahine
Provenance	Estate of the artist; Pierre Chahine (son of the artist), until 1982; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 22; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 50, fig. 30
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

The indefatigable Edgar Chahine might have had a brush in hand one day, an etching needle the next. He worked in charcoal, pastel, oil, and etching, but his subject was invariably the same: Parisian life. After spending his childhood in Constantinople (now Istanbul) and his student years in Venice, Chahine arrived in Paris at age twenty-one. There he seems to have been continually amazed by what he saw. The world he captured ranges from filth to finery: beggars, ragpickers, prostitutes, market scenes, workers on the Seine, street wrestlers, cabarets, cafés, women in their carriages, prominent citizens—a veritable encyclopedia of Parisian life.



Figure 1 Edgar Chahine, *Street Diggers (Les terrassiers)*, 1904, etching.

This charcoal is a preliminary drawing for a Chahine print, *Street Diggers* (fig. 1), reproduced in *L'Art Décoratif* in 1905. The artist made many changes between this study and the final image. The drawing appears direct and unfiltered, a record of a scene as Chahine witnessed it. The final etching shows the artist modifying and softening the realist bent of his study, perhaps so that his print would be more salable. While the background in the drawing is left vague, Chahine gave the print

considerably more detail. He also reduced the foreground expanse to bring the main horse and cart into closer view, and gave the two workers more active roles. A similar cart with both horses appears in an earlier etching as well (fig. 2).¹



Figure 2 Edgar Chahine, *A Side Street in the Grandes Carridres Quarter*, 1901, color etching, aquatint and drypoint, printed à la poupée, 17.3 x 46.5 cm, Art Institute of Chicago, The Charles Deering Collection (1927.2486).

It is rare to find a preparatory study for a Chahine print, but it is highly likely that many more existed. Unfortunately, a 1926 fire and a 1942 flood devastated the contents of his studios.

GPW

NOTES

1. See M. R. Tabanelli, *Edgar Chahine: Catalogue de l'oeuvre gravé* (Milan: Il Mercante di Stampe, 1977), for both prints: *Street Diggers*, no. 141, and *A Side Street in the Grandes Carridres Quarter*, no. 76.



51. Edgar Chahine, *Young Woman in a Café*

Artist	Edgar Chahine, French (born Austria), Vienna 1874–Paris 1947
Title, Date	<i>Young Woman in a Café</i> (<i>Jeune femme dans un café</i>), not dated
Medium	Charcoal and chalk
Dimensions	15 × 9 1/2 in. (38.1 × 24.1 cm)
Inscriptions + Marks	Lower right: Edgar Chahine
Provenance	[Armstrong Fine Art, Chicago, until about 2016; to Weisberg through trade]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

It is often the case that, compared to the native inhabitants, immigrants dig more deeply into the culture of their adopted home. Edgar Chahine, who moved to France in 1895 after spending his formative years in Constantinople (now Istanbul), loved Paris and surveyed it from top to bottom. Like his French-born contemporary Henri de Toulouse-Lautrec, he was fascinated by the leisurely pursuits of the modern city. He got to know performers at the cabarets and nightclubs and featured some in his art, such as *Jane Avril* (fig. 1).¹



Figure 1 Edgar Chahine, *Jane Avril*, 1907, drypoint, 54.8 × 43.9 cm.

Chahine was also drawn to ordinary people living out parts of their lives in public. Unlike Lautrec, he did not stylize or

caricature his models; instead, he tried to capture their spirit, often through scrupulously detailed observation. Charcoal and chalk in hand, he sat in cabarets and other watering holes, quickly recording his impressions of anonymous young women, sometimes in provocative poses. The subject of *Young Woman in a Café*, perhaps a shopgirl and perhaps sensing that she was being observed, has just looked up from her reading. (Cafés provided newspapers for customers to peruse while nursing their coffee.) The woman's modest but fashionable attire reinforces her unguarded look. Her off-kilter hat evokes the relaxed, see-and-be-seen atmosphere that drew people to

Parisian cafés in great numbers starting in the middle of the nineteenth century.

GPW

NOTES

1. M. R. Tabanelli, *Edgar Chahine: Catalogue de l'oeuvre gravé* (Milan: Il Mercante di Stampe, 1977), no. 245. This print is one of the most affecting portrayals of the elusive character of Paris around 1900.



52. Nicolas-Toussaint Charlet, *Old Soldier Seated*

Artist	Nicolas-Toussaint Charlet, French, Paris 1792–Paris 1845
Title, Date	Old Soldier Seated, not dated
Medium	Wash highlighted with gouache
Dimensions	13 1/2 × 10 1/2 in. (34.3 × 26.7 cm)
Inscriptions + Marks	Lower right: Charlet
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



53. François-Nicolas Chiffart, *Rhadamistus Lowering Zenobia into the Araxes River*

Artist	François-Nicolas Chiffart, French, Saint-Omer 1825–Paris 1901
Title, Date	Rhadamistus Lowering Zenobia into the Araxes River, 1856
Medium	Black chalk and charcoal heightened with white chalk on gray-green wove paper
Dimensions	19 7/16 × 19 3/8 in. (49.4 × 49.2 cm)
Inscriptions + Marks	Stamp of sale (on original lining): VENTE / . / CHIFFLART (Lugt 3925)
Provenance	Sale, Vente Chiffart, Paris, Me H. Bricou, expert A. Abram, December 27–28, 1901, no. 74, with the title "Abandonnée." [Galerie de Bayser, Paris (1985)]; [Shepherd Gallery, New York (1986)]; to Yvonne and Gabriel Weisberg, Minneapolis (until 2008; given to Mia)
Exhibition History	Galerie de Bayser, Paris, 1985; Shepherd Gallery, New York, 1986; "Expanding the Boundaries. Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Minneapolis Institute of Arts (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Charles Revillion, "Recherches sur les peintres de la ville de Saint-Omer" (Saint-Omer: Impr. de H. d'Homont, 1904), p. 62; Galerie de Bayser, Paris (exh. cat.), 1985, no. 14, ill., as "Persée et Andromède"; Shepherd Gallery, New York, "French Nineteenth Century Watercolors, Drawings, Pastels, Paintings and Sculpture" (exh. cat.), vol. 1 (Spring 1986), no. 38, ill., as "Perseus and Andromeda"; Valérie Sueur, "François-Nicolas Chiffart (1825-1901)," <i>Mémoire de l'École du Louvre</i> , 1991, vol. 4, D. 16; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Lisa Dickinson Michaux with Gabriel P. Weisberg (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 28, fig. 10
Credit Line	Gift of Gabriel P. Weisberg and Yvonne M.L. Weisberg in memory of Sarah S. Weisberg 2008.56

This work is an outlier in the Weisberg Collection. As an academic drawing featuring an obscure moment of high drama in classical history, it serves as a foil for the many images of everyday experience that form the core of the collection. The draftsman is François Chiffart, then a young painter trying to make his mark in the highly regimented world of French academic painting.¹ Teachers in his hometown of Saint-Omer, near the northern tip of France, considered Chiffart a prodigy as a draftsman, painter, and musician. In 1844 he moved to Paris to study at the *École des Beaux-Arts*. He showed early promise as a painter, winning third prize in the 1850 Prix de Rome (Rome Prize) competition and placing first the following

year. Each year, Prix de Rome contestants had to paint a picture on a set theme. The assigned theme for 1850 was Zenobia on the Banks of the Araxes River, a subject closely related to that of the present drawing.²

As recounted by the Roman author Tacitus (c. 56–c. 120 CE), the tale of Zenobia and her husband, Rhadamistus, involves incest, intrigue, murder, and sacrifice.³ Zenobia was the daughter of Mithridates, the king of Armenia, and his wife, who was also his niece and the daughter of the king of Iberia. Though their roots were in Iberia rather than Armenia, they had been installed by the Roman Emperor Tiberius and had the support of his successors Caligula and Claudius. Rhadamistus,

also a son of the Iberian king, was thus the brother or half-brother of Zenobia's mother. What could go wrong?

In the year 51 CE, Rhadamistus successfully usurped the throne after smothering his father-in-law, Mithridates, to death. He also killed his sister, the queen, as well as Zenobia's brothers as they grieved for their parents. With Zenobia as his queen, Rhadamistus ruled Armenia until 55 CE, though his tenuous grasp on power led to his temporary ouster by his Parthian neighbors. Eventually, the Parthians drove Rhadamistus and the pregnant Zenobia out of Armenia and back toward Iberia on horseback.

The ride proved too arduous for Zenobia. Preferring an honorable death to the shame of capture, she begged Rhadamistus to kill her. His efforts to cheer and cajole her failed. Admiring her heroic determination, he stabbed her with his scimitar. Believing that he had killed her, he dragged her body to the banks of the Araxes River⁴ and laid her in the current. Rhadamistus fled home to Iberia. Zenobia, however, was not dead. Wounded but still breathing, she came to rest downstream, where she was discovered by shepherds who nursed her back to health. Upon learning her story, they delivered her to the Parthian king, who took her into the royal household. To prove his loyalty to the Roman emperor, Rhadamistus's father had Rhadamistus executed as a traitor.

The present sheet shows us the moment when Rhadamistus has arrived at the Araxes. Powerfully built, he supports the half-clothed Zenobia with his right arm while restraining his horse with his left. Her pale body hangs limp, but we see neither wound nor blood.⁵ The couple is on a high embankment, the steepness of which Chiffart indicated with vertical lines. There is a small suggestion of the river at the lower right. The action takes place beneath a dramatic sky, whose swirling clouds conveniently highlight Rhadamistus's arm and the horse's head.

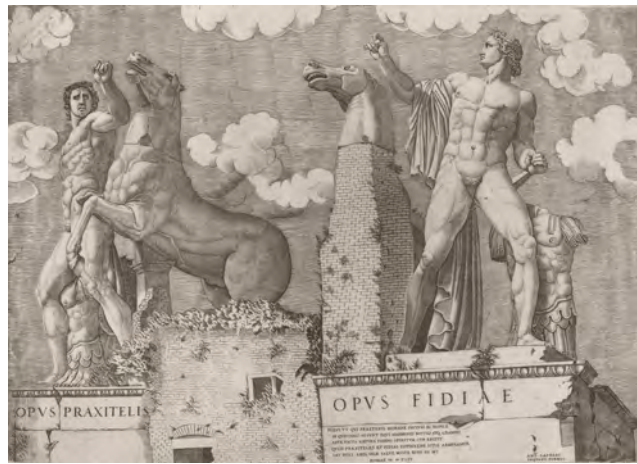


Figure 1 *Dioscuri of the Quirinale in Rome*, 1546, engraving, published by Antonio Lafreri, 36.8 x 51.4 cm, Minneapolis Institute of Art, The Winton Jones Endowment Fund for Prints and Drawings (2018.83).

Some critics have complained that Chiffart was too overt in his quotations of works of art that inspired him.⁶ Here, the grouping of Rhadamistus and his horse calls to mind the famous sculptures of Castor and Pollux—also known as the Horse Tamers—prominently sited on Rome's Quirinal Hill (fig. 1). During his years in Rome, Chiffart would have been able to study these firsthand.



Figure 2 François Chiffart, [Zénobie précipitée dans l'Araxe], c. 1859, etching from [Recueil. Oeuvre de François-Nicolas Chiffart], 27.2 x 19.3 cm, Bibliothèque nationale de France, Paris (IFN-53173743).

Chiffart intended this drawing as preparation for a painting that is now lost.⁷ The canvas was displayed at the Villa Medici in Rome in 1857 and again the same year at the École des Beaux-Arts in Paris. The general composition was recorded in a print completed by 1859 (fig. 2).⁸ Since the painting is lost, we do not know whether its format was square, like the Weisberg drawing, or upright, like the print.

Despite his early success as a painter, Chiffart had a personality unsuited to the upper echelons of the art world. During his five-year sojourn at the Villa Medici—his reward for winning the Prix de Rome in 1851—he gained notice as an exceptionally individual character. Melancholic and unsociable, he could not play the game that would lead to big commissions.

He eventually developed printmaking and drawing as his main professional outlets. Ultimately, he sank into obscurity and died a forgotten man.

TER

NOTES

1. For a biography of Chiffart, see Valérie Sueur, *François Chiffart, graveur et illustrateur* (exh. cat.), Musée d'Orsay (Paris: Réunion des Musées Nationaux, 1993), pp. 5–17.
2. Valérie Sueur, "François-Nicolas Chiffart (1825–1901)," *Mémoire de l'École du Louvre*, 1991, vol. 4, p. 28. The composition of the painting is known through two related drawings; see D. 4 and p. 28.
3. Tacitus, *The Annals*, book 12, chaps. 44–51.
4. Also known as the Aras River, it is the western border of Armenia, with Cappadocia—modern-day eastern Turkey—on the other side.
5. One of the two winning entries in the 1850 Prix de Rome competition, that of Paul Baudry, shows the moment in the story when the shepherds have discovered Zenobia's body. Baudry clearly showed a stab wound below her right breast. William-Adolphe Bouguereau, the other winner, also painted the discovery by the shepherds, but he showed her more fully clothed, with no wound exposed.
6. Michael Howard describes Chiffart's references as "ill-digested" in his article for Grove Art Online (<https://doi.org/10.1093/gao/9781884446054.article.T016444>). Chiffart's guiding star was Michelangelo, but the work of other artists from antiquity, the Italian Renaissance, and French Romanticism piqued his interest as well.
7. Sueur 1991, p. 48.
8. Sueur 1991, G. 4. The print is part of the portfolio "Œuvres de M. Chiffart, grand prix de Rome," published by Alfred Cadart, Chiffart's brother-in-law. It included original prints by Chiffart, reproductive prints by others, and photographs of paintings. It is not entirely clear to me whether the Zenobia print was made by Chiffart or another printmaker. See Henri Beraldi, *Les graveurs du XIXe siècle, guide de l'amateur d'estampes modernes* (Paris: Librairie L. Conquet, 1886), vol. V, p. 8, no. 1. See also Valérie Sueur, "L'Album Chiffart (1859): statut et rôle de l'image au milieu de XIXe siècle," *Nouvelles de L'Estampe* (October 1993), no. 130–131.



54. Georges Jules Victor Clairin, *View of London*

Artist	Georges Jules Victor Clairin, French, Paris 1843–Belle-Île-en-Mer 1919
Title, Date	View of London (Vue de Londres), 1898
Medium	Watercolor and gouache with traces of black pencil
Dimensions	8 5/16 × 22 13/16 in. (21.2 × 58 cm)
Inscriptions + Marks	Lower right: À ma bonne soeur G. Clairin / Juin 1898
Provenance	[Michel Singer, Marché Serpette, Clignancourt, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Georges Clairin, *Portrait of Sarah Bernhardt*, 1876, oil on canvas, 250 x 200 cm, Petit Palais, Musée des Beaux-Arts de la Ville de Paris (inv. PPP744).

Georges Clairin's achievements as a painter of landscapes and distant cultures—notably North Africa—are largely overshadowed by his lavish portraits. His fame rests on one in particular: his sensual rendition of his sometime lover and longtime friend, the celebrated French actress Sarah Bernhardt in her Paris mansion (fig. 1). For decades after their liaison ended, Clairin would accompany Bernhardt (1844–1923) on her travels outside Paris. She especially enjoyed Belle-Île, an island off the Brittany coast, which explains Clairin's many pictures of that area.

Clairin also went along when Bernhardt traveled to London to perform in June 1898.¹ While there he made two watercolors of the Thames. One is the Weisberg sheet. It was drawn from a vantage point on the South Bank, looking upstream to Westminster Bridge with the Big Ben tower and the Houses of Parliament just beyond. The other watercolor (fig. 2) lacks prominent landmarks, so its viewpoint is uncertain. In both scenes, Clairin employed the unusual conceit of letting viewers feel as though they are on a boat traveling on the Thames. Smoke and steam swirl in the damp air. These London views are atypical for Clairin, and he did not offer them for sale. He dedicated the present drawing to his sister and the other to his nephew.

GPW



Figure 2 Georges Clairin, *Port of London* (detail), 1898, watercolor over black pencil, 21.3 x 58 cm, with dedication, "À mon neveu par G. Clairin, juin 1898." Sale, Millon, Paris, December 17, 2012, no. 126.

NOTES

1. Bernhardt performed at the Grand Theatre, Croydon; see *The Stage*, June 9, 1898.



55. Emile Claus, *Ernestine*

Artist	Emile Claus, Belgian, Vive-Saint-Eloi 1849–Astene 1924
Title, Date	Ernestine, 1880s
Medium	Red chalk and red wash
Dimensions	18 9/16 × 12 3/16 in. (47.2 × 31 cm)
Inscriptions + Marks	Lower right: Emile Claus Middle right: Ernestine Lower left in black ink: Pour mon très cher ami José ENGEL
Provenance	[Mathieu Néouze, Paris, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	"Oeuvres sur papier 1860–1930" (exh. cat.), Mathieu Néouze, Paris (March 2014), no. 8, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Emile Claus's parents, who made only a modest living, were loath to have their sixteenth child become an artist. No doubt to convince them that no other profession would do, Claus tried working as a "pastrycook, railway watchman, [and] a linen draper's assistant"¹ before leaving the Flemish countryside for Antwerp, Belgium, to study art. Eventually, he became one of the premier naturalist painters in Belgium, even winning a gold medal at the 1900 Exposition Universelle in Paris.

After his studies at the Koninklijke Academie voor Schone Kunsten (Royal Academy of Fine Arts) in Antwerp, Claus remained in the city and taught drawing for a time in well-to-do households. In the 1870s he began exhibiting his work locally, as well as in Ghent, Brussels, Liège, and Munich. Then, in 1882 or 1883, he started to orient himself away from the urban scene of Antwerp. He made the first of many visits to the riverside village of Astene, a few miles southwest of Ghent, where he painted the locals and their surroundings. His work resembled that of French naturalist painters, such as Jules Bastien-Lepage, Jules Alexis Muenier, or Alfred Roll. Claus received critical praise and began to make significant sales to the Koninklijk Museum voor Schone Kunsten Antwerpen (Royal Museum of Fine Arts Antwerp) and the Belgian royal family. In 1886 he made Astene his principal residence. His success enabled him to spend winters in Paris, where he later

developed a more avant-garde impressionistic style of painting featuring bright light and broken color known as Luminism.

The present drawing dates from the mid-1880s, when Claus was newly enamored of rural Astene and establishing himself as a naturalist. He produced numerous landscape drawings and detailed studies of people working and playing in the countryside. Less common were direct portraits, such as this red chalk and wash study of a girl named Ernestine, whose identity is otherwise unknown. Her blouse and apron tell us that she is an agricultural worker of humble means. Her ruddy face and hands suggest long days of work out in the elements. The girl's uncombed hair grazes her shoulders, and she averts her gaze while seeming to await the result of Claus's labors. The meticulous modeling of her face and right hand, coupled with the summary treatment of her clothing, gives her a forceful presence.

Claus affectionately dedicated the drawing to his friend José Engel (José Louis Engel-Garry, 1868–1937), a French painter whose works were close to Claus's later style. The difference between the red chalk signature and the black ink dedication suggests that time had passed before he presented the drawing to his friend.

GPW

NOTES

1. Wynford Dewhurst, *Impressionist Painting, Its Genesis and Development* (London: George Newnes, 1904), p. 79.



56. Paul Colin, *Man in Overcoat, with Added Study of His Head*

Artist	Paul Colin, French, Nancy 1892–Nogent-sur-Marne 1985
Title, Date	Man in Overcoat, with Added Study of His Head (Homme en pardessus et reprise de la tête), 1913
Medium	Watercolor on beige paper
Dimensions	23 × 15 1/16 in. (58.5 × 38.3 cm)
Inscriptions + Marks	Lower left: Paul Colin 13
Provenance	[Christine Bethenod, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Paul Colin created hundreds and hundreds of posters from the 1920s to the 1940s. These reflected the spirit of Art Deco and the Jazz Age, touting everything from cars to cigarettes to ocean liners (fig. 1). Among his most memorable posters were those celebrating performer Josephine Baker (fig. 2), with whom he became romantically involved. Offensive as some of those posters are now,¹ they helped launch the American-born Baker to stardom.

Colin's career began far from the footlights of the Paris revues. He grew up in pre-World War I Nancy, an artistically vibrant city in northeastern France. His early development was rooted in the strong tradition and methodical training of the city's École des Beaux-Arts (School of Fine Arts). Little seems to have survived from Colin's formative years, which makes this 1913 drawing especially important. It reveals the artist's early efforts to portray the dispossessed. The auxiliary study at the upper right shows him rethinking his presentation of the man's head, changing his gaze from outward to downward, thus increasing the viewer's emotional connection to the figure's interior world. In his choice of subject, Colin was continuing the naturalist tradition that focused on wanderers, street performers, and beggars.

GPW



Figure 1 Paul Colin, *Cie Gle Transatlantique, Le Havre, Southampton, New York, French Line*, 1949, lithographic poster, Minneapolis Institute of Art, Gift of Marguerite and Russell Cowles (P.79.82.2).

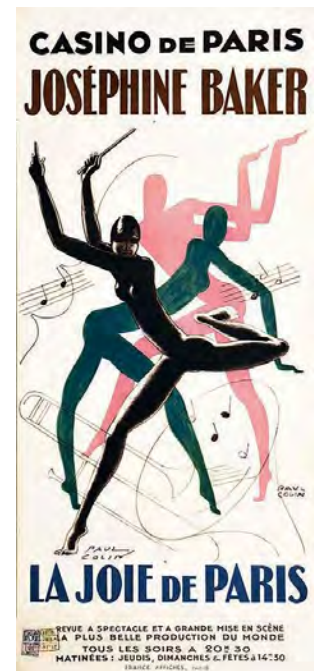


Figure 2 Paul Colin, *Casino de Paris, Josephine Baker, La Joie de Paris*, 1932, poster.

NOTES

1. For example, the *Revue Nègre* poster of 1925,
[https://en.wikipedia.org/wiki/Paul_Colin_\(artist\)#/media/
File:Revue_N%C3%A8gre_\(1925\).jpg](https://en.wikipedia.org/wiki/Paul_Colin_(artist)#/media/File:Revue_N%C3%A8gre_(1925).jpg).



57. Paul-Émile Colin, *Returning from the Fields*

Artist	Paul-Émile Colin, French, Lunéville 1867–Bourg-la-Reine 1949
Title, Date	Returning from the Fields (Le retour des champs), c. 1915
Medium	Pastel, gouache, and metallic ink on thick black wove paper
Dimensions	10 × 12 1/2 in. (25.4 × 31.8 cm) (each sheet) 20 1/4 × 12 1/2 in. (51.4 × 31.8 cm) (overall)
Provenance	Atelier Paul-Emile Colin sale, Frédéric de Metz-Noblat and Laurent Thomas, Metz, France, January 25, 2004; [Armstrong Fine Art, Chicago; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Before Paul-Émile Colin became an artist, he intended to practice medicine. He was still in medical school in 1887 when he enrolled in the Académie Colarossi, a progressive art school in Paris. Through his connection to fellow student Charles Filiger, he met Paul Gauguin on a visit to the village of Le Pouldu, in Brittany. This wasn't far from Pont-Aven, a haven for symbolist artists. The experience left Colin with an interest in flat planes of color and mystical Symbolism. As time went by, he absorbed other influences, and his work often betrays undertones of such artists as Jean-François Millet and Camille Pissarro.

By 1901 Colin had given up medicine to concentrate on art. He focused on woodcuts but also made other kinds of prints, as well as paintings and pastels. Sometimes, as here, his pastels display a nervous energy not seen in his highly methodical woodcuts. In this view of a road at sunset, the artist lit up the sky with pinks, whites, and glistening gold. His remarkably varied technique yielded sinuous lines, minute atomized dots, and smudged areas of color. Trees on the horizon lend scale to the wide, flat field. Silhouetted against the sky is a man walking with the aid of a staff. We sense his fatigue as well as the distance he must travel before he can rest.

Made on two sheets of paper, each about 10 by 12 inches, the pastel may have been a design for the cover or endpapers of a

deluxe book. We have yet to link *Returning from the Fields* to a specific project, but we know that Colin's activity as a book illustrator was prodigious, especially during the 1910s and 1920s.

Despite his membership in various professional societies and being made a knight of the Legion of Honor, Colin had fallen into obscurity until 1980, when a museum in his hometown, Lunéville, organized a show of his prints. He has since received more attention in exhibitions and scholarly studies.¹

TER

NOTES

1. See Françoise Copeland et al., *L'été des néo-impressionnistes expose Paul-Emile Colin, graveur* (exh. cat.), Musée Gatiens-Bonnet (Lagny-sur-Marne, France, 2007); Eva Gilbert-Levrier, *Un artisan du renouveau de la gravure sur bois à la fin du XIXe siècle: le graveur lorrain Paul-Emile Colin*, master's thesis, Université Paris-Sorbonne, Paris IV, 1980; Nathalie Tailleur, "Paul-Emile Colin, redécouverte d'un graveur," *Péristyles*, no. 14 (November 1999), pp. 28–36; and Martin Hopkinson, "Notes," *Print Quarterly*, vol. 25, no. 2 (June 2008), pp. 197–98.





58–59. Charles Cottet, *Boats in the Port of Camaret and Brittany Landscape*

Artist	Charles Cottet, French, Le Puy, Haute-Loire 1863–Paris 1925
Title, Date	Boats in the Port of Camaret (Les barques dans le port de Camaret), 1900
Medium	Oil on cardboard
Dimensions	17 11/16 × 23 1/4 in. (45 × 59 cm)
Inscriptions + Marks	Lower left: Ch. Cottet 1900
Provenance	[Paul Bennazar, Antiquités-Tableaux, Marché Serpette, Saint Ouen, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	Salon of the Société des Artistes Lyonnais, Palais Municipal, Lyon, France, January 13–March 13, 1906; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Charles Cottet, French, Le Puy, Haute-Loire 1863–Paris 1925
Title, Date	Brittany Landscape (Paysage de Bretagne), not dated
Medium	Oil on cardboard
Dimensions	17 1/4 × 21 1/4 in. (43.8 × 54 cm)
Inscriptions + Marks	Lower left: Ch. Cottet
Provenance	[Galerie Normand, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg in celebration of the 100th anniversary of the Minneapolis Institute of Arts

Among the painters who gravitated to Brittany in western France in the late nineteenth century, Charles Cottet was one of the most prominent. His paintings, which often feature local fisherfolk and the waters they worked, were widely appreciated by private collectors and Salon juries.

Today Cottet is considered the leader of the *Bande Noire*, or Black Band, a loosely affiliated group of painters, popular in the 1890s, who focused on the Breton peninsula. *Bande Noire*

artists fused impressionist and realist ideas. They used open brushwork but eliminated brilliant colors from their palette, preferring dark, muted tones. The group acquired its sobriquet when Cottet displayed a burial scene, *Breton Internment* (fig. 1), at the Paris Salon of 1894. Black band refers to the mourning ritual of wearing a black band on one's arm and to the somber aspect of the group's work.¹



Figure 1 Charles Cottet, *Breton Internment (Enterrement Breton)*, 1894, oil on canvas, 103 x 141 cm, Palais des Beaux-Arts de Lille (P 569).

In these two landscape studies, dark clouds are used to produce a foreboding atmosphere that seems to mirror the lives of local inhabitants. With its bleak coastal dunes, the powerful

Brittany Landscape creates an impression of loneliness and desolation, qualities often visible in Cottet's treatment of the Breton people.

Regarding *Boats in the Port of Camaret*, we know that Cottet found lodging in this port town of about 2,000 near the western tip of Brittany. The harbor activity proved so inspirational that he completed a large series of works on the subject, most with a muted tonality. Camaret is also the location Cottet inscribed on his painting *Breton Internment*.

GPW

NOTES

1. Within the Bande Noire, Lucien Simon and André Dauchez were Cottet's closest associates. For more details on the group, see Grove Art Online: <https://doi.org/10.1093/gao/9781884446054.article.T006091>



60. Georges d'Espagnat, *Yvette Guilbert Singing*

Artist	Georges d'Espagnat, French, Melun, Seine-et-Marne 1870–Paris 1950
Title, Date	Yvette Guilbert Singing, not dated
Medium	Black crayon, watercolor, and gouache
Dimensions	17 1/4 × 11 1/2 in. (43.8 × 29.2 cm)
Inscriptions + Marks	Lower center in black crayon: G d'E
Provenance	Sale, Importants tableaux XIXe et modernes dont une collection de tableaux d'Abel Luvray, Hôtel Drouot, Paris, June 10, 1996; [Neal Fiertag, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Centenaire du cabaret du Chat Noir," Musée de Montmartre, Paris, 1981; "Paris 1900," Oklahoma City Museum of Art, 2007; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Hardy George et al., "Paris 1900" (exh. cat.), Oklahoma City Museum of Art (Oklahoma City, 2007), p. 72, no. 30; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 54–55, 57, fig. 33
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Yvette Guilbert stands onstage, footlights illuminating her face from below. Her arms hang down, covered in the long, black gloves that she wore when performing. She is almost without expression; only the slight forward lean of her narrow frame hints at her connection with an unseen audience. And connect she did: Guilbert was a darling of Parisian nightlife throughout the 1890s.

Along with her gloves, the legendary cabaret singer is readily identifiable from her prominent upturned nose, pale complexion, and long neck. Her witty, often bawdy lyrics and idiosyncratic delivery—frequently more spoken than sung—drew enthusiastic audiences to venues such as the extravagant Moulin Rouge and the smaller Divan Japonais in the Pigalle district of Paris, near Montmartre. In this drawing, Georges d'Espagnat portrayed her alone, emphasizing the intimacy of our proximity to the performer rather than the spectacle of a large production. We can share the audience's sense of

anticipation as we witness the moment when she is about to sing.



Figure 1 Théophile Alexandre Steinlen, *Yvette Guilbert*, 1894, lithograph, 179.38 x 75.88 cm, Kurt J. Wagner, M.D., and C. Kathleen Wagner Collection, Los Angeles County Museum of Art (M.87.294.53).



Figure 2 Henry Somm, *Yvette Guilbert Singing*, not dated, gouache on paper, The Clark Art Institute, Williamstown, Mass. (inv. 1955.1745).

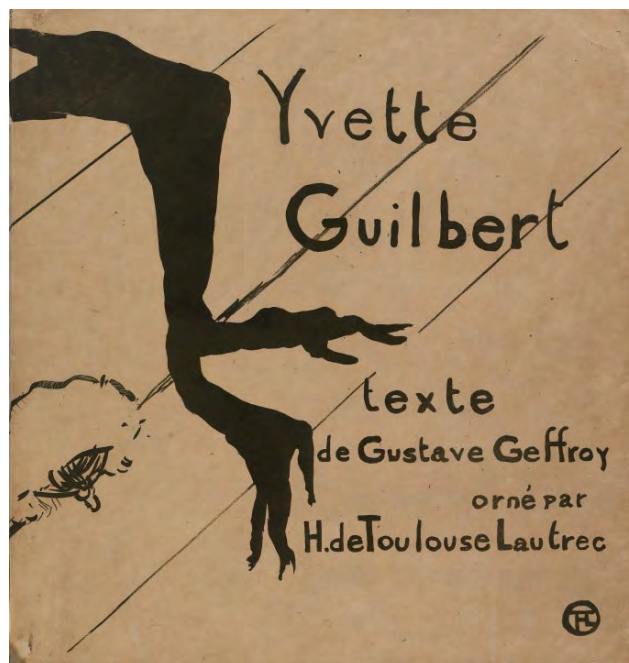


Figure 3 Henri de Toulouse-Lautrec, cover illustration for album *Yvette Guilbert*, 1894, lithograph, 37.94 x 37.94 cm, Albright-Knox Art Gallery, Buffalo, N.Y. (inv. P1949:40.28).

D'Espagnat was one of many artists who recorded Guilbert in performance. Among the numerous examples, one could cite Théophile Alexandre Steinlen and his poster for her appearance at the Ambassadeurs, a Parisian *café concert* around the corner from the posh Place de la Concorde (fig. 1).¹ His vantage point gives us a prized viewing location in the wings. In a Henry Somm gouache, she is seen from the perspective of a loge (fig. 2). She was a favorite subject of Henri de Toulouse-Lautrec, who portrayed her not only in portraits and caricatures but in a lithograph that merely featured long, black gloves flowing down some stairs (fig. 3). The image served as the cover for an artist's book with sixteen Lautrec prints of Guilbert.²

Yvette Guilbert Singing is the only work in the Weisberg Collection that focuses on a cabaret performer. It is also unusual within the oeuvre of d'Espagnat, whose subjects tend toward domestic life, landscapes, nudes, and still-lives. Later in his career, he was inspired by his contacts with the Fauves (Wild Beasts), a group of artists in Paris whose images border on abstraction.

GPW

NOTES

1. This poster also appears in a version with Guilbert's name but not the venue's.
2. Götz Adriani, *Toulouse-Lautrec, The Complete Graphic Works: The Gerstenberg Collection*, trans. Eileen Martin (London: Thames and Hudson, 1988), pp. 116-29.

Pascal Adolphe Jean Dagnan-Bouveret

61. Pascal Adolphe Jean Dagnan-Bouveret. *Study for "Breton Women at a Pardon"* 195

62. Pascal Adolphe Jean Dagnan-Bouveret. *Seated Man Wearing a White Cap, Study for "Concert in the Forest"* 199



61. Pascal Adolphe Jean Dagnan-Bouveret, *Study for “Breton Women at a Pardon”*

Artist	Pascal Adolphe Jean Dagnan-Bouveret, French, Paris 1852–Quincey, Haute-Saône 1929
Title, Date	Study for “Breton Women at a Pardon”, 1889
Medium	Graphite with white highlights on beige tracing paper
Dimensions	11 3/8 × 9 1/16 in. (28.9 × 23 cm)
Inscriptions + Marks	Lower right: PAJ Dagnan-B / 1889
Provenance	[Galerie Franck Accart, Paris, until 2012; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	“Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Trained as an academic painter under Alexandre Cabanel (cat. no. 44) and Jean-Léon Gérôme, P. A. J. Dagnan-Bouveret slowly broke with the classical tradition to become a naturalist. His numerous paintings of the 1870s and 1880s were viewed as breathing new life into the academic tradition and were readily accepted at the Salons. Broadcast thus, Dagnan-Bouveret’s work helped to establish a new direction for artists trained at the French academy.¹



Figure 1 P. A. J. Dagnan-Bouveret, *Breton Women at a Pardon*, 1887, oil on canvas, 125 x 141 cm, Calouste Gulbenkian Museum, Lisbon (inv. 206).



Figure 2 P. A. J. Dagnan-Bouveret, photograph taken in Ormoy, Haute-Saône, for *Breton Women at a Pardon*, c. 1887, Archives Départementales de la Haute-Saône, Vesoul.



Figure 3 Photographer unknown, *Dagnan-Bouveret Working on Tracing Drawings for "Breton Women at a Pardon,"* c. 1887, Archives Départementales de la Haute-Saône, Vesoul.



Figure 4 P. A. J. Dagnan-Bouveret, *Study for "Breton Women at a Pardon,"* c. 1887, oil on wood, 39.37 x 44.45 cm, Corcoran Collection (William A. Clark Collection), National Gallery of Art, Washington, D.C. (inv. 2014.136.27).

The present study is preparatory to the 1887 oil *Breton Women at a Pardon* (fig. 1), one of Dagnan-Bouveret's masterpieces. Depicting attendees of a Pardon was not an isolated phenomenon in nineteenth-century art. The Pardon was a heralded annual folk custom in Brittany dating to the third century CE and the efforts of Celtic monks to convert the pagan population to Christianity. The ceremony attracted countless artists—probably less for its religious meaning than for its pageantry. On the feast day of the patron saint of the local church, community members donned traditional costumes and moved in procession to a site dedicated to the saint. There they prayed and received remission for their sins. Dagnan-Bouveret returned to the Pardon theme several times during his career, starting in the mid-1880s.

Creating the oil *Breton Women at a Pardon* involved several steps, most notably the use of photography (fig. 2). Dagnan-Bouveret took photographs of potential subjects, then made drawings or pastels of single figures on separate pieces of paper. He assembled these on a wall (fig. 3) to visualize the composition. He went back and forth between photos and sketches until he perfected the arrangement (fig. 4). The final painting was a great success. Critics applauded Dagnan-Bouveret not only for his selection of theme but also for his precise depictions and deft use of photography.

Many viewers were amazed that this important religious event was rendered with such apparent exactitude, not realizing that it was an imaginative construction: Dagnan-Bouveret had set the women, dressed in Breton costumes, in a field near his home in the Franche-Comté area in northeastern France. Naturalist paintings such as this were not simply enlarged color

reproductions of photographs, however; they were works of imagination that used photography as a tool.



Figure 5 P. A. J. Dagnan-Bouveret, *Woman in Breton Costume Seated in a Meadow*, Study for “*Breton Women at a Pardon*,” 1887, oil on canvas, 41.6 x 32.4 cm, Museum of Fine Arts, Boston (23.527).

It is unclear how many studies Dagnan-Bouveret made for *Breton Women at a Pardon*, but we know there were many. The present drawing relates most closely to the outward-facing figure sitting second from the right in the painting. If his figures vary from their preparatory studies, it's because the artist modified his images along the way, sometimes using tracing paper to reverse orientation. In 1887 he portrayed the central figure alone, this time with a different bonnet and background (fig. 5).

The present study is dated 1889, two years after the painting. One explanation may be that artists sometimes gave drawings to friends, and dated them with the year they made the gift.

GPW

NOTES

1. Gabriel P. Weisberg, *Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition* (exh. cat.), Dahesh Museum of Art, New York (New Brunswick, N.J.: Rutgers University Press, 2002), pp. 89–96. Included are examples of the drawings and photographs made in preparation for *Breton Women at a Pardon*.



62. Pascal Adolphe Jean Dagnan-Bouveret, *Seated Man Wearing a White Cap, Study for "Concert in the Forest"*

Artist	Pascal Adolphe Jean Dagnan-Bouveret, French, Paris 1852–Quincey, Haute-Saône 1929
Title, Date	Seated Man Wearing a White Cap, Study for "Concert in the Forest", c. 1892
Medium	Charcoal on beige calque paper; cap heightened with white chalk
Dimensions	12 1/2 × 8 1/2 in. (31.8 × 21.6 cm)
Inscriptions + Marks	Lower right: Bonne année et bonjour, monsieur Coquelin, 1er janvier 1897 / PAJ. DAGNAN-B.
Provenance	[Galerie Chantal Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



63. Adrien Dauzats, *Sheet of Studies of Pilgrims and Monks*

Artist	Adrien Dauzats, French, Bordeaux 1804–Paris 1868
Title, Date	Sheet of Studies of Pilgrims and Monks, mid-19th century
Medium	Pen and ink on tracing paper
Dimensions	5 1/2 × 8 3/4 in. (14 × 22.2 cm)
Provenance	[Chantal Kiener, Paris, until 2018; given to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2018–21; given to Mia)
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2021.131.2



64. Gabriel Alexandre Decamps, *Peasant Woman Standing with a Boy*

Artist	Gabriel Alexandre Decamps, French, Paris 1803–Fontainebleau 1860
Title, Date	Peasant Woman Standing with a Boy, 1825
Medium	Pen and brown ink, brush and brown wash
Dimensions	9 11/16 × 8 7/16 in. (24.6 × 21.4 cm) (sheet)
Inscriptions + Marks	Right edge in brown: Decamps / à hierres 1825
Provenance	Art market, possibly from a Dutch dealer, 1988, through Richard Campbell; to Yvonne and Gabriel Weisberg, Minneapolis (until 2014; given to Mia)
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 24
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2014.127.17



65. Aristide Delannoy, *Barge Haulers*

Artist	Aristide Delannoy, French, Béthune 1874–Paris 1911
Title, Date	Barge Haulers (Les hâleurs), c. 1902–3
Medium	Black chalk, watercolor, and gouache
Dimensions	14 3/16 × 24 3/8 in. (36 × 62 cm)
Inscriptions + Marks	Lower left: A Delannoy
Provenance	[Mathieu Néouze, Paris, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Reproduced in "L'Assiette au Beurre," no. 134 (October 24, 1903), pp. 2256–57, with inscription: Parait que pour avoir plus de chance, faudrait tirer sur une corde de pendu, mais . . . y en a pas d'assez longue. [It is said that to have more luck, one should pull on the rope of a hanged man, but . . . there isn't one that is long enough.]
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Aristide Delannoy grew up in Béthune, France, a mining town about twenty miles southwest of Lille. He attended art school in Lille and continued his studies in Paris but soon found himself unable to support his family as a painter. So he turned to magazine illustration. He became a popular contributor to such left-leaning journals as *L'Assiette au Beurre*,¹ *Les Temps Nouveaux*, *La Guerre Sociale*, and *Les Hommes du Jour*.²

In 1902 *L'Assiette au Beurre* devoted an entire issue (July 5) to Delannoy's drawings of small-town life in which he emphasized changes wrought by industrialization. The issue was titled "Au pays noir" (in the black country), a reference to the coal-mining region of southern Belgium and northern France, the area of Delannoy's childhood. The subtitle was "Notre dame de l'usine" (our lady of the factory). Some images satirized clerics, middle-class values, and moneyed fat cats; others cast light on the plight of workers and their families.



Figure 1 Aristide Delannoy, *L'Assiette au Beurre*, October 24, 1903, pp. 2256–57, Bibliothèque nationale de France, département réserve des livres rares (RES G-Z-337).

Well aware of Delannoy's power, the publishers of *L'Assiette au Beurre* devoted a second issue to his illustrations, this one dated October 24, 1903. The Weisberg drawing appeared in this issue, in a double-page spread (fig. 1). The scene shows three men straining to pull a barge along a waterway. The figures' postures, the starkness of their forms against the

reflections, and the sense that the haulers will walk right off the page produce a powerful sense of their exertion.

The inscription had not yet been added when the drawing was readied for publication. In the magazine, it appeared as a caption:

Parait que pour avoir plus de chance, faudrait tirer sur une corde de pendu, mais. . . y en a pas d'assez longue. (*It is said that to have more luck, one should pull on the rope of a hanged man, but . . . there isn't one that is long enough.*)

The first part is a proverb referring to superstitions common in ancient Rome. It is double edged in that one can be lucky, but this luck may necessitate touching something very dark—say, the rope of a hanged man. This concept applies to the businesspeople in Delannoy's other illustrations, where he depicted them conspiring to manipulate share prices and disregarding the safety and welfare of workers. The last part of the inscription refers to the men hauling the barge, for they have no luck at all. Yet Delannoy seems to imply that together they do have power, just as workers united could change their lot in life.



Figure 2 Aristide Delannoy, cover of *Les Hommes du Jour*, no. 12, 1908, Bibliothèque nationale de France.

As Delannoy's career progressed, his overt satires became ever-sharper thorns in the side of the French government. In 1908 the cover of *Les Hommes du Jour* featured Delannoy's drawing of Prime Minister Georges Clemenceau, his head turned into a skull on a stick. Later that year, the journal devoted its cover to Delannoy's depiction of General Albert d'Amade—who led the military in asserting French claims in Morocco—wearing a bloody butcher's apron (fig. 2). For his impertinence, Delannoy was sentenced to a year in the notorious La Santé prison and fined 3,000 francs, then a considerable sum. Other artists rallied to his cause. The May 8, 1909, issue of *L'Assiette au Beurre* was dedicated to him; the theme was artists' rights and their role in society. Artists contributed their illustrations without charge, and the original drawings were offered for sale to support Delannoy's family. A month later, he was released early on the grounds of ill health. He died from tuberculosis less than two years later. The incident made other satirists take note, and many no longer dared to sign their real names to their work.

GPW and TER

NOTES

1. *L'Assiette au Beurre* was an illustrated French weekly satirical magazine produced between 1901 and 1912. The content focused on socialist and anarchist ideas. Beyond Delannoy, artists such as Félix Vallotton, Théophile Alexandre Steinlen, Henri Gustave Jossot, Jean Louis Forain, Leonetto Cappiello, and Henri Gabriel Ibels published images in the magazine, and writers such as Anatole France and Octave Mirbeau contributed articles. Delannoy was implicated by the government several times because of his left-leaning ideas.
2. The full extent of Delannoy's published oeuvre remains to be studied.



Peu de
une ligne de la fin
de la
St Jean de Mont Verdun
L'age 97

66. Eugène Delâtre, *Saint-Jean-de-Monts (Vendée)*

Artist	Eugène Delâtre, French, Paris 1864–Paris 1938
Title, Date	Saint-Jean-de-Monts (Vendée), 1897
Medium	Watercolor over traces of graphite
Dimensions	7 3/4 × 12 1/4 in. (19.7 × 31.1 cm)
Inscriptions + Marks	Lower right in black ink: Pour André Bourdat / un vieil ami de son père / Eug. Delâtre. / St Jean de Monts (Vendée) / [Sept?] 97 [in graphite]
Provenance	[Christine Bethenod, Paris, until 2000; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 76–77, fig. 46
Credit Line	Collection of Yvonne and Dr. Gabriel P. Weisberg; promised gift to the Fondation Custodia, Paris, in memory of Ger Luijten



Figure 1 Eugène Delâtre, *In the Garden*, 1893, color etching and aquatint, 24.8 x 18.9 cm, Minneapolis Institute of Art, Gift of Ruth and Bruce Dayton in honor of John E. Andrus III's 100th Birthday (2009.24).



Figure 2 Eugène Delâtre, *Mlle Pignoufe*, c. 1894, color etching, 22.5 x 15.2 cm

NOTE: During the course of this project, Ger Luijten, a dear friend of the Weisbergs and curators at Mia, died unexpectedly. Luijten was the director of the Fondation Custodia, a Parisian museum with a strong commitment to the art of drawing. The Weisbergs have given this work by Eugène Delâtre to Fondation Custodia in his memory.

Eugène Delâtre was the son of the eminent French printer Auguste Delâtre (1822–1907). Eugène worked in his father's Montmartre studio in Paris and became an accomplished printer in his own right, printing works by such luminaries as Picasso, Georges Braque, Mary Cassatt, and Henri de Toulouse-Lautrec.

In the 1870s, the young Eugène Delâtre studied watercolor in London with John Lewis Brown, a Frenchman of Scottish descent. Back home, Delâtre used his newfound skills to make watercolors and sketches of Montmartre. He liked to draw the well-established locations where artists congregated, which along with Montmartre included the artists' colony Saint-Jean-de-Monts in the Vendée, on the western coast of France. The area had attracted a number of artists—among them Auguste Lepère and Charles Milcendeau—who were inspired by the traditional life of the Vendée and the types they came to know there. To make this watercolor, Delâtre evidently positioned

himself on the dunes overlooking the Atlantic and took in the beauty of the sunset over the wide, pristine beach. Clearly, the artist was thinking about color: just a few years earlier, he had begun perfecting the new technique of color etching (figs. 1-2).

GPW



con mio caro amico
di Roma. Mario Sordini & Relington, Seattle 1908.

67. Robert Adrien Delétang, *Two Figures: A Man and a Woman*

Artist	Robert Adrien Delétang, French, Preuilly-sur-Claise, Indre-et-Loire 1874–Châtellerault 1951
Title, Date	Two Figures: A Man and a Woman, 1903
Medium	Charcoal and pastel
Dimensions	19 × 22 1/4 × 1 in. (48.3 × 56.5 × 2.5 cm)
Inscriptions + Marks	Lower right in pencil: à mon très cher ami / L. Roger-Milès souvenir de R Delétang. Séville 1903
Provenance	Gift of the artist to Léon Roger-Milès (Paris, 1859–1928). [Clignancourt market, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



68. Virginie Elodie Demont-Breton, *Head Study, Portrait of a Young Woman*

Artist	Virginie Elodie Demont-Breton, French, Courrières, Pas-de-Calais 1859–Paris 1935
Title, Date	Head Study, Portrait of a Young Woman (Tête d'étude, portrait d'une jeune fille), 1889
Medium	Oil on panel
Dimensions	13 × 10 in. (33 × 25.4 cm)
Inscriptions + Marks	Lower right: Virginie Demont-Breton Lower left: 21 Août / 1889
Provenance	Possibly M. Cailliatte, Paris. Possibly De Coninck, Paris. [Clignancourt market, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	Salon des Artistes Français, 1890, Paris
References	"Salon de 1890 catalogue illustré: Peinture et sculpture" (Paris: Librairie d'Art Ludovic Baschet, 1890), p. 13, no. 738
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Virginie Demont-Breton took up painting at about age fourteen. Two years later, in 1875, she entered the progressive Académie Julian. She was interested in studying nudes, and there she'd be allowed to work directly from the model. If this seems precocious, it may be a result of her genes: she was the daughter of the artist Jules Breton (cat. no. 40).



Figure 1 Virginie Demont-Breton, *Into the Water!* c. 1898, oil on canvas, 182.1 x 122.5 cm, Koninklijk Museum voor Schone Kunsten, Antwerp (inv. 1310).

Demont-Breton championed women's rights.¹ She exhibited at the Paris Salon for the first time in 1880 and received a third-class medal the following year. By the mid-1880s, she was advocating for the right of women to study at the École des Beaux-Arts (School of Fine Arts). Her goal was accomplished in 1897 while president of the Union des Femmes Peintres et Sculpteurs (Union of Women Painters and Sculptors), a post she held from 1895 to 1901. Demont-Breton won many prestigious awards over her career, including gold medals at the world exhibition in Amsterdam (1883) and two Expositions Universelle in Paris (1889 and 1900). She was only the second woman to be awarded the Legion of Honor, which she received in 1894; she was elevated to an officer in 1914.

Head Study is one of two works Demont-Breton exhibited at the 1890 Salon. The panel is small, perhaps painted in preparation for another composition. The model looks pensively into the distance, creating a sense of romantic melancholy. Although her identity is unknown, she seems to appear in other Demont-Breton works, such as *Into the Water!* (fig. 1), from the late 1890s. The artist likely created several small head studies to keep in her studio for use as reference images when making large-scale works. This practice was common among academically trained artists (as her father was) and dates back hundreds of years.

GPW

NOTES

1. Her name reflects her marriage to painter Adrien Louis Demont (1851–1928) in 1880.



Sansum Orientale

80

69. Jacques Antoine Doucet, *Dancer in Orientalist Costume*

Artist	Jacques Antoine Doucet, French, Paris 1853–Paris 1929
Title, Date	Dancer in Orientalist Costume (Danseuse orientale), not dated
Medium	Black ink and watercolor on cream wove paper
Dimensions	12 1/8 × 8 7/8 in. (30.8 × 22.54 cm)
Inscriptions + Marks	Lower left in black ink: Danseuse Orientale Stamp, lower right: 80
Provenance	[Possibly Galerie Dominique Weitz, Paris, until about 1995, to Mix]; Elizabeth Mix, Indianapolis; her gift to Yvonne and Gabriel Weisberg, Minneapolis (until 2018; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg in honor of Elizabeth K. Mix (Menon) 2018.117.3



70. Edouard Dufeu, A Corner of A. Vollon's Studio

Artist	Edouard Dufeu, French, Marseilles 1840–Grasse 1900
Title, Date	A Corner of A. Vollon's Studio (Un coin de l'atelier A. Vollon), not dated
Medium	Watercolor
Dimensions	9 13/16 × 11 7/16 in. (25 × 29 cm)
Inscriptions + Marks	Lower left: E. Dufeu Lower right in ink: un coin de l'atelier A. Vollon
Provenance	[Christine Bethenod, Paris, until 2013; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

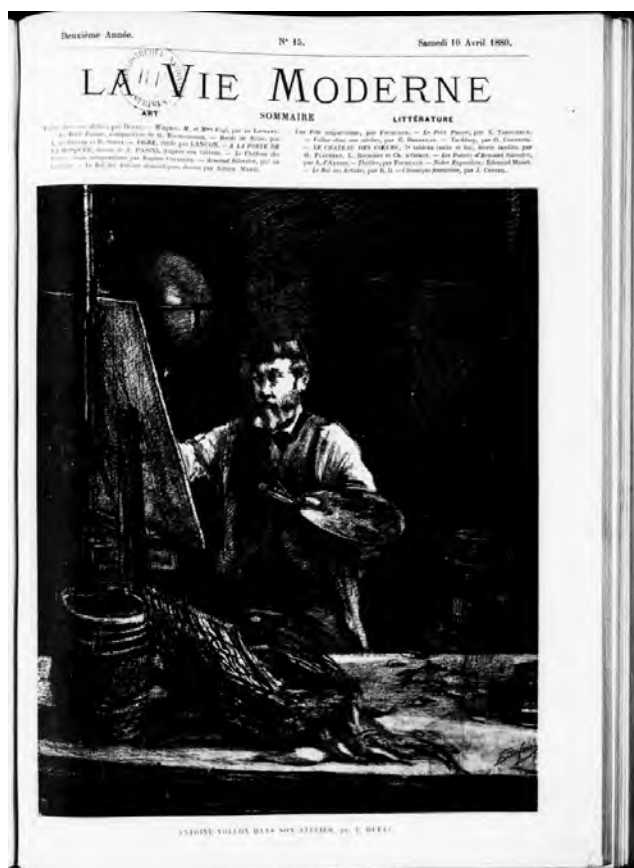


Figure 1 Edouard Dufeu, *Antoine Vollon in His Studio* (*Antoine Vollon dans son atelier*), c. 1880, drawing as published in *La Vie Moderne*, April 10, 1880, Bibliothèque nationale de France, département littérature et art (4-Z-1596).

We know that Edouard Dufeu was connected to the French artist Antoine Vollon (cat. nos. 186–188), either as a follower or a student. Dufeu made several drawings that ostensibly record Vollon's studio, and he drew the respected artist's portrait in about 1880 (fig. 1).¹ The present watercolor shows a crowded atelier featuring an elaborately framed street scene, typical of Vollon's subjects. Vollon was also a popular still-life painter, and several objects here—a bowl of fruit, a cloth draped on a barrel—are seemingly waiting to be arranged. Vollon tended to load his still-lives with utensils, vessels, flowers, and food. Dufeu developed this penchant as well, and his paintings are often confused with Vollon's.

This watercolor reflects the same broad, free brush handling that characterizes Dufeu's oils. Those works often include strong accents of hot colors that punch through a subdued overall tone, just as the lobster, apples, and gilded picture frame do here.

GPW

NOTES

1. See Émile Bergerat, "Antoine Vollon dans son atelier," *La Vie Moderne* (April 10, 1880), pp. 230–31.



71. Jules Dupré, *Shepherd Boy*

Artist	Jules Dupré, French, Nantes, Pays de la Loire 1811–L'Isle-Adam, Ile-de-France 1889
Title, Date	Shepherd Boy, 1836
Medium	Charcoal on beige paper
Dimensions	8 1/4 × 6 1/2 in. (21 × 16.5 cm)
Inscriptions + Marks	Lower right: Jules Dupré 1836
Provenance	[Sven H. A. Bruntjen, Woodside, Calif., until about 1996; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles François Eustache

72. Charles François Eustache. <i>Road in a Forest</i>	224
73. Charles François Eustache. <i>Studies of Man Working at a Furnace</i>	226



72. Charles François Eustache, *Road in a Forest*

Artist	Charles François Eustache, French, Paris 1820–Cherbourg 1870
Title, Date	Road in a Forest, not dated
Medium	Charcoal on beige paper heightened with white chalk
Dimensions	10 × 16 1/4 in. (25.4 × 41.3 cm)
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 25
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



73. Charles François Eustache, *Studies of Man Working at a Furnace*

Artist	Charles François Eustache, French, Paris 1820–Cherbourg 1870
Title, Date	Studies of Man Working at a Furnace, not dated
Medium	Charcoal
Dimensions	10 1/4 × 16 1/2 in. (26 × 41.9 cm) (sheet, irregular)
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



74. Baron Léon Frédéric, *Study for “At the Meal”* from the series “Flax and Wheat”

Artist	Baron Léon Frédéric, Belgian, Brussels 1856–Brussels 1940
Title, Date	Study for “At the Meal,” from the series “Flax and Wheat”, c. 1888–89
Medium	Charcoal
Dimensions	24 1/2 × 18 13/16 in. (62.3 × 47.8 cm)
Inscriptions + Marks	Lower right, recto: Léon Frédéric Stamp of Georges Frédéric, verso Brown ink, verso: Intérieur de paysan / étude du panneau no. 11 du Blé / Lin et le blé
Provenance	Georges Frédéric (Brussels, 1900–1981), son of the artist; [Mathieu Néouze, Paris, until 2017; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	"Oeuvres sur papier 1850–1950" (exh. cat.), Mathieu Néouze, Paris (March 2017), no. 7, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

When Baron Léon Frédéric received a gold medal at the Paris Exposition Universelle of 1889, he was at the height of his naturalist period. He was busy with very large triptychs featuring scenes of daily life, mostly rural. He was making portraits of himself and others. He was also on the verge of momentous change, as his works were becoming personally symbolic, often with religious overtones.

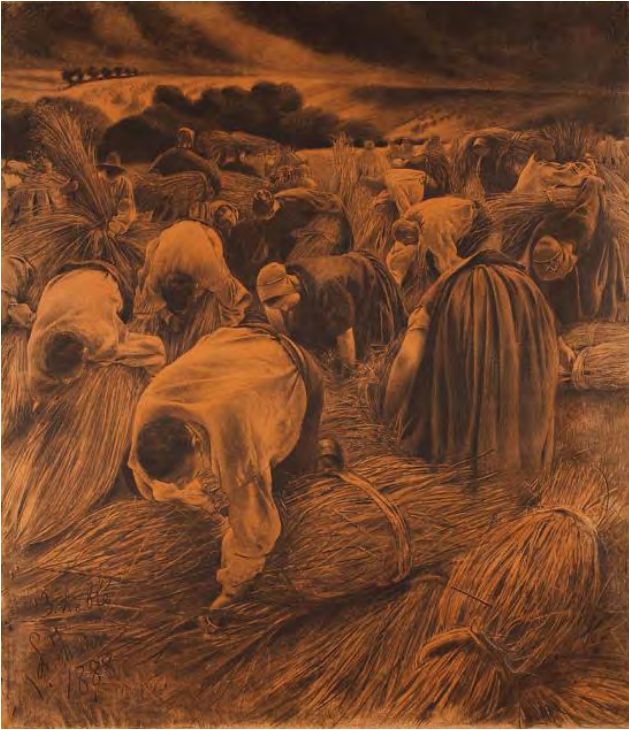


Figure 1 Léon Frédéric, *Gathering Hay*, 1888, charcoal and black chalk on orange-brown paper, inscribed "3. Le blé," Pushkin Museum, Moscow (inv./cat.nr 10481).

This charcoal study is part of "Flax and Wheat" ("Le lin et le blé"), a series that consumed Frédéric in the late 1880s. The idea grew from his concern for workers, especially field laborers (fig. 1), and the crops necessary to make bread and linen, two essentials of French life.¹ The series, eleven drawings for wheat, eleven for flax, might have originally been intended as the basis for paintings, but none was ever completed.



Figure 2 Léon Frédéric, *At the Meal*, 1889, charcoal and black chalk on orange-brown paper, inscribed "11 Le blé," Pushkin Museum, Moscow (inv./cat.nr 10482).

The present sheet appears to map out the domestic interior for *At the Meal* (fig. 2), the final drawing in the "Wheat" series. The empty room functions almost as a still-life. At the left, containers wait to be filled with wheat, while on a chair farther back a full sack slouches in a tub. The ladder-back chair in the foreground echoes the beams crisscrossing the ceiling. The quiet, orderly scene thus invites meditation on the lives of the absent inhabitants, who will eventually descend en masse to share something to eat and drink.

Frédéric was named a baron in 1904 not because he was part of the aristocracy—his father was a jeweler in Brussels—but because the Belgian king (in this case Albert I) uses the title to honor the country's outstanding citizens.

GPW

NOTES

1. On the creation of this series, see Octave Maus, "Léon Frédéric," *L'Art Moderne*, September 1, 1901, no. 33, pp. 291-93, and September 8, 1901, pp. 299-301. Maus writes that "the series of drawings entitled *Le Lin et Le Blé* (1888-1889) captures in one cycle of compositions, which have the charm of instantaneous rustic life, the rural poem of linen/cloth and bread" (p. 291). Maus adds that in the village of Nafraiture, Belgium, "Léon Frédéric conceived of and executed this moving diptych, *Flax and Wheat*, which might have been conceived for the mill of a *Maison du Peuple* or for the linen industry" (p. 299). Frédéric describes the drawings (11 for flax and

11 for wheat) as "two simple narratives which are fundamental to food and clothing, which is to say to human life" (p. 292).



H Gervox

75. Henri Gervex, *Study for “The Civil Marriage”*

Artist	Henri Gervex, French, Paris 1852–Paris 1929
Title, Date	Study for “The Civil Marriage”, 1881
Medium	Black chalk heightened with white chalk on tan wove paper
Dimensions	20 × 15 1/8 in. (50.8 × 38.4 cm) (sheet)
Inscriptions + Marks	Lower center: H. Gervex
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	“The Quieter Image: 19th Century European Drawings and Watercolors,” Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 26; “Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection,” <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); “Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, “Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection” (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 28–31, fig. 13 and cover
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Henri Gervex was one of the leading artists of France's Third Republic. In 1879 the government held a competition to select artists to decorate public buildings (four city halls and two schools), and Gervex won the commission to paint a mural for the marriage chamber (*salle des mariages*) in the city hall of Paris's nineteenth arrondissement.¹ The painting shows a civil wedding taking place before the local mayor, Mathurin Moreau, with a seated clerk, another official, and the couple's families and guests in attendance (fig. 1).² At the time, a religious wedding had to be preceded by a civil ceremony, which was viewed as a routine affair lacking in pageantry; with his painting, Gervex apparently had decided to cast the secular service as a traditional-looking spectacle.³



Figure 1 Henri Gervex, *The Civil Marriage*, 1881, oil on canvas, city hall, nineteenth arrondissement, Paris.



Figure 2 Marriage chamber, city hall, nineteenth arrondissement, Paris.



Figure 3 Henri Gervex, *Madame Valtesse de la Bigne*, 1879, oil on canvas, 205 x 122 cm, Musée d'Orsay, Paris (inv. 20059).

Following the standard training of the *École des Beaux-Arts* (School of Fine Arts), where he trained under Alexandre Cabanel (cat. no. 44), Gervex worked up preliminary oil

sketches for the entire composition. This sketch of the clerk at his desk, on inexpensive tan paper, is possibly the one known drawing that survives from the project. Gervex took pains to get the angle and position of the figure's left hand exactly right, as evidenced by the additional version in the upper right corner of the Weisberg drawing. The finished painting shows the clerk as an older, balding figure whose interest in the ceremony appears less acute than the figure as originally drawn.

The real-life nature of Gervex's subject is reinforced by other decorations that he, with help from student and friend Jacques-Émile Blanche, created for the marriage chamber (fig. 2). Their paintings describe activities linked to the city hall and this particular section of Paris, such as dockworkers unloading freight at the busy river port of La Villette, and a public assistance office where people came to seek alms. The community values promoted in such paintings, including *The Civil Marriage*, would have underscored the Third Republic's commitment to the principles of the "good life" for all citizens.

The bourgeois propriety of *The Civil Marriage* may incline one to think of Gervex as a prim character, but he was not. The son of a Paris piano maker, the showy young artist⁴ achieved fame initially in 1878, when his painting *Rolla* (Musée des Beaux-Arts, Bordeaux), depicting a naked prostitute lounging on a sumptuous bed with her clothing strewn about, was rejected by the Salon jury as indecent. When Gervex showed it at a gallery instead, people flocked to see it. He had an ongoing relationship with the courtesan and arts patron Valtesse de la Bigne (1848–1910) (fig. 3), who is the model for the woman in blue at the right side of *The Civil Marriage*.

GPW

NOTES

1. See Jean-Christophe Gourvennec et al., *Henri Gervex, 1852–1929* (exh. cat.), Galerie des Beaux-Arts, Bordeaux, and other venues (Paris: Paris-Musées, 1992). On Gervex and the city hall of the nineteenth arrondissement, see *Le triomphe des mairies* (Paris: Musée du Petit Palais, 1986), pp. 114–18. This arrondissement is in northeast Paris.
2. Michelle Perrot, ed., *A History of Private Life*, vol. 4, trans. Arthur Goldhammer (Cambridge, Mass.: Belknap Press of Harvard University Press, 1990), p. 374.
3. Catherine Hewitt, *The Mistress of Paris: The 19th-century Courtesan Who Built an Empire on a Secret* (New York: St. Martin's Press, 2015), pp. 168–70.
4. Maureen C. O'Brien et al., *Edgar Degas: Six Friends at Dieppe* (exh. cat.), Museum of Art, Rhode Island School of Design (Providence, R.I.: Museum of Art, RISD, 2005), pp. 16–20.

Jeune



Jeune d'arc

Pourquoi M. Frim: et ne
mettrait il pas sa nouvelle
jeune d'arc à côté de la vieille
pour que le public puisse sagement
apprécier

76. André Gill, *Jeanne d'Arc*

Artist	André Gill, French, Paris 1840–Paris 1885
Title, Date	Jeanne d'Arc, 1869
Medium	Graphite pencil
Dimensions	6 1/4 × 4 3/4 in. (15.88 × 12.07 cm) (sheet)
Inscriptions + Marks	Lower center in pencil: Jeanne d'Arc
Provenance	Elizabeth Mix, Indianapolis; her gift to Yvonne and Gabriel Weisberg, Minneapolis (until 2018; given to Mia)
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg in honor of Elizabeth K. Mix (Menon) RB2018.5.1



77. Norbert Goeneutte, *Goeneutte's Mother*

Artist	Norbert Goeneutte, French, Paris 1854-Auvers-sur-Oise 1894
Title, Date	Goeneutte's Mother, 1879
Medium	Black crayon
Dimensions	13 1/4 × 9 1/4 in. (33.7 × 23.5 cm)
Inscriptions + Marks	Lower center: Norbert Goeneutte / Paris 1879
Provenance	[Galerie de La Scala, Paris, until 2012; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Norbert Goeneutte, *Woman Viewed from the Front (Femme vue de face)*, 1894, lithograph printed in brown ink, 53.18 x 25.24 cm, Minneapolis Institute of Art, Gift of C.G. Boerner (2011.58.2).

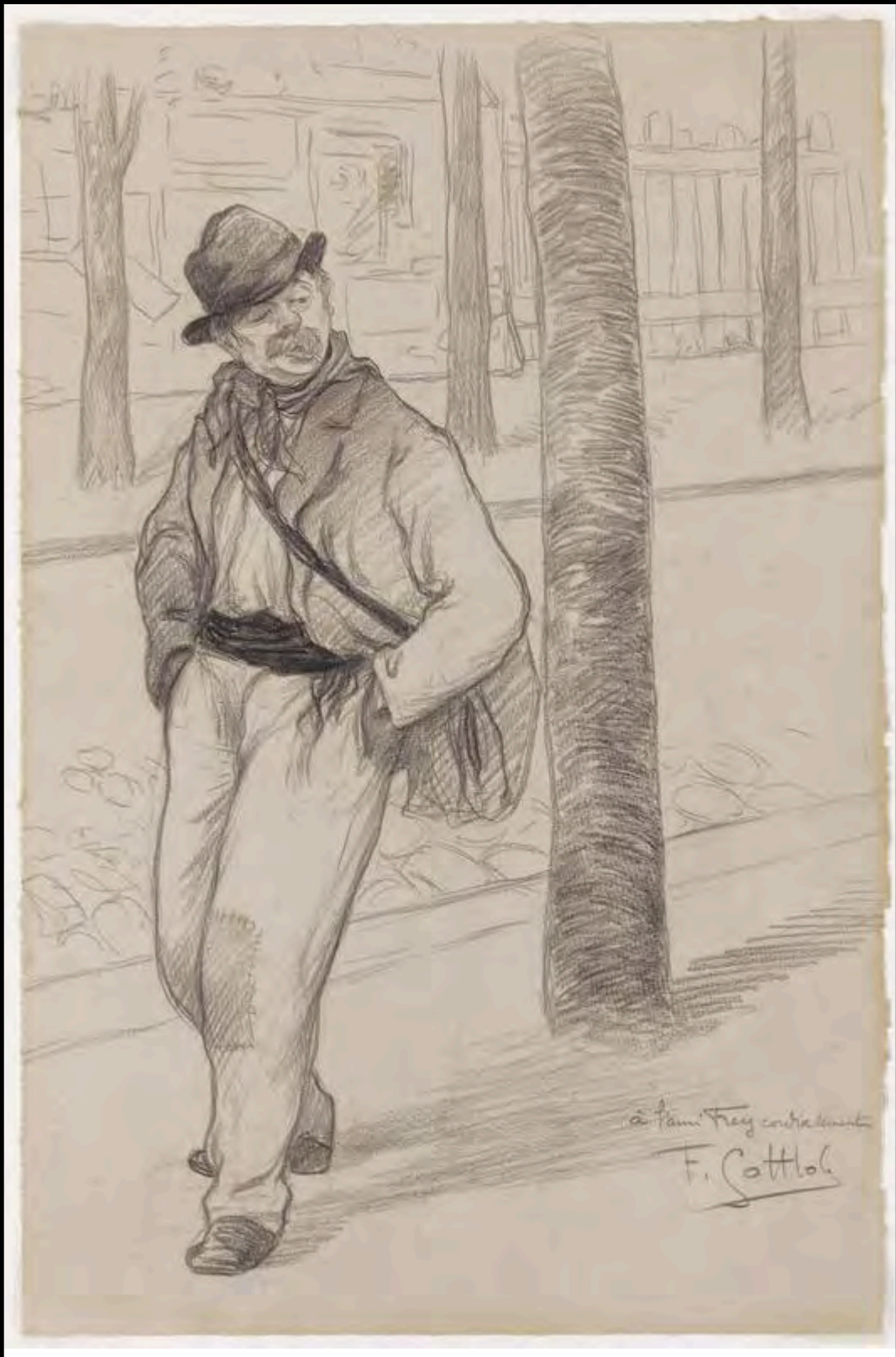
Like most artists trained at the *École des Beaux-Arts*, Norbert Goeneutte became a skilled draftsman. This sensitive study of his mother, seen in three-quarter pose, shows her seated at a table. She appears to be reading a newspaper or magazine whose floppy pages she grasps with her right hand, yet her reading habits are not Goeneutte's main concern. His focus was her head and upper torso. Her aging features are closely studied, her hairstyle carefully transcribed.

A creative painter closely allied with the Impressionists, Goeneutte was also attracted to printmaking (fig. 1) through a friendship with Félix Bracquemond and Henri Guérard. Goeneutte died at age forty in Auvers-sur-Oise, the town where Vincent van Gogh had settled late in life. In 1895, the year after Goeneutte died, an exhibition of his work was organized at the *École Nationale des Beaux-Arts* in Paris.¹ The curator and art historian Octave Fidière noted that among the 350 paintings, pastels, drawings, and etchings on view, it was in drawing “that [Goeneutte] was able to show his personality best.”²

GPW

NOTES

1. See *Exposition rétrospective d'oeuvres de Norbert Goeneutte (1854-1894), à l'École Nationale des Beaux-Arts du 20 au 30 Avril 1895*. The exhibition included 145 paintings, 17 pastels, 40 watercolors, and 61 drawings. There were also many graphic works. Among the drawings, no. 209, titled *Portrait de ma mère (crayon)*, may well be the present drawing.
2. Octave Fidière, “Petite Expositions,” *La Chronique des Arts et de la Curiosité* supplément à la *Gazette des Beaux-Arts*, no. 17 (April 27, 1895), p. 162.



78. Fernand Louis Gottlob, *Elections*

Artist	Fernand Louis Gottlob, French, Paris 1873–Paris 1935
Title, Date	Elections, 1912
Medium	Pencil on wove paper
Dimensions	16 × 10 1/2 in. (40.6 × 26.7 cm)
Inscriptions + Marks	Lower right: à l'ami Frey cordialement / F. Gottlob
Provenance	[Armstrong Fine Art, Chicago, until 2015; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
References	Preparatory drawing for "Le Journal Amusant," no. 671 (May 4, 1912), p. 15
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



79. Gustave Achille Guillaumet, *Moorish Woman, Study for “The Women of the Douar at the River”*

Artist	Gustave Achille Guillaumet, French, Paris 1840–Paris 1887
Title, Date	Moorish Woman, Study for “The Women of the Douar at the River”, c. 1872
Medium	Charcoal and white chalk
Dimensions	23 7/16 × 10 11/16 in. (59.6 × 27.2 cm)
Inscriptions + Marks	Lower left: G. Guillaumet
Provenance	[Daniel Delétrain, Marché Serpette, Clignancourt, until 2009; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	Possibly in <i>Peintures, aquarelles, dessins et sculptures du XIX siècle</i> , Galerie Jean-François et Philippe Heim, Paris, 1986; “Reflections on Reality: Drawings and Paintings from the Weisberg Collection,” <i>Mia</i> , 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

An important figure among the so-called Orientalist painters in the late nineteenth century, Gustave Guillaumet was a well-respected presence at the Paris Salons. For most of his paintings, he made a number of preliminary drawings. This sketch of a woman holding an upraised garment is a study for *The Women of the Douar at the River* (*Les femmes du Douar à la rivière*), an oil shown at the Salon of 1872 and now in the collection of the Musée des Beaux-Arts in Dijon (fig. 1).¹ Far more than travelogue scenes, Guillaumet’s Orientalist images of Algeria and Morocco are often naturalist renditions of the daily life he witnessed, aided by practical tools and techniques. In Algeria, for example, which was colonized by France in the 1830s, he drew his models in situ, posed them carefully, and took photographs, perhaps to aid his memory and confirm accuracy when finishing the painting.²



Figure 1 Gustave Achille Guillaumet, *The Women of the Douar at the River* (*Les femmes du Douar à la rivière*), c. 1872, oil on canvas, Musée des Beaux-Arts, Dijon. Transfert de l’État à la Ville de Dijon: Paris, Centre National des arts plastiques.

In this sheet, Guillaumet showed the figure with no hint of her surroundings. His interest lay with her activity rather than her placement in the composition. In the subsequent painting, she appears in the shade toward the back, one of many figures washing clothes in a river while others in the party sit and converse. When Guillaumet died at age forty-seven, he left behind many such paintings; he was one of the first European artists to spend time in Algeria, and one of the most sensitive. The *douar* in the painting’s title means “circle” among some

Bedouin people, referring to tents grouped in a circle next to other family members, or an encampment arranged around an open space. In the 1870s, the French colonizers used *douar* to designate administrative areas of the countryside.³

GPW

NOTES

1. The painting is reproduced in the catalogue *L'Algérie de Gustave Guillaumet (1840-1887)*, presented at the Musée des Beaux-Arts de la Rochelle, the Musée des Beaux-Arts de Limoges, and La

Piscine-Musée d'art et d'industrie André Diligent de Roubaix (Montreuil: Éditions Gourcuff Gradenigo, 2018), pp. 138-39.

2. See Michel Méglin, "Guillaumet et la photographie" in *L'Algérie de Gustave Guillaumet* (2018), pp. 99-107.
3. See Hugh Roberts, *Berber Government: The Kabyle Polity in Pre-colonial Algeria* (London and New York: I. B. Tauris, 2014), p. 121.



80. Charles Guilloux, *Sunset at La Frette*

Artist	Charles Guilloux, French, Paris 1866–Lormes, Nièvre 1946
Title, Date	Sunset at La Frette, 1900
Medium	Watercolor and chalk highlighted with gouache
Dimensions	9 1/2 × 17 3/8 in. (24.1 × 44.1 cm)
Inscriptions + Marks	Lower right in orange chalk: C. Guilloux / 1900
Provenance	Possibly sold Hôtel Drouot, salle 10, June 6, 1907, no. 21, as "Coucher de la soleil à La Frette." [Galerie Jacques Ancely, Paris, until 1994; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 27; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 77–78, fig. 47
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles Guilloux worked at the Bibliothèque nationale, the mammoth national library in Paris. He was a self-taught artist and quite productive, participating successfully in numerous exhibitions and sales.¹ In 1905, five years after he made this view along the Seine, he exhibited at the Salon of the Société Nationale des Beaux-Arts and eventually at the Salon des Indépendants, where he showed from 1911 until the outbreak of World War I, in 1914.

Guilloux favored oil, pastel, and watercolor, which he used primarily for landscapes, usually of rural and coastal views. He is best known for his symbolist paintings, but *Sunset at La Frette* seems more closely attuned to the post-impressionist style of his contemporary Henri Rivière (1864–1951), whose works were widely known through his printmaking activities. Rivière distilled elements of Japanese art into his work, and in this scene Guilloux may have picked up on his Japanese-inspired swaths of pure color, high vantage point, use of diagonals, and simplification of form. Rivière won a gold medal at the Exposition Universelle in 1900, the year Guilloux made this watercolor. Guilloux's symbolist work took abstraction and

flat fields of color to much greater extremes, however, putting him closer to the style of the Belgian painter Léon Spilliaert (1881–1946).

Though it has now been subsumed into the fabric of metropolitan Paris, in 1900 La Frette was a village on the north bank of the Seine. Guilloux's view looks in a westerly direction. With the sky and water suffused with shades of pink, lavender, and blue, this scene has previously been interpreted as a sunrise, but the geography dictates that it is probably a sunset. Trees in full leaf reflected on the glassy water tell us how still this particular summer evening was. One can almost hear the buzzing of insects in the rolling grasses.

TER

NOTES

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1. See, for example: <https://gallica.bnf.fr/ark:/12148/bpt6k12473518/f10.item.r=charles%20guilloux>



81. Constantin Guys, *Study of a Turkish Guardhouse during Crimean War*

Artist	Constantin Guys, French (born Netherlands), Flushing 1802-Paris 1892
Title, Date	Study of a Turkish Guardhouse during Crimean War (Étude d'un poste de garde turc pendant la guerre de Crimée), not dated
Medium	Sepia ink
Dimensions	9 1/4 × 14 1/2 in. (23.5 × 36.8 cm)
Provenance	[Galerie Jacques Fischer, Paris, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



82. Henri Joseph Harpignies, *Landscape with Small Pond*

Artist	Henri Joseph Harpignies, French, Valenciennes, Nord-Pas-de-Calais 1819–Saint-Privé, Bourgogne 1916
Title, Date	Landscape with Small Pond, not dated
Medium	Watercolor on cream paper
Dimensions	3 1/4 × 4 3/8 in. (8.3 × 11.1 cm)
Inscriptions + Marks	Lower left: h. harpignies
Provenance	[Shepherd Gallery, New York, until 1970s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 74, fig. 43
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Louis Welden Hawkins

83. Louis Welden Hawkins. <i>Peasant Woman in a Landscape</i>	254
84. Louis Welden Hawkins. <i>Reverie (also called Young Shepherdess Seated near a River)</i>	257



83. Louis Welden Hawkins, *Peasant Woman in a Landscape*

Artist	Louis Welden Hawkins, French (born Germany), Esslingen, Baden-Württemberg, Germany 1849–Paris 1910
Title, Date	Peasant Woman in a Landscape, c. 1880
Medium	Watercolor and gouache
Dimensions	14 7/8 × 9 5/8 in. (37.8 × 24.4 cm)
Inscriptions + Marks	Lower left: HAWKINS
Provenance	Sale, Dessins, tableaux et sculptures des XIXe et XXe siècles, Piasa, Drouot-Richelieu, Paris, April 10, 2002, no. 81; [Chantal Kiener, Paris, until 2005; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022-23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 48, fig. 28
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Before he became a major figure in the symbolist movement in the 1890s and beyond, Louis Welden Hawkins had established himself as a naturalist.¹ In 1881 his painting *The Orphans*, depicting two children in a cemetery presumably visiting their parents' grave (fig. 1), won a bronze medal at the Salon de la Société des Artistes Français and was purchased at auction in 1887 for the Musée du Luxembourg, then France's premier museum of contemporary art. The present watercolor, made at about the same time, has a similar somber mood, earthbound subject, and low-key tonality.



Figure 1 Louis Welden Hawkins, *The Orphans (Les orphelins)*, 1881, oil on canvas, 125 x 160 cm, Musée d'Orsay, Paris (RF 1034, LUX 353 P).

Peasant Woman in a Landscape is one of Hawkins's innumerable watercolors, many exhibited in Paris in the

mid-1880s. The artist found a ready clientele for these images, which collectors saw as portraits of workers from his hometown of Esslingen, Germany, and the nearby countryside. The dignified form of the profile portrait, whose history can be traced to ancient coinage of Roman emperors and later to Renaissance luminaries, suggests Hawkins's respect for his sitters. Hawkins made other images of this same model, each with the meticulous attention to detail on display here.

GPW

NOTES

1. For further information on Hawkins, see Lucas Bonekamp, *Louis Welden Hawkins 1849–1910*, 19th-century Masters, 2, Van Gogh Museum, Amsterdam (Zwolle, Netherlands: Waanders, 1993).



84. Louis Welden Hawkins, *Reverie* (also called *Young Shepherdess Seated near a River*)

Artist	Louis Welden Hawkins, French (born Germany), Esslingen, Baden-Württemberg, Germany 1849–Paris 1910
Title, Date	<i>Reverie</i> (also called <i>Young Shepherdess Seated near a River</i>), before 1884
Medium	Watercolor over graphite
Dimensions	17 5/8 × 12 in. (44.8 × 30.5 cm)
Inscriptions + Marks	Lower center: L.W. HAWKINS
Provenance	Collections de feu M. Borniche, <i>Catalogue des tableaux modernes, dessins et aquarelles, troisième vente, Hôtel Drouot, Paris, January 10–11, 1884, no. 197</i> ; to Guincêtre for 200 francs. [Clignancourt market, Paris, until 1995; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), <i>Minneapolis Institute of Arts</i> (Minneapolis, 2008), pp. 46–48, fig. 27
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Louis Welden Hawkins's penchant for Naturalism is evident in this image of a shepherdess who sits daydreaming by a stream, her basket empty. This kind of work was superseded when Hawkins adopted Symbolism as his preferred mode of expression toward the close of the 1880s.¹ Some symbolist elements are present even here, as we are drawn in by the girl's interior state of mind. We have the sense that she has escaped her everyday responsibilities to inhabit another world.

How many works did Hawkins produce in this vein? The answer would require reconstructing his exhibitions from the mid-1880s, where a large number of his early watercolors were shown, including *Reverie*. Suffice it to say that many of his

naturalist works reveal the potential for symbolist allegory. As an artist whose work spans two artistic tendencies—Naturalism and Symbolism—Hawkins is a seminal figure in the nineteenth century, whose large output merits careful study.

GPW

NOTES

1. For further information on Hawkins, see Lucas Bonekamp, *Louis Welden Hawkins 1849–1910, 19th-century Masters, 2*, Van Gogh Museum, Amsterdam (Zwolle, Netherlands: Waanders, 1993).



George Eastman - Boston
Ed. Henry-Boudat - 1920

85. Edouard-Louis Henry-Baudot, *Deule Bridge, Douai*

Artist	Edouard-Louis Henry-Baudot, French, Nancy 1871–Théoule-sur-Mer 1953
Title, Date	Deule Bridge, Douai (Le pont de la Deule, Douai), 1930
Medium	Pen and ink, watercolor
Dimensions	31 1/2 × 27 11/16 in. (80 × 70.4 cm)
Inscriptions + Marks	Lower right: Pont de la Deule / Ed. Henry-Baudot-1930
Provenance	Atelier Edouard-Louis Henry-Baudot sale, Hôtel Drouot, Paris, December 14, 2012, no. 300, as “Usine à la Plaine Saint-Denis”; [Chantal Kiener, Paris, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022-23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

For years, Edouard-Louis Henry-Baudot made Japonese and lush Art Nouveau images of cavorting nudes and animals, often in the company of nymphs and satyrs (fig. 1).¹ In the late 1920s, he abruptly turned his attention to modernist industrial landscapes. The present drawing, set in the city of Douai, in northern France, belongs to a series of watercolors featuring factories, foundries, and railways.² The Deule is a river that runs through Douai, and Pont de la Deule is a railway stop in an industrial zone on the north side of the city.



Figure 1 Edouard-Louis Henry-Baudot, *Nymph and Tiger*, not dated, pen and ink and watercolor, 79.5 x 65 cm, Les Atamanes, Paris.

As in Henry-Baudot's other scenes of this time, rows of smokestacks spew dark plumes into the air. Though today we might be horrified by the pollution, many of the artist's contemporaries saw such exhaust as a sign of vitality and productivity. The use of diagonals serves to emphasize this energy. As the smoke drifts at an angle toward our right, a train sends a white cloud of steam in the other direction, suggesting rapid movement along the tracks. The diagonal lines in the

foreground provide a dynamic contrast to the towering chimneys.

Henry-Baudot's sudden interest in industrial scenes may have been influenced by photographs that heightened their realism. One example is the riveting work of the American Charles Sheeler, whose 1927 images of Ford Motor Company's River Rouge plant in Dearborn, Michigan, circulated widely in Europe (fig. 2). Regardless of where Henry-Baudot found inspiration, drawings such as this one demonstrate how the proliferation of factories and trains changed the landscape. He was thus at the forefront of artists exploring the impact of burgeoning industrialization on society.

GPW

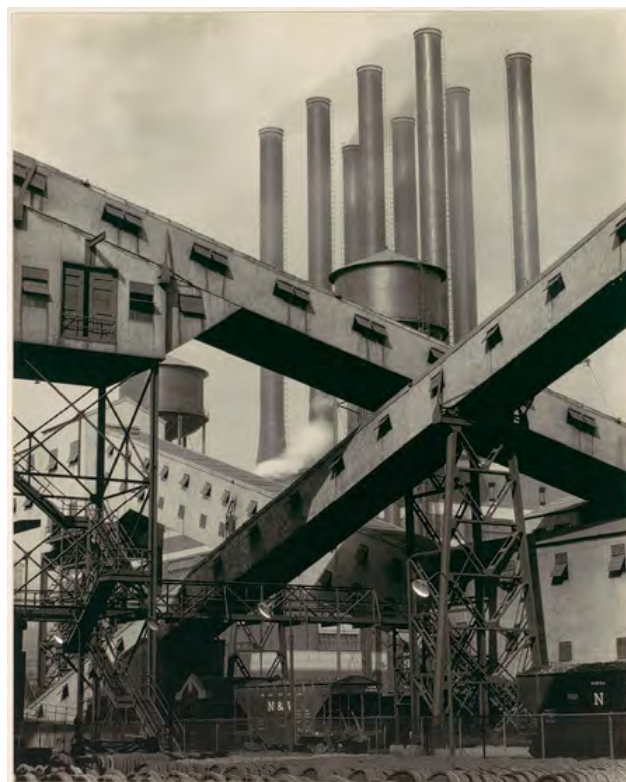


Figure 2 Charles Sheeler, *Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company*, 1927, gelatin silver print.

NOTES

1. He was born Edouard-Louis Henry, but because the name Henry was common in the Nancy region where he was born, he added his mother's maiden name to his in 1893 in order to distinguish himself from the other Henrys.
2. The Weisberg drawing and other examples of Henry-Baudot's industrial landscapes appeared at auction at Hôtel Drouot, Paris, December 14, 2012, nos. 297-301.



86. Louis Adolphe Hervier, *Peasant Woman at Market Feeding Her Child*

Artist	Louis Adolphe Hervier, French, Paris 1818–Paris 1879
Title, Date	Peasant Woman at Market Feeding Her Child, not dated
Medium	Oil on panel
Dimensions	5 5/8 × 8 1/8 in. (14.3 × 20.6 cm)
Inscriptions + Marks	Middle right: Hervier
Provenance	[Shepherd Gallery, New York, until possibly 1970s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

René Ernest Huet

87. René Ernest Huet. <i>Hut in a Landscape</i>	265
88. René Ernest Huet. <i>Tree in a Landscape</i>	267



R. Hunt

87. René Ernest Huet, *Hut in a Landscape*

Artist	René Ernest Huet, French, Villers-Bocage, Calvados 1886–Mametz, La Somme 1914
Title, Date	Hut in a Landscape, not dated
Medium	Black pencil, colored pencil, and white gouache highlights on gray paper
Dimensions	13 × 16 1/2 in. (33 × 41.9 cm) (sheet, irregular)
Inscriptions + Marks	Lower right: R. Huet
Provenance	[Galerie Chantal Kiener, Paris, until 2009; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



88. René Ernest Huet, *Tree in a Landscape*

Artist	René Ernest Huet, French, Villers-Bocage, Calvados 1886–Mametz, La Somme 1914
Title, Date	Tree in a Landscape (Arbre dans la campagne), not dated
Medium	Black crayon and white gouache on gray paper
Dimensions	15 × 10 15/16 in. (38.1 × 27.8 cm)
Inscriptions + Marks	Lower left: R. Huet [?]
Provenance	[Galerie Chantal Kiener, Paris, until 2009; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



89. Henri Gabriel Ibels, *Mother and Child*

Artist	Henri Gabriel Ibels, French, Paris 1867–Paris 1936
Title, Date	Mother and Child, c. 1892
Medium	Pastel on tan paper, laid down on board
Dimensions	16 1/16 × 12 7/8 in. (40.8 × 32.7 cm)
Inscriptions + Marks	Lower right in blue pastel: H.G. Ibels Paper label on verso: 56 La Toilette du matin. Pastel
Provenance	[Marcel Lecomte, Paris, until mid-1970s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Children in Paris: The Birthday Boy and Friends," Mia, 2017; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 43–44, fig. 24
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

While a student at the Académie Julian, in Paris, Henri Gabriel Ibels became a founding member of the Nabis, a group led by his teachers Pierre Bonnard and Edouard Vuillard. Though he did not adopt the spiritualism of his fellow Nabis (the name is Hebrew for “prophet”), he was attracted to their interest in the simplification of form, focus on daily life, and fascination with Japanese woodcuts. His dynamic images of Parisian streets, theaters, and cafés earned him some notice and a nickname—“le Nabi journaliste.” Best known for his posters, caricatures, and satires, Ibels also made designs for theater and, particularly relevant to this drawing, sheet music. Active in left-wing politics, he rose to the defense of Alfred Dreyfus in the infamous Dreyfus affair of the 1890s, which concerned the false accusations of treason against a Jewish army captain.



Figure 1 Henri Gabriel Ibels, *La Chanson du Rouet* sheet music cover, 1892, lithograph, 27.5 x 18 cm, Van Gogh Museum, Amsterdam (p1542V2000).

This pastel, made early in Ibels's career, is unusual in its departure from Nabi aesthetics—especially in not flattening the figure into an overall decorative scheme. *Mother and Child* is

closer to the tradition of the French *pastellistes*, an informal group that held public exhibitions of their color drawings. They became quite prevalent as a movement during the 1890s. *Mother and Child* would have been welcomed into their shows because of the intimate theme and the choice of medium. A label on the verso of the drawing's mount reveals that it was included in an exhibition in Paris, probably during the 1890s or early 1900s.¹

The work appears to relate to Ibels's sheet music cover for *La Chanson du Rouet* (*The Song of the Spinning Wheel*) (fig. 1).² The lyrics give voice to a woman considering her future as a mother, but they were sung by a man—almost certainly in a tone of mockery. The song was published in 1892, thus suggesting an approximate date for the pastel. The constraints of a commission related to a specific piece of music could explain Ibels's unexpected choice of subject and the subdued tenor.

GPW

NOTES

1. There were several Ibels exhibitions in Paris, including the Exposition H. G. Ibels à la Bodinière, in 1894, and two exhibitions (with items for sale), in 1898 and 1899. The catalogues do not contain a work called *La Toilette du matin*, which is the title inscribed on the verso of this drawing's mount. The drawing could have appeared in an as-yet-unidentified group show.
2. *La Chanson du Rouet*, lyrics by Eugène Soubeyre, music by Gaston Maquis (Paris: La Chanson Moderne, 1892). See Gérard Millot, "Henri-Gabriel Ibels, Nabi illustrator of songs, catalogue raisonné of his music sheets," *Zimmerli Journal*, no. 3 (Fall 2005), pp. 198–215, no. 41. The song was performed by Jules Mévisto (stage name of Jules Joseph Wistiaux, 1857–1918), for whom Ibels made posters.





90–91. Philippe Auguste Jeanron, *On the Barricades* and *The Meeting*

Artist	Philippe Auguste Jeanron, French, Boulogne-sur-Mer, Pas-de-Calais 1809–Comborn, Corrèze 1877
Title, Date	On the Barricades, 1830
Medium	Pen and ink
Dimensions	7 3/4 × 10 1/4 in. (19.7 × 26 cm)
Inscriptions + Marks	Upper right: July 1830 Jeanron
Provenance	[Galerie Paul Prouté, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 29
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Philippe Auguste Jeanron, French, Boulogne-sur-Mer, Pas-de-Calais 1809–Comborn, Corrèze 1877
Title, Date	The Meeting, 1830s
Medium	Black, red, and white chalk on blue paper
Dimensions	13 7/8 × 18 3/8 in. (35.2 × 46.7 cm)
Inscriptions + Marks	Lower right in black chalk: Jeanron
Provenance	Sale, Le Blanc, Paris, December 14, 1990, no. 65. [Neal Fiertag, Paris, until before 1994; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (before 1994–2021; given to Mia)
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 28; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Petra ten-Doesschate Chu and Gabriel P. Weisberg, eds., "The Popularization of Images: Visual Culture under the July Monarchy" (Princeton, N.J.: Princeton University Press, 1994), p. 107, fig. 45; Madeleine Rousseau et al., "La vie et l'oeuvre de Philippe-Auguste Jeanron: Peintre, écrivain, directeur des Musées Nationaux, 1808–1877" (Paris: Éditions de la Réunion des Musées Nationaux, 2000), p. 235, no. 44; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 36–37, 39, fig. 17
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2021.67.1

Philippe Auguste Jeanron was a harbinger of the French realist movement. From his early days, he saw how decisions by those in power could affect the lives of ordinary citizens. He spent part of his childhood on an English prison hulk (decommissioned ship), where his father was locked up for having made shoes for Napoleon's troops. Later, while studying painting in Paris, he met students who sparked his interest in republican (antiroyalist) politics. He supported the July Revolution of 1830, which toppled Charles X, but Jeanron found his successor, Louis-Philippe, a sore letdown. The revolution gave direction to his art: from 1830 until 1848, starting as a romanticist in tune with Eugène Delacroix, he moved toward a down-to-earth Realism, depicting working-class people in a matter-of-fact way. He wrote and published political tracts and gave speeches in hopes of winning over fellow artists.

The Weisberg Collection includes two Jeanron drawings, both from the 1830s. *On the Barricades* consists of small studies that employ conventional academic tools—active poses, pyramidal structures, flashy penmanship, operatic pitch—to emphasize the heroism and excitement of revolution. A man with a gun and bayonet over his shoulder strides with an air of confidence. A group of revolutionaries piles into and onto a coach they have apparently commandeered. Though we do not know of a painting directly related to these sketches, their academic traits are evident in Jeanron's first Salon submission, in 1831, *The Little Patriots* (fig. 1), an overt tug at republican heartstrings.



Figure 1 Philippe Auguste Jeanron, *The Little Patriots (Les petits patriotes)*, 1830, oil on canvas, 101 x 81 cm, Musée des Beaux-Arts, Caen (inv. 187).



Figure 2 Philippe Auguste Jeanron, *Parisian Scene (Scène de Paris)*, 1833, oil on canvas, 97 x 130 cm, Musée des Beaux-Arts, Chartres.

By 1833 Jeanron had replaced such romanticized heroics with a tendency to confront the viewer with real social issues, exemplified by his painting *Parisian Scene* (fig. 2), which shows a destitute family along the banks of the Seine. Such pictures and his outspoken politics made Paris unsafe for him. For the next few years, he lived in the south-central region of Limousin at an estate inherited by his wife. There, he turned to the kind of rural subject we see in *The Meeting*, where two men converse

in the shadow of some trees. The man on the left wears a smock and a broad-brimmed hat typical of the Limousin region. Grasping a long staff, he looks toward his companion with concern. This second figure stands erect, arms crossed, face impassive. It could be that the man on the left has troubles, perhaps an inability to pay rent, and the man on the right cannot or will not help.

Working on blue paper, Jeanron first used red chalk to sketch the figures in outline. He then shaded them with black chalk. The sense of sunlight grazing the left-hand figure was made with white chalk. This deployment of three colors of chalk brings to mind drawings from earlier times and may reflect Jeanron's deep academic knowledge of art history.

The Meeting is undated and has not been directly connected to another work, but its overall effect is close enough to Jeanron's 1834 painting *Peasants of Limousin* (fig. 3) that we can reasonably place it in the early to middle 1830s.



Figure 3 Philippe Auguste Jeanron, *Peasants of Limousin (Paysans limousins)*, 1834, oil on canvas, 97 x 130 cm, Palais des Beaux-Arts, Lille.

Jeanron's drawing style evolved in ways that reflect his friendship with Honoré Daumier, arguably the greatest social critic of nineteenth-century France. In 1845 Jeanron produced a series of drawings that evoked the 1830 revolution and showed the plight of poor people, titled "The Stations of the Proletariat, Episodes from the Revolution of 1830" ("Les stations du prolétaire, épisodes de la Révolution de 1830") (fig. 4). The word "stations" may refer to the Stations of the Cross, the story of Christ's suffering, and thus could be a jab at the hypocrisy of those who professed piety yet let poor people suffer eviction, unemployment, sickness, and hunger.



Figure 4 Philippe Auguste Jeanron, *The Death of the Worker (La mort de l'ouvrier)*, 1845, Musée des Beaux-Arts, Chartres.

Gustave Courbet was deeply interested in Jeanron's work and ideas. *The Meeting* may well have been in the back of Courbet's mind when he painted his famous *La rencontre* (1854), known as *Bonjour, Monsieur Courbet* (fig. 5). The eminent artist showed himself as a wanderer encountering two men along a road. He carries a staff and wears a pack on his back, along with a folding easel.



Figure 5 Gustave Courbet, *La rencontre or Bonjour, Monsieur Courbet*, 1854, oil on canvas, 132 x 150.5 cm, Musée Fabre, Montpellier (inv. 868.1.23).

Though Jeanron was a major figure, he is not well known today. This may be due to his career choices. Because of his political views, his knowledge of history, and his practical understanding of art materials, he was named director of the National Museums, including the Louvre, in 1848. His artistic activity declined as he threw himself into museum duties. He improved security and set about improving the care of the paintings. He advanced a populist agenda, which encompassed modern art and non-aristocratic themes. He displayed the works of Jean

Baptiste Chardin and the Le Nain brothers, artists who appealed to his proletarian ideas. After two years, Jeanron was out; Napoleon III was on the scene. Jeanron became director of the more provincial fine arts museum in Marseille, in southern

France, where he served for twenty years. His final years, spent at the estate in Limousin, were marked by ill health and poverty.

GPW

Charles Jouas

92. Charles Jouas. <i>The Mermaid of Hautefeuille Street</i>	279
93-94. Charles Jouas. <i>View of Saint Merry's Church in Paris and Gargoyle of Notre-Dame of Paris</i>	282



1801
1802

92. Charles Jouas, *The Mermaid of Hautefeuille Street*

Artist	Charles Jouas, French, Paris 1866–Paris 1942
Title, Date	The Mermaid of Hautefeuille Street (La sirène de la rue Hautefeuille), 1901
Medium	Conté pencil highlighted with white chalk
Dimensions	20 7/8 × 25 9/16 in. (53 × 65 cm)
Inscriptions + Marks	Lower right: Hôtel des Abbés de Fécamp / rue Hautefeuille 6 / Ch Jouas / 1901
Provenance	Possibly sold Important tableau anciens, dessins anciens et du XIX siècle, Piasa, Drouot, Paris, June 25, 1999, no. 206, as "Proue en bois sculpté dans les combles de l'Hôtel des Abbés de Fécamp" (and given different dimensions than present sheet). [Jane Roberts Fine Arts, Paris, until 2007; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Carving as installed in Hôtel des Abbés de Fécamp, Paris, now a private home. Photographer unknown.

A prolific illustrator and printmaker, Charles Jouas made it his mission to find and record authentic remnants of the Middle Ages. The mermaid pictured here, also called a siren or serpent,

is one such object. It was carved into an oak strut and installed in the first Hôtel des Abbés de Fécamp, constructed in Paris in 1292 in the rue Hautefeuille for the abbots of Fécamp, a town in Normandy.¹ The building was destroyed by fire in the sixteenth century, but the strut miraculously survived. In 1901 Jouas located the creature in a storage space, leaning against a wall. In the 1960s, when the building was restored, the beam was reincorporated into the architecture (fig. 1).

The original significance of this mermaid has been lost, but many historians think that the strut originally came from a medieval house in the nearby rue Serpente, in the sixth arrondissement.² This is also the neighborhood where Jouas had a studio and printing press, on the Cour de Rohan. The artist was known to roam the area in search of unusual subjects. Taking his cue from history, he drew the mermaid here as a discarded icon and gave the work a melancholic dimension.

GPW

NOTES

1. The structure was built by Guillaume IV de Putot, abbé de Fécamp, at the corner of rue Hautefeuille and rue Percée-Saint-André, now Impasse Hautefeuille. See https://fr.wikipedia.org/wiki/Hôtel_des_abbés_de_Fécamp
2. The author is indebted to Jane Roberts, Paris, for some of the information concerning the history of the mermaid, or siren, and its connection to rue Hautefeuille.



Église
Saint-Mary
les chiens du transept nord
B. Jousc 1912

Église Saint-Mary
les chiens du transept nord
B. Jousc 1912



Notre-Dame de Paris
G. Jouan.

93–94. Charles Jouas, *View of Saint Merry's Church in Paris* and *Gargoyle of Notre-Dame of Paris*

Artist	Charles Jouas, French, Paris 1866–Paris 1942
Title, Date	View of Saint Merry's Church in Paris, 1913
Medium	Black chalk and stumping, with white chalk highlights
Dimensions	18 1/8 × 11 5/8 in. (46 × 29.5 cm)
Inscriptions + Marks	Lower left: St Merry / Chiens du transept nord / Ch. Jouas 1913 Lower right: église Saint Merry / les chiens du transept nord / Ch. Jouas / 1918
Provenance	[Galerie Paul Prouté S. A., Paris, until 2016; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Charles Jouas, French, Paris 1866–Paris 1942
Title, Date	Gargoyle of Notre-Dame of Paris, not dated
Medium	Black and white chalk with touches of colored chalk on beige paper
Dimensions	18 1/2 × 12 3/16 in. (47 × 31 cm)
Inscriptions + Marks	Lower left: Notre-Dame de Paris / Ch. Jouas
Provenance	Sale, Piasa, Drouot, Paris, April 9, 1999, no. 194. [Galerie de Bayser, Paris, until 2015; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles Jouas loved Gothic sculpture, especially the gargoyles atop Notre-Dame cathedral and the nearby Church of Saint Merry (the name comes from Médéric, the seventh-century saint venerated in the neighborhoods of Paris's Right Bank). Jouas drew the creatures from many different vantage points. Even when depicted from the back, the famous Notre-Dame gargoyle is a dominating figure, watching over the city of Paris, keeping evil at bay. By contrast, Jouas's Saint Merry figures can appear slightly humorous or slightly melancholy: they look as

though they have hunkered against an unending rainfall for hundreds of years.

Gargoyles such as these helped to inspire Victor Hugo's novel *The Hunchback of Notre-Dame*, titled *Notre-Dame de Paris* when originally published, in 1831. The book focused public interest on the ongoing relevance of Europe's Gothic heritage and the need to save deteriorating monuments, especially Notre-Dame cathedral. Jouas was part of a substantial audience in the late nineteenth and early twentieth centuries

who continually propelled the publishing industry to reissue Hugo's thriller, often in illustrated editions.

Jouas occasionally made paintings, but he was more of a draftsman and printmaker. His images of cityscapes, Gothic

churches, and medieval ornament (cat. no. 92) won a broad following among collectors.

GPW



95. Pierre-Paul Jouve, *Man along the Seine with a View of the Old Trocadéro*

Artist	Pierre-Paul Jouve, French, Bourron-Marlotte, Seine-et-Marne 1878/80–Paris 1973
Title, Date	Man along the Seine with a View of the Old Trocadéro, c. 1903
Medium	Charcoal on beige paper
Dimensions	12 3/8 × 18 7/8 in. (31.4 × 47.9 cm)
Inscriptions + Marks	Lower right: PJ
Provenance	Probably sold Étude Couturier-Nicolay et Étude Daussy-Ricqlès, Drouot, Paris, 1991. [Galerie Jacques Fischer, Paris, until about 2005; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (c. 2005–18; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Félix Marcilhac, "Paul Jouve: peintre, sculpteur, animalier, 1878–1973" (Paris: Éditions de l'Amateur, 2005), p. 16, ill.
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2018.117.14

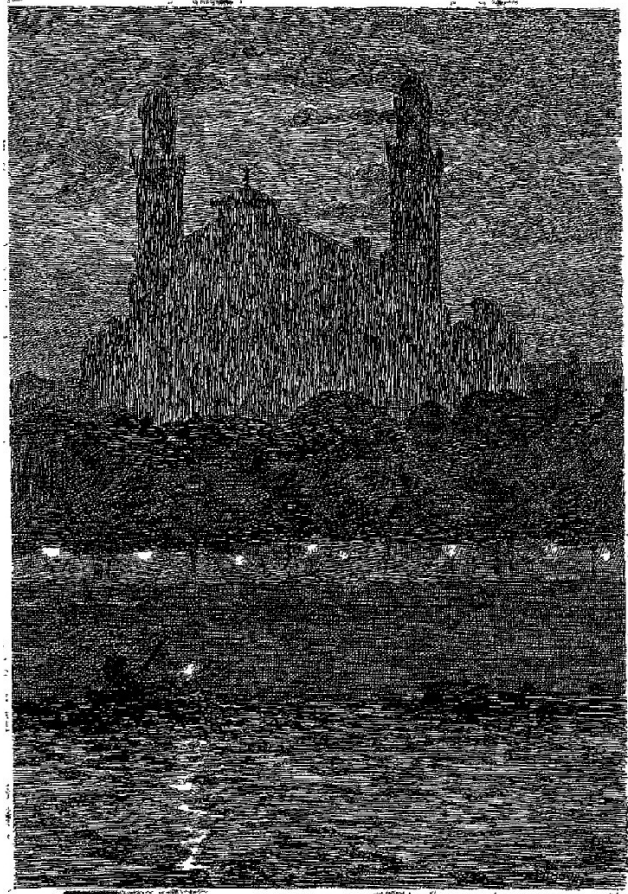
Paul Jouve was one of the foremost Art Deco animaliers—that is, artists who specialize in depicting animals. Occasionally, however, he contributed illustrations to artistic and political journals. In 1903 he collaborated with critic Raymond Bouyer (1862–1935) on a two-part essay for *Revue de l'Art Ancien et Moderne*. Entitled "Les quais de Paris," the piece spoke to the apprehensions his fellow artists might have had about portraying the great city.¹ The author reasoned that the grand tradition of recording Paris by French artists (from Jacques Callot to Camille Corot) and international artists (from Reinier Nooms to Johan Jongkind) might intimidate contemporary artists, leaving them wondering what could be left to do. Bouyer wrote of Paris as a living, ever-changing place. Taking us on a tour along the banks of the Seine, he described the layers of architecture in the city—Gothic, Renaissance, classicized—and what he called the indecision of the nineteenth century with its historicized mishmash. He recalled monuments that had been destroyed, moats that had become gardens, trees that had grown, work lives that had changed. Through it all flows the Seine, always present but always different. The river becomes a metaphor not only for the life of the city but also for the imagination of successive generations of artists. Each artist can depict the Paris that he or she sees and imagines. Bouyer saw

in Jouve a young artist ready to give Paris a new physiognomy in his luminous drawings.²



LE CHEVET DE NOTRE-DAME, LE MATIN.

Figure 1 Paul Jouve, *The East End of Notre-Dame, Morning* (*Le Chevet de Notre-Dame, le matin*), as reproduced in "Les quais de Paris," *Revue de l'Art Ancien et Moderne*, vol. 14, no. 78 (September 1903), p. 253, Bibliothèque nationale de France, département sciences et techniques (4-V-4500).



LE TROCADERO, LE SOIR.

Figure 2 Paul Jouve, *The Trocadéro, Evening* (*Le Trocadéro, le soir*), as reproduced in "Les quais de Paris," *Revue de l'Art Ancien et Moderne*, vol. 14, no. 79 (October 1903), p. 335, Bibliothèque nationale de France, département sciences et techniques (4-V-4500).

Ten of his drawings accompany Bouyer's essay (fig. 1). Though *Man along the Seine with a View of the Old Trocadéro* is not a direct basis for any of these, its subject is closely connected to the project. It probably reflects the type of working study that would have preceded Jouve's finished pen-and-ink illustrations. Such studies were likely made outdoors quickly, using a friable medium such as charcoal or conté crayon. Very responsive to pressure, the sticks of pigment would have enabled Jouve to make lines both faint and heavy, as he does here. With sketches in hand, he would likely have completed his final densely hatched scenes at home or in a studio.

Any Parisian would have recognized the foreground figure as a *clochard*, meaning a vagabond or tramp and more specifically a person without shelter who lived along the quays and slept under bridges. Such figures were often romanticized in French literature, but Jouve avoided idealization, seeking instead to capture in his subject's hardened features and solemn expression the difficult existence of those down and out in the City of Lights.³ The figure's possessions are in a bundle on his

back, attached to the string he holds in his hand. An idle man sits nearby. Farther along the embankment, people have picked up some work transferring cargo between a wagon and a barge. By opening up the center foreground of his image, Jouve suggested the loneliness and desolation such people may experience.

The illustrations that ultimately appeared in "Les quais de Paris" typically show people hard at work tying up boats, moving cargo, and turning winches. One detail from the present sheet that did end up in the essay is the distant twin-towered building. It is the Trocadéro Palace, a bombastic meeting hall constructed for the 1878 Exposition Universelle. Named for an 1823 battle in which French forces helped Spain's Bourbon king put down a rebellion, the palace was a mix of architectural references. Many Parisians hated it. Bouyer called it "un témoignage récent de notre art dans un décor hâtif" (a recent testimony to our art in an ill-considered style). The palace's upper levels would be demolished in 1936 to make way for the "moderne" colonnade complex of the Palais Chaillot for the 1937 Exposition Universelle. In Jouve's illustration, the original Trocadéro hovers above a tree-lined riverbank at night (fig. 2). Its dreamy, ethereal appearance undoubtedly satisfied Bouyer's desire that artists see Paris anew through the lens of their imagination.

GPW and TER

NOTES

1. Raymond Bouyer, "Les quais de Paris," *Revue de l'Art Ancien et Moderne*, vol. 14, no. 78 (September 1903), pp. 249–54ff., and no. 79 (October 1903), pp. 331–36ff. The *Revue* was published in Paris from 1897 to 1937, except for the years 1915–19.
2. Jouve had already distinguished himself in 1900 by providing designs for the grand prize-winning frieze at the entrance to the Exposition Universelle. Though the gate has been demolished, sections of the frieze are in the Museum of Applied Arts in Budapest. The one showing a bull is clearly monogrammed by Jouve and signed by Alexandre Bigot. In 1901 Jouve provided all the illustrations, some satirical, some harrowing, for the November 23, 1901, issue of Samuel Sigismund Schwarz's new journal *L'Assiette au Beurre*, on the theme of social vengeance.

At about the time he made *Man along the Seine with a View of the Old Trocadéro*, Jouve established his relationship with gallerist Siegfried Bing and his close lifelong friendship with Bing's son, the sculptor and jewelry designer Marcel. See Gabriel P. Weisberg, *Art Nouveau Bing: Paris Style, 1900* (New York: Harry N. Abrams, 1986), p. 280, no. 25; and Gabriel P. Weisberg, Edwin Becker, and Évelyne Possémé, eds., *The Origins of L'Art Nouveau: The Bing Empire* (Amsterdam: Van Gogh Museum, 2004), p. 269.
3. The left-leaning stance of *L'Assiette au Beurre* and the nature of Jouve's 1901 contributions to it (see note 2) are other indications of Jouve's sensitivity to the plight of his subject.



*Le port de Saint Pierre
L'Anse-au-Loup, 1874*

96. Daniel Ridgway Knight, *Boats on a Beach*

Artist	Daniel Ridgway Knight, American, Chambersburg, Pennsylvania, 1839–Paris or Rolleboise 1924
Title, Date	Boats on a Beach, not dated
Medium	Watercolor, gouache, and black crayon
Dimensions	10 × 14 1/8 in. (25.4 × 35.9 cm)
Inscriptions + Marks	Lower left: à mon ami Daniel Bernard / Souvenir de D.R. Knight
Provenance	[Galerie de Bayser, Paris, until 2021; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Ernest Laborde

97. Ernest Laborde. <i>Corner of a Parisian Street with Mother and Child</i>	293
98. Ernest Laborde. <i>Street Scene in Paris</i>	295



97. Ernest Laborde, *Corner of a Parisian Street with Mother and Child*

Artist	Ernest Laborde, French, Paris 1870–Paris 1935
Title, Date	Corner of a Parisian Street with Mother and Child, 1909
Medium	Watercolor on board
Dimensions	8 1/8 × 10 in. (20.6 × 25.4 cm)
Inscriptions + Marks	Lower left in brown watercolor: E. Laborde / Paris 09 Upper center (verso): No 100 / 1 Bristol brouze, [?] biseau [?] au anglais oi 38 + 30 / cadre 2266 / N. Laborde [in graphite]
Provenance	[Galerie Jacques Fischer, Paris, until 1997; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 78, fig. 48
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



98. Ernest Laborde, *Street Scene in Paris*

Artist	Ernest Laborde, French, Paris 1870–Paris 1935
Title, Date	Street Scene in Paris, 1909
Medium	Watercolor
Dimensions	8 1/2 × 10 7/8 in. (21.6 × 27.6 cm)
Inscriptions + Marks	Lower right in brown watercolor: Ernest Laborde / 1909
Provenance	[Christine Bethenod, Paris, until 2000; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 79, fig. 49
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



La nuit - (croquis)

99. Eugène Laermans, *The Prayer*

Artist	Eugène Laermans, Belgian, Brussels 1864–Brussels 1940
Title, Date	The Prayer (La prière), mid-1890s
Medium	Charcoal on tan paper
Dimensions	12 3/16 × 11 in. (30.9 × 27.9 cm)
Inscriptions + Marks	Lower left: La prière - (croquis) Lower right: E.L. Bottom center: 8 de large
Provenance	Sale, De Vuyst, Lokeren, Belgium, March 4, 2000, no. 205; [Galerie Maurice Tzwern, Brussels, until 2007; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

This drawing reflects Eugène Laermans's deep religious piety. It is preparatory to his painting *The Evening Prayer* (*Das Abendgebet*), in the Galerie Neue Meister in Dresden, Germany (fig. 1).¹ Both works date to the mid-1890s.² The intent of this humble group is suggested in the painting, where the faces of the two children at the left are aglow in portentous angelic light. Laermans also singled out the young woman at the right, painting her in lighter colors than the figures around her.



Figure 1 Eugène Laermans, *The Evening Prayer* (*Das Abendgebet*), c. 1894, oil on canvas, 130 x 101.5 cm, Galerie Neue Meister, Dresden (inv. 2543).

Laermans's almost sculptural approach in this drawing emphasizes the strength of the villagers. Physique, body language, and costume—not face—are used to express the figures' demeanor and age. Laermans amplified this mode of expression in the painting. Also in the finished work, he sweetened the scene by adding the children and replacing the windswept trees of the background with a cluster of cozy homes and a church. Both drawing and painting convey the sense of quiet that is typical of Laermans's art, a tendency that may relate to the loss of hearing in his youth.

In both works, the grouping reflects Laermans's abiding interest in sixteenth-century Flemish master Pieter Bruegel the Elder, whose depictions of peasants resounded in Netherlandish art for generations. Other realists admired Bruegel as well; one might even think of a Bruegel revival.³ In developing a style that reflected past tradition but in an original way, Laermans remains one of the most significant artists of his time.

GPW

NOTES

1. Staatliche Kunstsammlungen Dresden (inv. 2543). This painting was previously thought to have been destroyed during World War II, but it appears in the SKD online catalogue; <https://skd-online-collection.skd.museum/Details/Index/265945>
2. The painting has long been dated to 1896, but the SKD online catalogue says it is probably from 1894. See Gustave Vanzype, "Eugène Laermans" in *Collection des Artistes Belges Contemporains* (Brussels: Librairie d'Art et d'Histoire, G. Van Oest et Cie, 1908). Also reproduced in *L'Art et les Artistes 7* (1908), p. 48, as *La Prière du soir*; <https://skd-online-collection.skd.museum/Details/Index/265945>
3. The idea of a Bruegel revival has been discussed and preliminarily explored by students at the University of Minnesota. It may prove to be a rewarding direction for further research.





100–101. Maxime Lalanne, *Landscape with a House Behind Large Elm Trees near Bordeaux and River Landscape*

Artist	Maxime Lalanne, French, Bordeaux 1827–Nogent-sur-Marne (Seine) 1886
Title, Date	Landscape with a House Behind Large Elm Trees near Bordeaux, not dated
Medium	Charcoal heightened with white chalk on off-white paper
Dimensions	16 7/16 × 22 in. (41.8 × 55.9 cm)
Inscriptions + Marks	Lower right: Maxime Lalanne
Provenance	[Galerie Fischer-Kiener, Paris, until about 1982; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 30; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Trees Lovely as a Poem," Mia, 2015; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 70–72, 88, fig. 40
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Maxime Lalanne, French, Bordeaux 1827–Nogent-sur-Marne (Seine) 1886
Title, Date	River Landscape, not dated
Medium	Charcoal on off-white laid paper
Dimensions	7 1/16 × 11 1/2 in. (17.9 × 29.2 cm)
Inscriptions + Marks	Lower right in black: Lalanne
Provenance	[Paul Prouté S. A., Paris, until about 1987; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 6, 72, fig. 41
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Born and raised in Bordeaux, Maxime Lalanne first pursued art as a pastime while embarking on a legal career. His talent was soon recognized, and he was persuaded to pursue art full time. In 1852 he moved to Paris to study at the *École des Beaux-Arts* (School of Fine Arts). That same year, he successfully entered two charcoal drawings at the Paris Salon. He went on to become a regular Salon entrant and eventually a juror.

Though he was an avid, prolific, and skillful draftsman, Lalanne is probably best remembered for his activity as a printmaker and an author of technical handbooks. His etchings were admired for their technical mastery and tidy finish. As an advocate for the medium, he was one of the original members of the *Société des Aquafortistes* (Society of Etchers), founded in 1862. His manual on etching, first published in 1866,¹ continues to be reprinted in our own century. Next he wrote *Le Fusain* (1869), a guide to charcoal drawing.² It was the first treatise on the subject and it, too, went into multiple editions.



Figure 1 Maxime Lalanne, *The Elms of Cenon* (*Les ormeaux de Cenon*), 1874, etching, 13.8 x 21.9 cm, Musée des Beaux-Arts Bordeaux (Bx E 1496.62).

Lalanne became thoroughly Parisian but retained close ties to Bordeaux, sketching in and around the city during vacations.³ He seems to have been partial to a village called Cenon. It has now been incorporated into the environs of Bordeaux, but in Lalanne's day it was lightly populated. *Landscape with a House* relates closely to Lalanne's etching *The Elms of Cenon*, dated 1874 (fig. 1).⁴ The drawing, then, may stem from a visit to Bordeaux during the early 1870s. The resemblance between the two works, in particular the grove of trees and the overall composition, is especially close when one bears in mind the image reversal inherent in the process of printing etchings.

The two Lalanne charcoals in the Weisberg Collection differ in tone and technique: one is large and precise, the other small and atmospheric. *Landscape with a House* shows Lalanne's ability to capture the simplicity and grandeur of nature in ways that tie him to Realism and Romanticism. The landscape is carefully groomed; the path is neatly edged. This could even be the country estate of a wealthy owner for whom grazing livestock were as much an ornament as a business proposition. In keeping with the manicured view, Lalanne subordinated gesture to the detailed rendering of form, texture, space, and lighting. Firm, carefully placed lines define the contours of foreground plants and other details. He built up the leafy mass of the trees with countless clusters of tight squiggles, many of which he then smudged to produce a play of light that suggests volume and intricacy. His use of white chalk lights up the wispy clouds, plants, and partially seen house. The scale and elaborate finish mark this drawing as a work intended for public display.

The smaller *River Landscape*, whose precise location remains unknown, shows a freer side of Lalanne's draftsmanship, especially in the atmospheric sky. Here Lalanne thoroughly smudged his charcoal to eliminate individual strokes, instead creating vaporous shadows. The half-darkened sky invites us to imagine the change of light at dusk or an imminent change of weather. Though Lalanne detailed elements of the scene, such as the boat and its occupant, he displayed less self-conscious precision on this smaller sheet.

TER and GPW

NOTES

1. Maxime Lalanne, *Traité de la gravure à l'eau-forte* (Paris: Cadart & Luquet, 1866).
2. Maxime Lalanne, *Le Fusain* (Paris: L. Berville, 1869).
3. Many of Lalanne's prints and drawings documented the destruction of old Paris under Baron Hausmann, who created modern Paris by building wide boulevards to—in the words of Napoleon III—"aérer, unifier, et embellir" (air out, unify, and embellish) Paris and to more easily control the city in the event of demonstrations or riots.
4. Henri Beraldi, *Les graveurs du XIXe siècle, guide de l'amateur d'estampes modernes* (Paris: Librairie L. Conquet, 1889), vol. IX, p. 21, no. 109. Lalanne showed the print in the Salon of 1874; see P. Leroi, "Les Aquarelles, dessins, gravures au Salon de 1874," *Gazette des Beaux-Arts*, vol. 2 (August 1874), p. 161, ill.



102. Paul Lecomte, *Normandy Countryside*

Artist	Paul Lecomte, French, Paris 1842–Paris 1920
Title, Date	Normandy Countryside, not dated
Medium	Watercolor
Dimensions	14 7/8 × 21 13/16 in. (37.8 × 55.4 cm)
Inscriptions + Marks	Lower left: Paul Lecomte
Provenance	[Jane Roberts Fine Arts, Paris, until 2018; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Louis Legrand

103. Louis Legrand. <i>Angèle and the Cabin Boy</i>	307
104. Louis Legrand. <i>Nude Woman</i>	310



103. Louis Legrand, *Angèle and the Cabin Boy*

Artist	Louis Legrand, French, Dijon 1863–Livry-Gargan, Seine-Saint-Denis 1951
Title, Date	Angèle and the Cabin Boy, c. 1890
Medium	Pen and ink, brush and wash, and white gouache
Dimensions	10 1/4 × 9 1/2 in. (26 × 24.1 cm)
Inscriptions + Marks	Lower right: L.G 91 [?] [partially illegible]
Provenance	[Marcel Lecomte, Paris, until 1970s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
References	"Gil Blas Illustré," vol. 1, no. 25 (Sunday supplement, December 13, 1891), cover
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

In December 1891, the French literary journal *Gil Blas Illustré* put this unusual drawing by Louis Legrand on the cover of its Sunday supplement (fig. 1).¹ It appeared in a colorized version to illustrate a tender and humorous short story by Hugues Le Roux, "On parle français," which appeared on the inside pages.²



Figure 1 Louis Legrand, cover illustration for *Gil Blas Illustré*, Sunday supplement, December 13, 1891, Bibliothèque nationale de France, département Philosophie, histoire, sciences de l'homme (FOL-LC2-3986 [BIS]).

The story involves a fifteen-year-old French cabin boy whose ship has docked for repairs in Australia. Finding himself amid the filth and hubbub of the port, he decides to wander the quiet streets instead of drinking in a tavern. Upon seeing a sign reading “On parle français” (We speak French), he innocently enters a brothel. The madam hears that he speaks French and calls for Angèle, who is French. Angèle is amused to find that

the boy prefers to chat rather than partake of her usual offerings. She learns that his mother has died and that he has had difficulty with his stepmother. Angèle wants to take most of the boy's money, two gold pieces, but fights back her greed and returns one coin. He buries his face in her bosom and cries. As he does so, Angèle's memories of her childhood home, a thatched cottage in the French countryside, well up, and she holds him closely. Eventually, he must go. Angèle hopes to see him again, but his ship departs the next day. As the boy leaves, she asks him for change to buy cigarettes so that she can smoke while she thinks of him.

Legrand's illustration appeared above the caption, “. . . Il s'abattit sur la coeur de la grosse fille . . .” (He fell on the breast of the fat girl). Legrand is noted for pushing the boundaries of propriety in his art, but here he restrained himself. He could have played up the comic possibilities of the slight teenage boy pressing his face into Angèle's chest, as described by Le Roux. Instead, he concentrated on the tenderness of the brief encounter between two lost souls who found themselves at the far end of the world.

TER

NOTES

1. *Gil Blas* was published regularly from 1879 until it was disrupted by war in 1914. Afterward, it appeared sporadically. The name of the publication was taken from Alain-René Lesage's picaresque novel, published in 1715–35. Legrand was a frequent contributor of magazine illustrations. The Jaquet Collection at the Bibliothèque nationale has two scrapbooks containing cuttings of his illustrations: <https://gallica.bnf.fr/ark:/12148/btv1b530788882/f3.item.zoom>
2. Hugues Le Roux is the pen name of Robert Charles Henri Le Roux (1860–1925), a French author and journalist who wrote primarily about the French colonies and travels. “On parle français” was published under the title “Chez les filles” in a book of Le Roux short stories, *Chez les filles* (Paris: Victor Havard, 1888), pp. 1–12.



104. Louis Legrand, *Nude Woman*

Artist	Louis Legrand, French, Dijon 1863–Livry-Gargan, Seine-Saint-Denis 1951
Title, Date	Nude Woman (Femme dénudée), c. 1900
Medium	Pastel on cardboard
Dimensions	20 × 29 1/8 in. (50.8 × 74 cm)
Inscriptions + Marks	Lower right: Louis / Legrand
Provenance	Collection Hulin de Loo (Ghent, Belgium, 1862–1945). [Mathieu Néouze, Paris, until 2018; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2018–21; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Virginia Gamna and Mathieu Néouze, "Tableaux-dessins-sculptures 1880–1910" (exh. cat.), Mathieu Néouze, Paris (November 2017), pp. 18–19, no. 7, ill.
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2021.131.1

Late in 1895, trendsetting Parisian gallerist Siegfried Bing opened his exquisite Maison de l'Art Nouveau.¹ One of the gallery's first one-person exhibitions showcased Louis Legrand, whose prolific output of paintings, pastels, watercolors, and prints had assured him a significant place in fin de siècle France. Perhaps more important for Bing, Legrand was controversial. His art challenged accepted mores of sexuality. The artist Félicien Rops had gained notoriety with sexually uninhibited images in the same period, and Bing sought similar buzz with Legrand. Many collectors knew of Legrand's sensual prints (he learned printmaking from Rops), but his pastels along these lines were known mostly to private connoisseurs.



Figure 1 Louis Legrand, *In Front of Her Mirror (Devant sa glace)*, 1911, drypoint, 21.1 x 16 cm, with Gustave Pellet's red publisher's stamp, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco (1963.30.31756).

Many of Legrand's pastels convey an atmosphere of experimentation. Much like his contemporary Edgar Degas, Legrand used pastels in original ways, evident here in his

scrawls, swirls, smudges, and mixing of colors. Also like Degas, Legrand looked to the Parisian brothels for his subjects, whom he often depicted during intimate moments. This pastel, executed in lurid pinks and blues with a slash of yellow, sets the woman aglow during a moment of rest.

One of Legrand's most avid collectors was Gustave Pellet (1859–1919), a print and book publisher with a penchant for erotic content who systematically purchased Legrand's pastels;² the artist produced many in the vein of *Nude Woman*. As a print publisher, Pellet issued more than 300 images by Legrand (fig. 1), as well as prints by Rops and Henri de Toulouse-Lautrec. Despite having been jailed briefly for the obscenity of some of his work, Legrand was made a knight of the Legion of Honor in 1906. His success proved fleeting, however, and he died, largely forgotten, in 1951.³

GPW

NOTES

1. On Bing, see Gabriel P. Weisberg, *Art Nouveau Bing: Paris Style, 1900* (New York: Harry N. Abrams, 1986); and Gabriel P. Weisberg, Edwin Becker, and Évelyne Possémé, eds., *The Origins of L'Art Nouveau: The Bing Empire* (Amsterdam: Van Gogh Museum, 2004).
2. Virginia Gamna and Mathieu Néouze, *Tableaux-Dessins-Sculptures 1880-1910* (exh. cat.), Mathieu Néouze, Paris (November 2017), p. 18.
3. For a study of Legrand's work, see Victor Arwas, *Louis Legrand: Catalogue raisonné* (London: Papadakis, 2006), published in conjunction with an exhibition at the Musée Félicien Rops, Namur, Belgium.



105. Alphonse Legros, *Old Vagabond Seated in a Forest*

Artist	Alphonse Legros, French, Dijon 1837–Watford, England 1911
Title, Date	Old Vagabond Seated in a Forest, c. 1870s
Medium	Watercolor with brush and ink on cream paper
Dimensions	18 1/2 × 11 1/2 in. (47 × 29.2 cm)
Inscriptions + Marks	Lower left: A. Legros
Provenance	[Galerie Marcel Lecomte, Paris, until 1975; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 31; "Artist as Narrator: Nineteenth Century Narrative Art in England and France," Oklahoma City Museum of Art, 2005; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Hardy George et al., "Artist as Narrator: Nineteenth Century Narrative Art in England and France" (exh. cat.), Oklahoma City Museum of Art (Oklahoma City, 2005), p. 45, no. 53, ill.; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 39–40, fig. 20
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Like many nineteenth-century artists in France and Belgium, Alphonse Legros often focused on the less fortunate. Just as François Bonvin showed his empathy in images of beggars or vagabonds living on the refuse of the wealthy members of society, so, too, did Legros. But while Bonvin focused on people struggling in the city, Legros concentrated on the countryside. He was interested in those who, after making a living from the land as their forebears had for centuries, saw their livelihoods as farmers, woodcutters, and more erased by burgeoning industry. Destitute, they roamed the countryside and forests, and Legros recorded what he saw.



Figure 1 Alphonse Legros, *The Blind Beggar (Le mendiant aveugle)*, not dated, drypoint, 10 x 15 cm, Boston Public Library (inv. 07_09_000250).

Legros used the theme of the vagabond to emphasize the fate of the disenfranchised. In some etchings, he focused on the vagabond as a beggar, often a blind beggar (figs. 1–2).¹ He and fellow artists looked to artists such as Rembrandt (1606–1669) and authors such as Jean de La Fontaine (1621–1695) for inspiration, and for reminders that poor people had always been part of society.²



Figure 2 Alphonse Legros, *Old Man, Old Tree (Vieil homme, vieille arbre)*, not dated, etching and drypoint, 23 x 16 cm, Boston Public Library (inv. 07_09_000956).

The present drawing shows a despairing figure seated on the ground at the edge of a forest. He is worn out from his wanderings. Beside him are his bundled clothes, which he ties to a wooden staff and carries over his shoulder. Legros's many images of destitute figures such as this helped reinforce his position as an advocate for those beaten down and living without hope.

GPW

NOTES

1. For example, see Paul Emmanuel Auguste Poulet-Malassis and Alphonse Wyatt Thibaudeau, *Catalogue raisonné de l'oeuvre gravé et lithographié de Alphonse Legros* (Paris: C. J. Baur, 1877), nos. 92 and 337.
2. Legros made an etching based on Jean de La Fontaine's poem *Death of the Woodcutter*. See Poulet-Malassis and Thibaudeau, no. 142.



106. André LeMoigne, *Arab Woman*

Artist	André LeMoigne, French, 1898–1987
Title, Date	Arab Woman, not dated
Medium	Watercolor and gouache over black chalk
Dimensions	19 1/16 × 13 3/16 in. (48.4 × 33.5 cm)
Inscriptions + Marks	Lower right: A. Le Moigne 31
Provenance	[Marché Paul Bert, Saint Ouen, until 2012; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

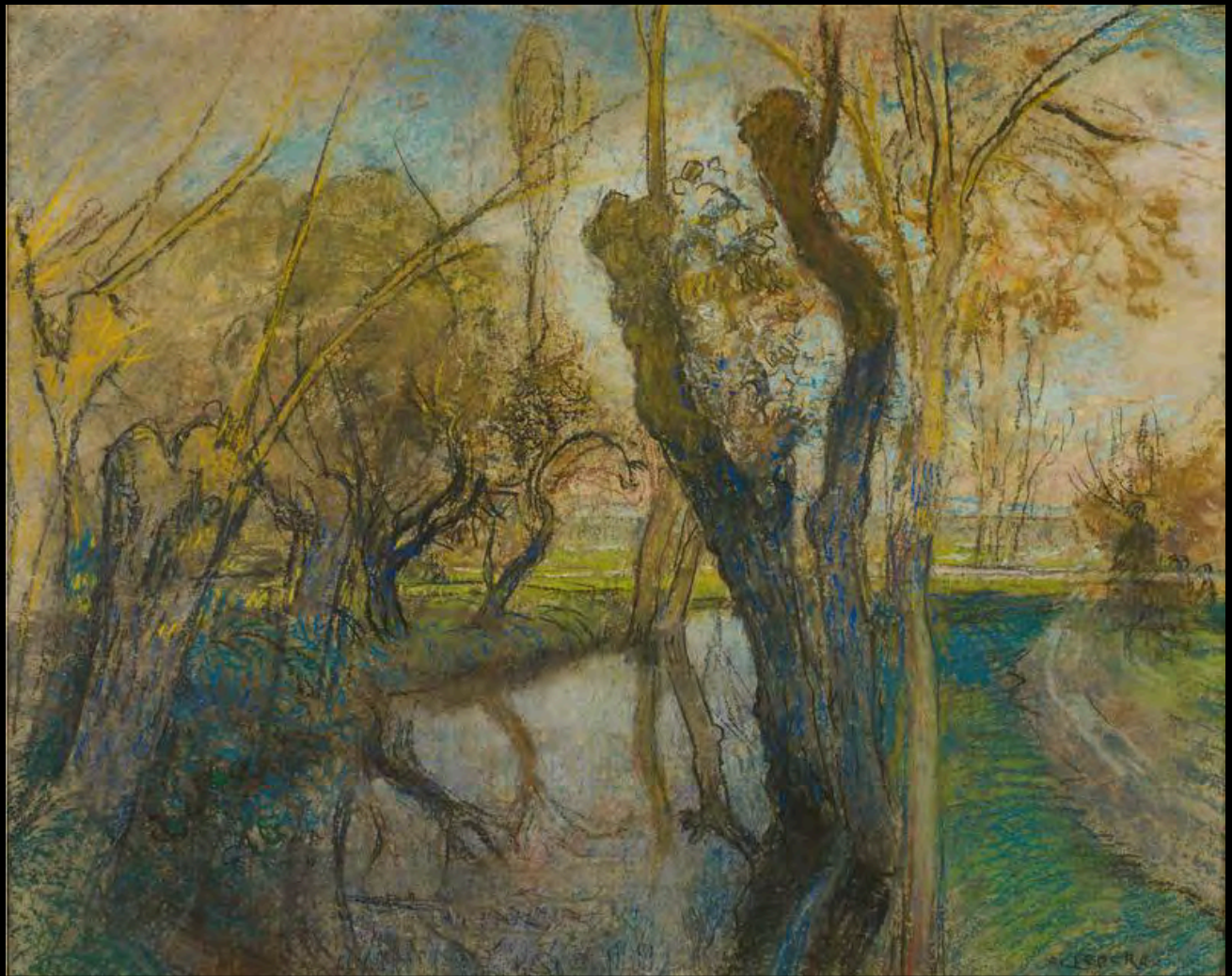
Auguste Louis Lepère

107. Auguste Louis Lepère. <i>Landscape near Barbizon</i>	319
108. Auguste Louis Lepère. <i>River Landscape with Willow Trees</i>	321
109. Auguste Louis Lepère. <i>Street Scene (Mother and Child)</i>	323



107. Auguste Louis Lepère, *Landscape near Barbizon*

Artist	Auguste Louis Lepère, French, Paris 1849–Domme, Dordogne 1918
Title, Date	Landscape near Barbizon, c. 1880
Medium	Watercolor, gouache, charcoal, graphite, and black ink with gum glazing on cream laid paper
Dimensions	7 × 11 in. (17.8 × 27.9 cm)
Inscriptions + Marks	Lower left in graphite: Près de Barbizon / ALepère Artist's mark in red (Lugt 141)
Provenance	(Probably old collection Sagot Le Garrec mark); [Galerie Fischer-Kiener, Paris, until 1994; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 32; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 80, fig. 50
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



108. Auguste Louis Lepère, *River Landscape with Willow Trees*

Artist	Auguste Louis Lepère, French, Paris 1849–Domme, Dordogne 1918
Title, Date	River Landscape with Willow Trees, c. 1905–10
Medium	Pastel on cream paper
Dimensions	12 5/8 × 15 13/16 in. (32.1 × 40.2 cm)
Inscriptions + Marks	Lower right in black pastel: A. LEPÈRE
Provenance	[Neal Fiertag, Paris]. [Eric G. Carlson, New York, until about 1996; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 80–81, fig. 51
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



109. Auguste Louis Lepère, *Street Scene (Mother and Child)*

Artist	Auguste Louis Lepère, French, Paris 1849–Domme, Dordogne 1918
Title, Date	Street Scene (Mother and Child), not dated
Medium	Pastel on tan prepared paper
Dimensions	18 3/4 × 9 7/16 in. (47.6 × 24 cm)
Inscriptions + Marks	Lower right: A. LEPERE
Provenance	[Galerie Jacques Fischer, Paris, until 1999; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Children in Paris: The Birthday Boy and Friends," <i>Mia</i> , 2017; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 82–83, fig. 52 and back flap
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

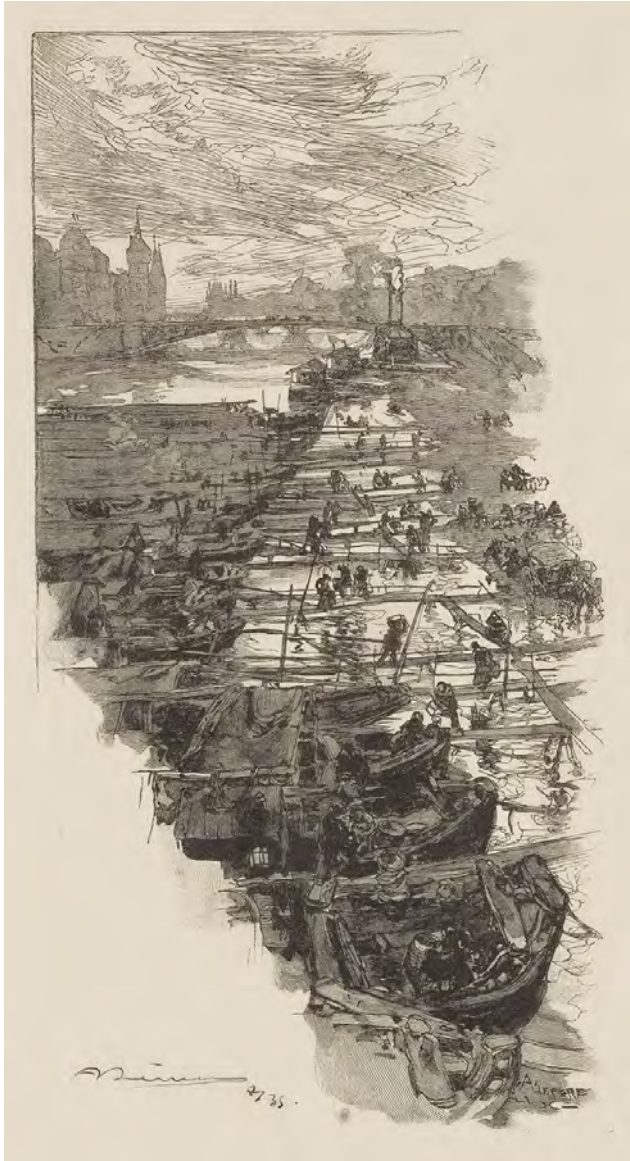


Figure 1 Auguste Lepère, *The Apple Market Seen from Louis-Philippe Bridge*, 1890, wood engraving, 19.69 x 11.18 cm, Minneapolis Institute of Art, Bequest of Harry Drake (2013.35.657).



Figure 2 Auguste Lepère, *Snake Merchant*, from "Fontainebleau Forest," c. 1889, wood engraving, 7.14 x 4.76 cm, Minneapolis Institute of Art, Gift of Elizabeth, Julie, and Catherine Andrus in memory of John and Marion Andrus (2015.93.151).

The author of this pastel, Auguste Lepère, was one of the most significant woodcut artists of the nineteenth century. As such, he was acutely aware of Japanese ukiyo-e woodcuts and paintings. Not one to mimic Japanese aesthetics and processes, he chose certain attributes and deployed them to his own ends. Here he emulated the elongated vertical format of Japanese scrolls, but he did not employ the fields of flat color, sinuous contours, and sometimes dense patterning often seen in Japanese art. Instead, he blended his colors using staccato marks and stumping (smudging), and drew searching outlines to produce the hazy atmosphere of a dark, damp day.

Lepère left us to wonder where we are and what is going on. Perhaps the scene takes place in Paris on a quay along the Seine, lit from a streetlamp up on a bridge. Look at the vertical stack of orange dots near the right edge of the image. The lower dots are presumably reflections on the wet pavement. The uppermost dot seems more intense than the others. Is that a source of illumination? Is it a reflection? We are somewhat lost in the mist with the woman and child. And what are they up to? Why is the woman bundled up against the elements, while the

girl has neither coat nor hat? Lepère set our imaginations in motion without giving us much direction.

This level of mystery is unusual for Lepère. Usually, he was a documentarian showing us the details of place and action, whether in Paris or in the countryside. Perhaps the freedom of pastel and the lack of pressure to produce a repeated, publishable product—such as his many wood engravings for

weeklies, books, and portfolios (figs. 1–2)—permitted him greater liberty in the treatment of his subject.

TER

Georges Paul Leroux

110-111. Georges Paul Leroux. <i>Study for poster "Exposition Universelle-Palais de l'Optique La Grande lunette de 1900" and Exposition Universelle-Palais de l'Optique La Grande lunette de 1900</i>	328
112. Georges Paul Leroux. <i>The Grand Boulevards, Richelieu-Drouot Square by Night</i>	332



EXPOSITION UNIVERSELLE PALAIS DE L'OPTIQUE



LA GRANDE LUNETTE DE 1900

109, Boulevard des Capucines, Paris

**110–111. Georges Paul Leroux, *Study for poster*
“Exposition Universelle–Palais de l’Optique La Grande lunette de 1900” and *Exposition Universelle–Palais de*
*l’Optique La Grande lunette de 1900***

Artist	Georges Paul Leroux, French, Paris 1877–Meudon (Paris) 1957
Title, Date	Study for poster “Exposition Universelle-Palais de l’Optique La Grande lunette de 1900”, 1900
Medium	Charcoal
Dimensions	24 1/2 × 14 in. (62.2 × 35.6 cm)
Inscriptions + Marks	Watermark lower right: [oval] ?LV Upper right: 1900
Provenance	[Christine Bethenod, Paris, until 2007; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2007–11; given to Mia)
Exhibition History	"A Means of Escape: European Posters from 1889 to 1930," Mia, 2011; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2011.99

Artist	Georges Paul Leroux, French, Paris 1877–Meudon (Paris) 1957
Title, Date	Exposition Universelle-Palais de l’Optique La Grande lunette de 1900, 1900
Medium	Color lithograph
Dimensions	50 11/16 × 36 3/4 in. (128.7 × 93.3 cm)
Inscriptions + Marks	Lower right corner in black: G. LEROUX— Printed at right edge in gray: Imp. CHARLE VERNEAU. 114, Rue Oberkampf. PARIS Upper right above "Universelle": French Republic stamp in black
Provenance	[Librairie Elbé, Paris, until 2010; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (until 2010; given to Mia)
Exhibition History	"A Means of Escape: European Posters from 1889 to 1930," Mia, 2011; "Impressionism in the Age of Industry: Monet, Pissarro and More," Art Gallery of Ontario, 2019; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg, in honor of Lisa Michaux, for the Weisberg Collection at the MIA 2010.68

A top attraction at the 1900 Exposition Universelle in Paris was La Grande Lunette, a giant telescope in the Palais de l’Optique (Palace of Optics). Weighing 20 tons and extending 200 feet,

the instrument was the largest refracting telescope ever built (fig. 1). Though impractical for ongoing scientific research, it could capture greatly magnified views of the moon. The

invention was derided in the press but proved wildly popular with the public, and it contributed to the fair's success.



Figure 1 La Grande Lunette, Palais de l'Optique (Palace of Optics), 1900 Exposition Universelle, Paris.

While still in his early twenties, Georges Leroux received the commission to design the advertising poster for the lunette. The Weisbergs acquired both the finished poster and a splendid preparatory drawing, and donated both to Mia.

In the present drawing, Leroux appears to be working out the contours and lighting of the woman, seen here as a half nude gracefully leaning toward an unseen source of light. The dramatic shadows and highlights reflect Leroux's recent training under Léon Bonnat (1833–1922) at the École des Beaux-Arts (School of Fine Arts) in Paris. Bonnat had often included brightly lit figures in his paintings and placed them against dark backgrounds. Here, Leroux used rough indications for the model's facial features, fingers, and toes—and for the folds of

the skirt. His measured application of soft charcoal on highly textured paper yielded a sensual softness throughout the image.

The finished poster, an Art Nouveau delight, reveals Leroux's rationale for the woman's pose: she is bending down to hold the luminous orb of the moon in her hands. Between the drawing and the final image, Leroux made several changes to the figure and rearranged the lighting on her now fuller skirt. In the published poster, she leans more emphatically, and her bottom extends into the right margin. We see her right arm, and her breast is now hidden. Leroux moved the knot of hair to the back of her head so that he could give her a crown.

Leroux made clear his seductive intention with the addition of a young man who looks longingly from the lower left corner. By lowering the moon toward him, the woman demonstrates how technology enables us to experience what once existed only in our dreams. With stars sparkling above the glowing Palais de l'Optique, Leroux set the stage for visitors to the fairgrounds—a place where the fantasies of technology and romance intertwine.

The poster served as Leroux's public debut. The following year, in 1901, the artist initiated his regular participation in the Salon des Artistes Français. He won the prestigious Prix de Rome (Rome Prize) in 1906. He became a painter, muralist, tapestry designer, book illustrator, and, during World War I, a camouflage artist and producer of propaganda posters for the French government. The Weisberg Collection includes another work by Leroux, one that conveys the dynamism of Parisian street life (cat. no. 112). For his lifetime contributions to his country, he was named a knight of the Legion of Honor in 1926.

TER



112. Georges Paul Leroux, *The Grand Boulevards, Richelieu-Drouot Square by Night*

Artist	Georges Paul Leroux, French, Paris 1877–Meudon (Paris) 1957
Title, Date	The Grand Boulevards, Richelieu-Drouot Square by Night (Les Grands Boulevards, le carrefour Richelieu-Drouot, la nuit), c. 1925
Medium	Pencil, pen and India ink, watercolor, and gouache on brown paper
Dimensions	18 7/8 × 12 3/16 in. (48 × 31 cm)
Inscriptions + Marks	Lower left: Georges Leroux
Provenance	[Jane Roberts Fine Arts, Paris, until 2020; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Acclaimed for the stunning Art Nouveau poster he produced for a popular attraction at the 1900 Exposition Universelle in Paris (cat. no. 111), Georges Leroux soon branched out. After receiving the Prix de Rome (Rome Prize) in 1906, he painted in Tuscany, Umbria, and Sicily in Italy. Having trained in the studio of Léon Bonnat at the École des Beaux-Arts (School of Fine Arts), Leroux was well grounded in the academic tradition, and his Italian views show an affinity with the works of Camille Corot. During World War I (1914–18) he was a *camofleur* whose unit camouflaged combat areas in France and Belgium. He also created images inspired by what he saw, including the horrors at the Battle of Verdun.

Leroux explored Parisian nightlife as well. *The Grand Boulevards* shows the bustling area where the rue de Richelieu, the rue Drouot, and three other streets converge. Theaters,

cafés, restaurants, and a ziggurat of illuminated signs transform the intersection into a nocturnal world far different from its daytime appearance. While not a futuristic scene, Leroux's symphony of vibrant, artificial light moves beyond Realism toward a representation of mood and color that is quite personal and original.

Leroux used the neon signs once prevalent here—it was the Parisian answer to New York's Times Square—as the building blocks of his artistic environment. Further animating his modern, electrified world are taxis, a city bus, and pedestrians on the move. The artist then gave his novel impression of urban nightlife a shimmering, textured border.

GPW



113. Louis Leroy, *Actor on Stage*

Artist	Louis Leroy, French, Paris 1812-Paris 1885
Title, Date	Actor on Stage, 1879
Medium	Pen and ink
Dimensions	19 1/4 × 13 in. (48.9 × 33 cm)
Inscriptions + Marks	Lower right: à mon ami Cussonnois / Souvenir du Dépit Amoureux-Odéon / 10 Novembre .79
Provenance	[Galerie Les Amis du Dessin, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Léon-Augustin Lhermitte

114. Léon-Augustin Lhermitte. <i>Standing Male Nude</i>	337
115. Léon-Augustin Lhermitte. <i>Feast of the Company of Archers</i>	339
116. Léon-Augustin Lhermitte. <i>Head of a Peasant Woman</i>	342
117. Léon-Augustin Lhermitte. <i>The Weaver</i>	344



114. Léon-Augustin Lhermitte, *Standing Male Nude*

Artist	Léon-Augustin Lhermitte, French, Mont-Saint-Père, Aisne 1844–Paris 1925
Title, Date	Standing Male Nude, c. 1864
Medium	Charcoal on off-white paper
Dimensions	24 5/8 × 15 3/8 in. (62.55 × 39.05 cm)
Inscriptions + Marks	Lower right: Lhermitte Watermark monogram: SM or MS; partial letter at corner edge, possibly M Lower left: d'apres nature
Provenance	[Francis Teboul, La Poussière du Temps, Paris, until June 1996; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (1996–2017; given to Mia)
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2017.44.7



115. Léon-Augustin Lhermitte, *Feast of the Company of Archers*

Artist	Léon-Augustin Lhermitte, French, Mont-Saint-Père, Aisne 1844–Paris 1925
Title, Date	Feast of the Company of Archers, 1872
Medium	Charcoal and brown chalk on cream paper
Dimensions	11 3/4 × 18 7/8 in. (29.8 × 47.9 cm)
Inscriptions + Marks	Lower right: L. Lhermitte
Provenance	Atelier of the artist; private collection, Pyla, France; private collection, Paris (1982); [Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (until 2021; given to Mia)
Exhibition History	"Exposition du blanc et noir," Galeries de l'Art, Paris, 1880, no. 120; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Monique Le Pelley Fonteny, "Léon Augustin Lhermitte (1844–1925): Catalogue raisonné" (Paris: Éditions Cercle d'Art, 1991), p. 325, no. 65; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 60, 63, fig. 35
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2021.67.2

Born in the Aisne area in northern France, Léon-Augustin Lhermitte came from humble beginnings; his father was a schoolteacher. Just shy of his twentieth birthday, he moved to Paris to train at the École Impériale de Dessin (Imperial Drawing School). He soon began exhibiting at the Salon and by 1880 had achieved professional success and fame. The towering Dutch painter Vincent van Gogh (1853–1890) is said to have admired Lhermitte's draftsmanship, as well as his deep familiarity with his subjects.

This elaborate drawing shows a local archers' guild—note the figures with longbows at the right—assembled to receive a blessing in the parish church. Communities organized companies or guilds of archers in the Middle Ages as forms of self-protection. By 1872, the year given to this sheet, such guilds had outlived their original purpose but remained as fraternal organizations marked by tradition and communal pride. Lhermitte made this work, also called *Feast of the Corporation of Constables*, in the village of Beauvardes, about sixty miles from Paris and less than a two-hour walk from his

hometown of Mont-Saint-Père. Everyone in the church looks warmly dressed. This makes sense because the date is probably January 20, the feast day of Saint Sebastian, whose martyrdom involved being shot through with arrows. He became the patron saint of the archers' guilds; note the small sculpture of Saint Sebastian beneath the window at the upper left. Though the scene looks realistic, we should be wary of taking it too literally, for Lhermitte cast his father, Jacques Lhermitte, and his uncle (and future father-in-law) Jean-Baptiste Victor Goudard¹ as the cantors seated at the big songbook.

Completed while Lhermitte was in his twenties, this drawing shows why he was held in such high esteem. He has capably handled a complex composition that works as a series of vignettes and as a whole. His lighting is subtle and well controlled, the faces of the assembled archers convincingly individualized.

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NOTES

1. Lhermitte married his cousin, Héroïse Goudard, in 1876.



G. L. ... 1904

116. Léon-Augustin Lhermitte, *Head of a Peasant Woman*

Artist	Léon-Augustin Lhermitte, French, Mont-Saint-Père, Aisne 1844–Paris 1925
Title, Date	Head of a Peasant Woman, 1874
Medium	Charcoal and chalk on off-white paper
Dimensions	16 3/16 × 13 5/16 in. (41.1 × 33.8 cm)
Inscriptions + Marks	Lower right: Lhermitte 1874
Provenance	[Altman/Burke Fine Art, New York until 1990; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (1990–2017; given to Mia)
Exhibition History	"Sketches / Studies / Statements," Mia, 2018; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2017.44.8

Léon-Augustin Lhermitte's sympathetic and informed portrayals of contemporary country life proved popular with Parisian audiences. Over a long career he made thousands of paintings, pastels, and charcoal drawings that depicted rural people and their ways. This accomplished study of a middle-aged woman, made when Lhermitte was thirty years old, identifies him as an artist of unusual maturity and powers of observation. We see him treating his humble subject with the same dignity and intense scrutiny that other artists devoted to paying sitters. The figure's careworn face reveals inner strength even as her averted eyes betray some discomfort at being studied so closely. Lhermitte has captured the loose fleshiness of her neck, the hair that refuses to be contained by the simple bonnet. He took advantage of the rough texture of his paper, sometimes letting it keep the full load of pigment from the tip of

his charcoal, sometimes smoothing over the texture by smearing the marks he had made.

Though no longer a household name, Lhermitte was celebrated in his own time. He was awarded the Legion of Honor in 1884 and won the grand prize at the 1889 Exposition Universelle in Paris. He also enjoyed success at the Paris Salon. *Head of a Peasant Woman* is one of four drawings by Lhermitte in the Weisberg Collection (cat. nos. 114–117). As a group, they represent several of his key themes, among them rural workers, small-town traditions, the academic nude, and, as here, portraiture.

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117. Léon-Augustin Lhermitte, *The Weaver*

Artist	Léon-Augustin Lhermitte, French, Mont-Saint-Père, Aisne 1844–Paris 1925
Title, Date	The Weaver (Le tisserand), 1887
Medium	Charcoal highlighted with white chalk
Dimensions	15 1/4 × 11 1/8 in. (38.7 × 28.3 cm)
Inscriptions + Marks	Lower left: L. Lhermitte
Provenance	Sale, Hôtel Drouot, Paris, October 31, 1973, salle 7, M. Laurin. Sale, Hôtel Drouot, Paris, January 23, 1974, salle 10, M. Ader, no. 28. [Paul Prouté S. A., Paris, until 1974; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (1974–2022; given to Mia)
Exhibition History	"Les fusains de L. Lhermitte," Librairie Artistique, Launette, Paris, 1887; "The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 33; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "The World at Work: Images of Labor and Industry, 1850 to Now," Mia, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Monique Le Pelley Fonteny, "Léon Augustin Lhermitte (1844–1925): Catalogue raisonné" (Paris: Éditions Cercle d'Art, 1991), p. 412, no. 486; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 48–50, fig. 29
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2022.80.1

Léon-Augustin Lhermitte made this drawing at a time when cottage industries such as weaving were facing intense competition from mechanized factories. It was a serious social concern across northern Europe, one Lhermitte helped humanize with this portrayal of traditional artisans. By taking a low vantage point, he revealed the massive timbers of this workshop, as if to convey a sense of the deep history behind local craftsmanship. The spinning wheel and treadle loom have likely provided this family's livelihood for generations. Lhermitte added to the dignity of the scene by portraying the space as orderly and the couple as absorbed in the day's work: the woman appears to show the man some wool or flax that she will spin into the threads that he will weave into cloth. The product of their labors slowly accumulates on the big roller near the man's feet. In some drawings, Lhermitte detailed his figures so precisely that you feel you could recognize them on the street,

but not here. The man and woman are presented less as individuals than as generalized types, emblematic of a whole class of traditional artisans threatened by the Industrial Revolution.

Lhermitte's confident draftsmanship is on full view. We can almost see the movement of his hand as he marked out the beams and poles that give the scene its dramatic perspectival structure. Lhermitte occasionally searched for a line, trying a couple of possibilities before forcefully going over the one he wanted. The finest of his strokes mark the spaces between threads on the loom; heavier marks define the ancient timbers. He then used endlessly varied strokes to articulate lighting and texture. Gradations of light were produced by applying charcoal with the side of his stick and then smearing it. The light comes from a door or window behind Lhermitte and to his right. In his hands, it enters the room as a benediction.

TER



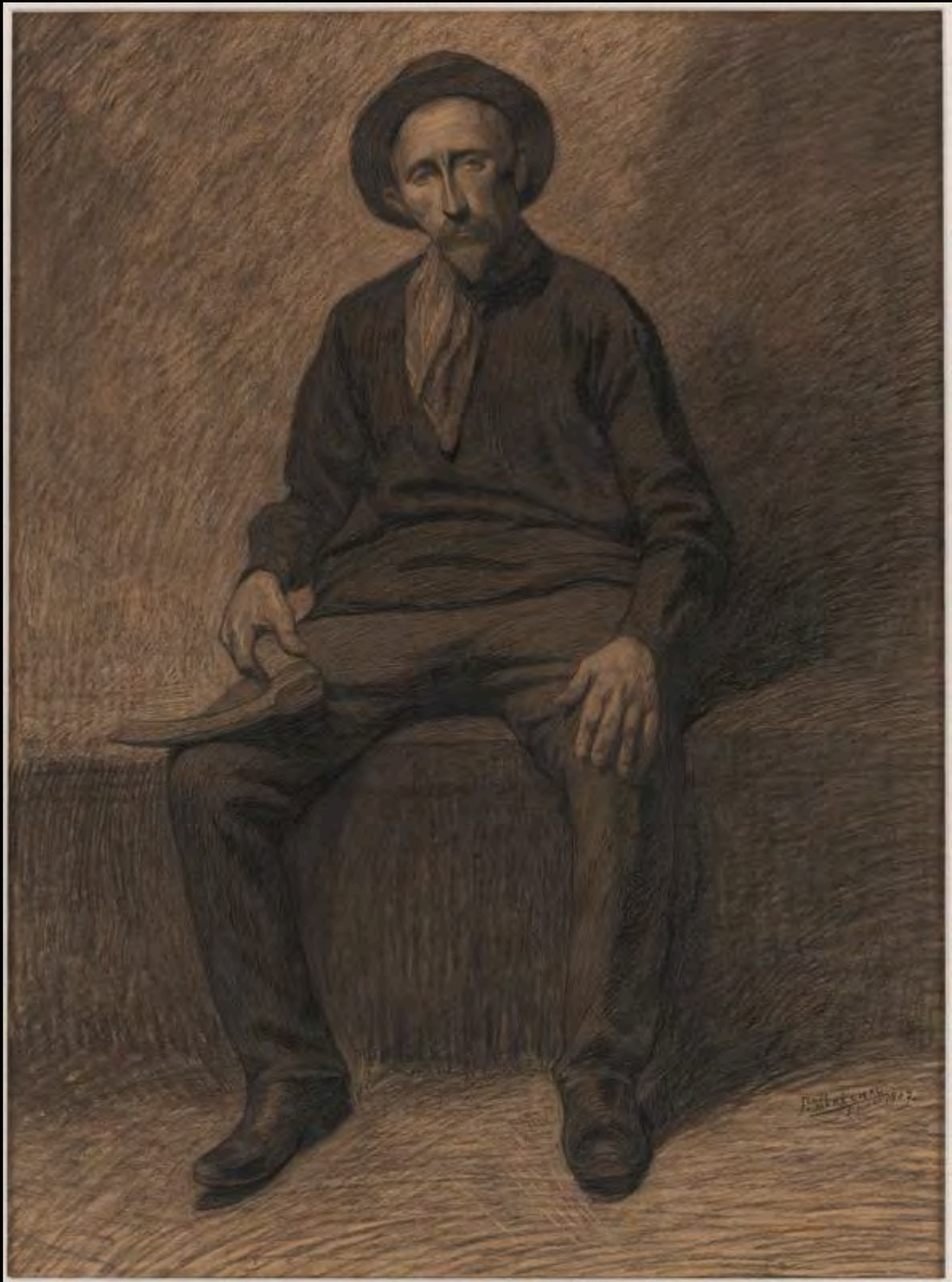
118. Alexandre Lunois, *Scandinavian Peasant Woman in an Interior*

Artist	Alexandre Lunois, French, Paris 1863–Le Pecq, Ile-de-France 1916
Title, Date	Scandinavian Peasant Woman in an Interior, c. 1906
Medium	Watercolor with traces of graphite on card
Dimensions	12 7/16 × 9 3/8 in. (31.6 × 23.8 cm)
Inscriptions + Marks	Lower right in brown: Alex Lunois
Provenance	[Marcel Lecomte, Paris, until possibly 1975; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (c. 1975–2003; given to Mia)
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 44, 46, fig. 26
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2003.217



119. Albert Maignan, *October*

Artist	Albert Maignan, French, Beaumont-sur-Sarthe, Pays de la Loire 1845–Saint-Prix, Ile-de-France 1908
Title, Date	October, not dated
Medium	Pastel on paper attached to canvas on stretcher
Dimensions	17 × 23 1/4 in. (43.2 × 59.1 cm)
Inscriptions + Marks	Lower left: ALBERT MAIGNAN / -octobre-
Provenance	[Hôtel des Ventes de Toulon]; [Marie Watteau, Paris, until 2006; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 83, 85, fig. 53
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



120. François Maréchal, *Seated Miner*

Artist	François Maréchal, Belgian, Housse (Liège) 1861–Liège 1945
Title, Date	Seated Miner, 1907
Medium	Charcoal on tan paper
Dimensions	26 3/4 × 20 5/16 in. (67.9 × 51.6 cm)
Inscriptions + Marks	Lower right: F.çois / Maréchal / 5 mars 1907
Provenance	[Galerie Maurice Tzvern–Pandora, Brussels, until 1998; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "The World at Work: Images of Labor and Industry, 1850 to Now," Mia, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Sura Levine and Françoise Urban, "Hommage à Constantin Meunier (1831–1905)" (Antwerp: Galerie Maurice Tzvern–Pandora, 1998), p. 179, no. 93; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 50–51, fig. 31
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

This drawing is deeply rooted in François Maréchal's native Wallonia, a French-speaking region in southern Belgium. Rich deposits of coal and ready transportation along the Meuse River made Wallonia the first fully industrialized region in Europe. The pace of the Industrial Revolution was quickened by John and James Cokerill's introduction of blast-furnace technology there in 1817. Harsh working conditions, unusually high incidences of on-the-job mortality, and low wages led to considerable tension between laborers and business owners. Workers gained the right to unionize in 1866, but conditions improved only marginally. When Maréchal made this drawing, Belgium's average nonagricultural laborer still worked more than sixty hours per week.¹ The promise of universal suffrage, granted throughout Belgium in 1893, was simultaneously undercut by the institution of plural voting—extra votes were granted to those who held diplomas, had money, or paid extra poll taxes. Clearly the deck was stacked against members of the working class who hoped to bring change through the democratic process.



Figure 1 Alfred Roll, *Miners' Strike* (1880), original badly damaged; shown here as reproduced in *Le Petit Journal*, October 1, 1892. Bibliothèque nationale de France.

In several countries, including Belgium and France, artists from various disciplines zeroed in on miners as potent symbols of oppressed workers. Literary works, especially Émile Zola's novel *Germinal* (1885), raised public awareness.² Paintings

such as Alfred Roll's *Miners' Strike* (1880) took up the subject as well (fig. 1). Maréchal, however, portrayed his subject as neither hero nor victim. The unadorned setting and the figure's neutral expression suggest simple dignity and humanity. The use of charcoal on tan paper produces the impression of black coal dust blanketing the scene.

This miner may not have been a native Belgian; immigrant labor was widely exploited in Wallonia. Many Italians came to work in the coal mines, and Maréchal, having lived in Italy from 1902 to 1905, may have felt a special kinship with them. A photograph of Italian miners from the era gives a sense of the conditions they faced (fig. 2).



Figure 2 Photographer unknown, Italian coal miners in mine elevator, Belgium, c. 1900.

Maréchal was born near the industrial city of Liège, in northeastern Wallonia. At age twelve he was apprenticed to his father, an armorer, but soon reoriented himself toward painting. He worked for a decorative painter, then from 1879 to 1886 studied at the Académie Royale des Beaux-Arts (Royal Academy of Fine Arts) in Liège, most notably under Adrien de Witte. He spent time abroad in Algeria (1893–99) and Rome (1903–5). In 1905 he returned to Liège and took a teaching post at the academy. The year he made the present drawing, he was appointed professor. In 1913 he became director, a post he held for seven years. As a practicing artist, Maréchal worked as a painter, printmaker, and illustrator. His prolific output emphasized landscapes and—as demonstrated here—figure studies.

TER

NOTES

1. <https://ourworldindata.org/working-hours>
2. In 1913 filmmaker Albert Capellani brought *Germinal* to the screen.

DONNEZ VOTRE OR
C'EST DU BLE POUR LA
FRANCE



MARCELYN 1918

121. Gaston Maréchaux, *Give Your Gold, It Is Wheat for France*

Artist	Gaston Maréchaux, French, 1872–c. 1936
Title, Date	Give Your Gold, It Is Wheat for France (Donnez votre or, c'est du blé pour la France), c. 1914
Medium	Gouache and pencil on thin board
Dimensions	18 3/4 × 11 1/8 in. (47.6 × 28.3 cm)
Inscriptions + Marks	Lower left corner in black pigment: Maréchaux
Provenance	[Chaudet Antiquités, Paris]; [Armstrong Fine Art, Chicago, until 2021; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Camille Martin
pour la revue (de Japon)

122. Camille Martin, *Woman in a Kimono*

Artist	Camille Martin, French, Nancy 1861–Nancy 1898
Title, Date	Woman in a Kimono, project for a book cover, not dated
Medium	Pencil
Dimensions	14 5/16 × 9 15/16 in. (36.4 × 25.2 cm)
Inscriptions + Marks	Lower left: pour la reliure (Le Japon)
Provenance	[Eric G. Carlson, New York, until 2010; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



123. Charles Maurin, *Mother Combing Her Daughter's Hair*

Artist	Charles Maurin, French, Le Puy 1856–Grasse 1914
Title, Date	Mother Combing Her Daughter's Hair (La coiffure, mère et fille), c. 1905
Medium	Conté crayon and red chalk
Dimensions	14 9/16 × 11 in. (37 × 28 cm)
Inscriptions + Marks	Lower right: C. Maurin
Provenance	[Jane Roberts Fine Arts, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

A leading artist during the turn of the century, Charles Maurin was not only a prolific printmaker, draftsman, and painter, but also an innovator. For example, he used an atomizer to spray pigment on the surface of his paper to create what he called *peintures au vaporisateur*. As a printmaker, his woodcuts were well regarded by members of the avant-garde. His prints put him into close contact with the artists Henri de Toulouse-Lautrec and Félix Vallotton, who made sure that Maurin became well versed in the avant-garde publications and exhibitions of the 1890s.

Mother Combing Her Daughter's Hair focuses on maternal love, a theme that became part of Maurin's 1901 series "New Sentimental Education" ("La nouvelle éducation sentimentale"), twelve prints dedicated to the special rapport between mother and child. Maurin had explored the subject earlier as well, in his large painting *Maternity* (1893, fig. 1). During the 1890s, this had also become a signature theme for the American artist Mary Cassatt. In the present drawing, Maurin brought his models very close to the frontal plane of the composition, increasing the viewer's sense of intimacy and heightening the impact.



Figure 1 Charles Maurin, *Maternity*, 1893, oil on canvas, 80 x 100 cm, Musée Crozatier, Le Puy-en-Velay (inv. 2014.4.5.44).

Another side of Maurin's work was the portrayal of sensual nude women, a subject the artist had in common with his friend Rupert Carabin (cat. no. 45), a sculptor. These two dissimilar approaches to intimacy make Maurin an absorbing artist worthy of further study.¹

GPW

NOTES

1. For more on the artist, see Maurice Fréchuret, *Charles Maurin: Un symboliste du réel* (exh. cat.) (Lyon: Éditions Fage, 2006), published in connection with an exhibition at Musée Crozatier, Le Puy-en-Velay, France, 2006.

Xavier Mellery

124. Xavier Mellery. <i>Old Woman Reading Her Bible</i>	362
125. Xavier Mellery. <i>Ass Pulling a Cart</i>	366
126. Xavier Mellery. <i>Young Peasant Girl</i>	368



124. Xavier Mellery, *Old Woman Reading Her Bible*

Artist	Xavier Mellery, Belgian, Laeken (Brussels) 1845–Brussels 1921
Title, Date	Old Woman Reading Her Bible (<i>Vieille femme lisant sa Bible</i>), 1878
Medium	Charcoal, ink, chalk, thinned oil
Dimensions	11 3/4 × 9 1/2 in. (29.8 × 24.1 cm)
Inscriptions + Marks	Upper left: XM / 1878.
Provenance	Collection Monsieur Passelecq, Brussels; [Galerie Maurice Tzwern, Brussels, until about 1990; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Vincent Vanhamme and Danielle Derrey-Capon, "Xavier Mellery: L'âme des choses" (exh. cat.), Van Gogh Museum, Amsterdam, and Musée d'Ixelles, Brussels (Zwolle, Netherlands: Uitgeverij Waanders, 2000), p. 118, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Joseph Antoine Dujardin, after Xavier Mellery, *Old Woman Reading Her Bible* (*Vieille femme lisant sa Bible*), 1878, etching, Yvonne and Gabriel Weisberg, Minneapolis.



Figure 2 Xavier Mellery, *Old Woman Reading*, pencil and ink wash, 31.5 x 12 cm, sale, Eve Enchères SVV, Paris, October 31, 2008, no. 44.

Xavier Mellery began his career as a devotee of Realism. He was especially taken with intimate scenes by François Bonvin (cat. nos. 25–31) and Théodule Ribot (cat. nos. 161–167). Mellery's own images concentrated on simple folk, whom he recorded in the quiet of their homes. Like other realists, he was drawn to the qualities of humility and devotion, conveyed here by his subject's absorption with her Bible.

This image of piety clearly spoke to Mellery's contemporaries. In 1878 the Belgian printmaker Joseph Antoine Dujardin reproduced this drawing as an etching (fig. 1), which was then disseminated among the print-buying public. Having a composition broadcast this way proved to be an important early step in helping to establish Mellery's name and career. Dujardin's effort won him notice as well.¹

A small sketch by Mellery that has appeared at auction shows a similarly posed woman but without the cup and saucer at her side (fig. 2). This sheet may have been Mellery's point of departure in developing the present drawing.² If so, his process involved enlarging, elaborating, and refining the image, possibly to create a figure more readily associated with the middle class.

GPW

NOTES

1. That Dujardin won a prize is surmised from an inscription on the British Museum impression of the etching (inv. 1888,0612.596). We have not been able to determine the place or organizing body of the competition.
2. Vincent Vanhamme and Danielle Derrey-Capon, *Xavier Mellery: L'âme des choses* (exh. cat.) (Zwolle, Netherlands: Uitgeverij Waanders, 2000), p. 118. The drawing has appeared twice at auction since that publication: Eve Enchères, Paris, October 31, 2008, no. 44; and De Vuyst, Lokeren, Belgium, October 27, 2012, part of no. 90.



125. Xavier Mellery, *Ass Pulling a Cart*

Artist	Xavier Mellery, Belgian, Laeken (Brussels) 1845–Brussels 1921
Title, Date	Ass Pulling a Cart (La charrette et son âne), not dated
Medium	Charcoal
Dimensions	7 1/4 × 9 3/4 in. (18.5 × 24.7 cm)
Inscriptions + Marks	Lower left: X / Mellery
Provenance	[Galerie La Scala, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

As his career progressed, Xavier Mellery moved away from Realism in favor of a personal type of abstraction that aligned him with the symbolist movement in Belgium. This drawing, with its semimystical aura, is almost in this camp. The movement of the horse and cart across the frontal plane is difficult to discern, in part because of the muted light. Mellery often veiled his images in darkness, which can make them hard to read. With the table and benches at oblique angles in the

foreground, this drawing also recalls some of the outdoor scenes by members of the Nabis—the name derives from the Hebrew word for prophet—a group of progressive French artists that Mellery certainly would have known. His use of the furniture tends to flatten space, which emphasizes the surface of the drawing and the abstract qualities of the composition.

GPW



126. Xavier Mellery, *Young Peasant Girl*

Artist	Xavier Mellery, Belgian, Laeken (Brussels) 1845–Brussels 1921
Title, Date	Young Peasant Girl (Jeune paysanne), not dated
Medium	Charcoal and white chalk over gray wash
Dimensions	18 1/4 × 9 1/2 in. (46.4 × 24.1 cm)
Inscriptions + Marks	Upper left: XM
Provenance	[Galerie Maurice Tzwern–Pandora, Brussels, until 1993; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 34; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "The World at Work: Images of Labor and Industry, 1850 to Now," Mia, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 40–41, fig. 21 and front flap
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

In this highly detailed study, a young woman seemingly waits to learn what chores her employer has in mind for her today. Specifics like her torn apron and unkempt hair, combined with her anxious expression, reveal Xavier Mellery to be an intense observer of the real world. He has isolated the figure against an interior wall of a room, perhaps a kitchen, in effect creating an icon of the lower classes, whose position in nineteenth-century

Belgian society afforded little respite from work or hope for escape. It is a remarkable work, in both its large size and the kind of attention devoted to a young woman so clearly constrained by her station in life. The drawing exemplifies Mellery's realist work prior to his transition to Symbolism.

GPW

Constantin Meunier

127. Constantin Meunier. <i>Young Boys at Rest</i>	371
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127. Constantin Meunier, *Young Boys at Rest*

Artist	Constantin Meunier, Belgian, Etterbeek (Brussels) 1831–Ixelles (Brussels) 1905
Title, Date	Young Boys at Rest, c. 1880
Medium	Charcoal on beige paper
Dimensions	15 9/16 × 19 7/8 in. (39.5 × 50.5 cm)
Inscriptions + Marks	Monogram, lower right: CM
Provenance	Collection Caroline and Maurice Verbaet, Antwerp; [Mathieu Néouze, Paris, until 2015; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Constantin Meunier, *Young Glassmaker (Verrier gamin)*, not dated, black chalk, 35.8 x 27.9 cm (sight), Musées royaux des Beaux-Arts de Belgique, Brussels (inv. 10000 / 435).

Constantin Meunier, already a well-established painter with eighteen years of Salon exhibitions under his belt, found his *raison d'être* in 1878. During a visit to the Borinage, a major coal-mining region in southern Belgium, he was deeply moved by his encounter with workers. From the 1880s on, he devoted his art to them, showing them as heroic and stoic and their working conditions as severe. His paintings, illustrations, and increasingly his sculptures brought him success and fame as an advocate for workers. In 1890 the French government bought a small version of his *Blacksmith* for the Musée du Luxembourg, a first for a foreign sculptor. Meunier was seen by many as the Belgian counterpart to French sculptor Auguste Rodin.

After Meunier died, a monographic exhibition of his labor imagery toured six American industrial cities, in 1913–14.¹ The show drew large crowds. At the time, it was heralded as a tribute to labor, but some modern critics argue that the workers were portrayed as being too docile, accepting their fate rather than rebelling against it.² Similar criticism is often leveled at realist art in general. A counter argument can be made that if socially conscious art had been considered too revolutionary in Meunier's day, it would never have made it to the public stage.

Meunier depicted workers of various ages and at various moments. The present sheet shows three young apprentices resting after their exertions. Another Meunier study exists of a young boy working in a glass workshop (fig. 1). This, combined with the similar direction of light (from the right) and the signs of

thirst, suggests that these three boys may also be in such a workshop. (Meunier biographer André Fontaine noted that the artist studied the workers at the Belgian glassmaker Val Saint Lambert around 1878.³) In both drawings, Meunier confronted the viewer with the reality of child labor and industry's effort to groom the next generation of workers.

The high finish of the present drawing tells us that this was not one of Meunier's on-the-spot sketches like *On the Way to the Mine* (cat. no. 128). Instead, it appears to be preparatory to a painting or a book illustration.⁴

TER and GPW

NOTES

1. Buffalo, Pittsburgh, New York, Detroit, Chicago, and St. Louis. See Melissa Dabakis, "Formulating the Ideal American Worker: Public Responses to Constantin Meunier's 1913-14 Exhibition of Labor

Imagery," *The Public Historian*, vol. 11, no. 4 (Autumn 1989), pp. 113-32.

2. Ibid.
3. André Fontaine, *Constantin Meunier* (Paris: Librairie Félix Alcan, 1923), p. 93, (hathitrust.org). Also see Armand Thiéry and Emile van Dievoet, *Catalogue complet des oeuvres dessinées, peintes et sculptées de Constantin Meunier* (Louvain, Belgium: Nova et Vetera, 1909).
4. A small related oil on canvas (36 x 30 cm) was auctioned at Campo & Campo, Antwerp, March 10, 2009, no. 137. Entitled *De twee kinderen*, it showed the two boys at the right. Whether it is an unknown painting by Meunier or a copy of part of the present drawing by another artist is unknown.



Memphis
April 9 '87

128. Constantin Meunier, *On the Way to the Mine*

Artist	Constantin Meunier, Belgian, Etterbeek (Brussels) 1831–Ixelles (Brussels) 1905
Title, Date	On the Way to the Mine (Sur le chemin de la mine), 1887
Medium	Black chalk
Dimensions	8 7/16 × 6 7/8 in. (21.5 × 17.5 cm)
Inscriptions + Marks	Lower left: C Meunier / Avril 9 87
Provenance	[Mathieu Néouze, Paris, until 2018; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
References	"Oeuvres sur papier 1880–1930" (exh. cat.), Mathieu Néouze, Paris (March 2018), no. 2, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

In the late 1870s Constantin Meunier had an epiphany after visiting the interiors of foundries and mills in and around Liège, Belgium. Amid the fire, steam, and jarring noise of massive machines and furnaces, he immediately understood that the workers were both oppressed and heroic. Already an established artist, a leader among Belgium's naturalists, he found a new mission: the glorification of labor. This led to his 1881 travels through the "black country" of Wallonia, a region in southern Belgium with coal-mining and industrial areas. What he observed further galvanized his determination. Shortly after, visitors to the Galerie du Cercle Artistique et Littéraire (Artistic and Literary Circle Gallery) in Brussels were treated to a jarring sight. Amid the gilded, classicizing architecture and crystal chandeliers were Meunier's frank drawings of miners and factory workers. It was quite a change for an artist who had been known for his observations of rural and monastic life.¹



Figure 1 Constantin Meunier, *On the Way to the Mine* (*Sur le chemin de la mine*), 1887, watercolor and gouache over graphite, 60.3 x 83 cm (sight), Musées royaux des Beaux-Arts de Belgique, Brussels (inv. 11944).



Figure 2 Constantin Meunier, *Triptych of the Mine*, left to right: *The Descent*, *Calvary*, and *The Ascent*, c. 1901, oil on canvas; left and right panels each 140 x 85 cm; center panel 140 x 170 cm; Musées royaux des Beaux-Arts de Belgique, Brussels (inv. 10000/176).

On March 4, 1887, Meunier was nearby when a coal mine blew up at La Boule, in the Borinage, in Wallonia. More than 100 miners died. The artist was present when bodies were being brought to the surface, and he witnessed families trying to find their loved ones among the scorched corpses. The year of this incident, he made the present drawing of a miner on his way to the pit. Meunier used this sketch as the basis for the central figure in an elaborate watercolor showing several men heading to the mine (fig. 1). More than a decade later, he reprised this image in a triptych on mining (central panel, fig. 2).



Figure 3 Lucas van Leyden, *Christ Carrying the Cross*, 1515, engraving, 8 x 10.5 cm, British Museum, London (inv. 1849,1027.34).

The altarpiece format and panel titles of the triptych say volumes about Meunier's attitude toward the mine workers and the brutality they apparently endured. His titles—*The Descent*, *Calvary*, and *The Ascent*—come from the Passion and Resurrection of Christ. In the center scene, the workers climb a mountain to face torture and sacrifice. The figure from the Weisberg drawing takes on the role of Christ as he twists his body to look back while bearing a burden on his shoulder—a miner's pick that stands in for a cross. Here, Meunier could have had in mind one of many images from earlier Netherlandish art (fig. 3). The left panel portrays the miners descending into an earthly hell. Meunier's message is ultimately optimistic, however, as the right panel shows the figures returning to the world of the living.

GPW and TER

NOTES

1. For a recent monograph on the artist, see Francisca Vandepitte, ed., *Constantin Meunier: 1831–1905* (exh. cat.), Musées royaux des Beaux-Arts de Belgique, Brussels (Tielt, Belgium: Lannoo, 2014). See also a review of the exhibition by Thijs Dekeukeleire, *Nineteenth-Century Art Worldwide*, vol. 14, no. 3 (Autumn 2015).

Charles Milcendeau

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129. Charles Milcendeau, *Beggar with a Bottle*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Beggar with a Bottle (Mendiant à la bouteille), 1896
Medium	Charcoal on brown paper
Dimensions	17 11/16 × 12 9/16 in. (45 × 32 cm)
Inscriptions + Marks	Lower left: Ch. Milcendeau Lower right: Ch. Milcendeau / 1896
Provenance	Sale, Hôtel Drouot, Paris, February 28, 1936, no. 27, as "L'Homme à la bouteille." [Galerie Talabardon, Paris]; Mr. and Mrs. Bradley Radichel, Minneapolis, until 2012; their gift to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Exposition Charles Milcendeau," Galerie E. Druet, Paris, January 22–February 2, 1923, no. 69; "Exposition rétrospective Charles Milcendeau 1872–1919: Peintures, dessins, gouaches, pastels, aquarelles," Galeries Georges Petit, Paris, February 13–28, 1928, no. 66; "Trente ans d'art indépendant 1884–1914: Exposition rétrospective des oeuvres des membres inscrits au cours des trente premières expositions de la Société," Société des Artistes Indépendants, Grand Palais des Champs-Élysées, Paris, February 20–March 21, 1926, no. 3086; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Édouard Sarradin, "Charles Milcendeau (1872–1919)," "Gazette des Beaux-Arts" (March 1923), pp. 174–75, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

This drawing is among several that Charles Milcendeau did of wanderers and beggars. Such people were always part of French society but perhaps more ubiquitous during the 1890s, when many inhabitants were without work. Because these figures were so visible in the French countryside, artists embraced them as ready models.¹ This was especially true for Milcendeau, who grew up in the village of Soullans, where his father ran an inn.

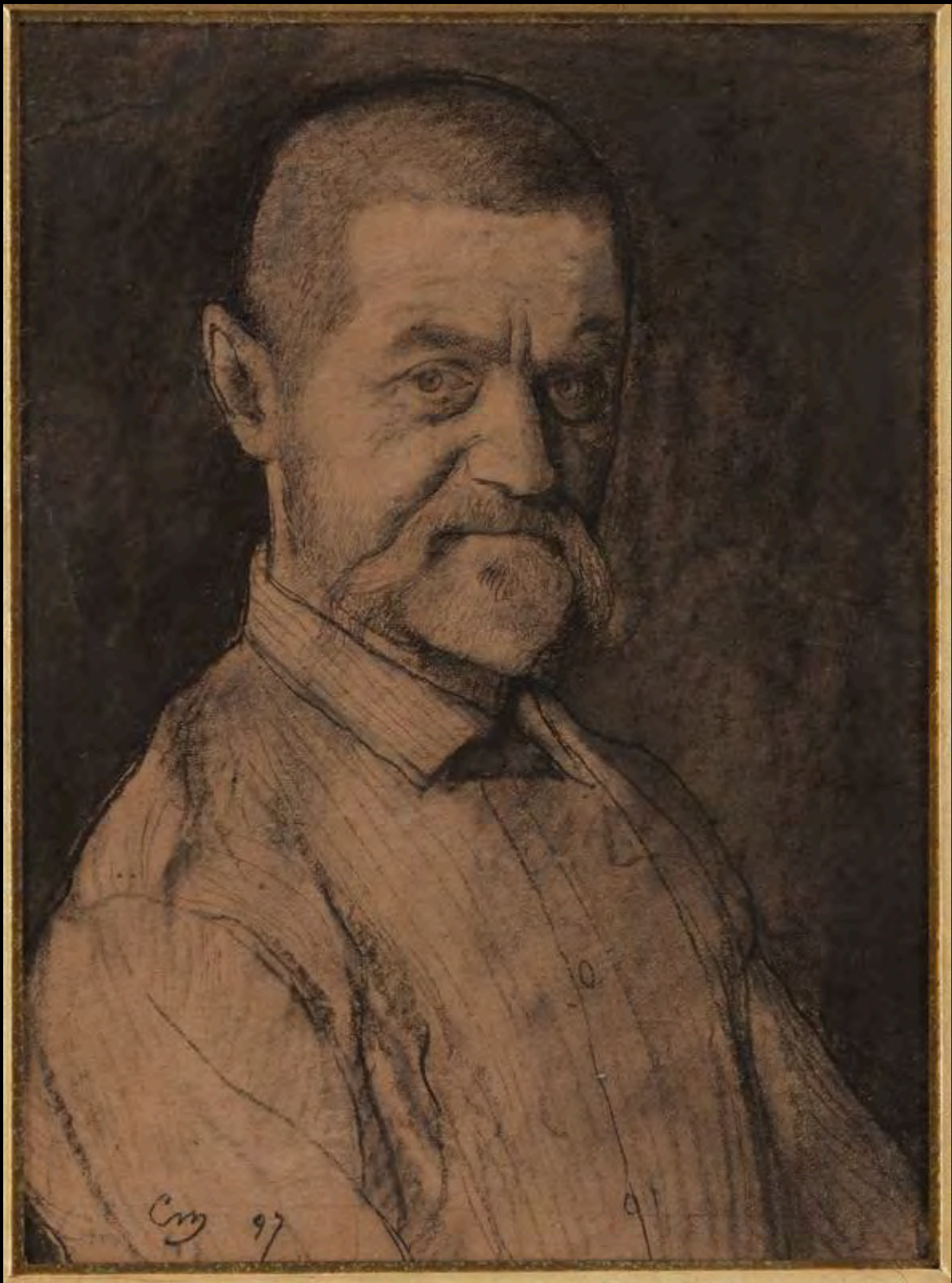
This figure sits on a low stool, possibly hoping to fill his bottle from the barrel next to him. It appears from his expression that this is not his first drink of the day. He also has the look of someone contemplating life's difficulties. The cloth draped over his shoulder could be a sack containing his possessions, or something to keep him warm when he sleeps. Milcendeau and

other realists who depicted such subjects were not necessarily commenting on issues, such as drunkenness or vagrancy, but rather wanted to record what they saw. These artists acted almost as journalists, describing social problems by portraying scenes they encountered.

GPW

NOTES

1. See Gabriel P. Weisberg, "Paul Blanc's Beggars: Mendicity as Metaphor," in *Second Impressions: Modern Prints and Printmakers Reconsidered*, ed. Clinton Adams, vol. 16 of the Tamarind Papers, Tamarind Institute (Albuquerque: University of New Mexico Press, 1996), pp. 13–25.



130. Charles Milcendeau, *Portrait of a Vendean*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Portrait of a Vendean, 1897
Medium	Charcoal
Dimensions	6 5/16 × 4 3/4 in. (16 × 12 cm)
Inscriptions + Marks	Lower left: CM 97
Provenance	[Galerie Chantal Kiener, Paris, until 2016; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles Milcendeau was born Edmond Charles Théodore Milcendeau in Soullans, a fertile area on the Atlantic coast, on the western edge of France. In the mid-nineteenth century it had hundreds of mills and hosted monthly livestock fairs. This was the rural environment in which Milcendeau was raised; in around 1905 he returned to Soullans and lived in a traditional earthen house known as a *bourrine*. Today it is home to the Milcendeau Museum.

This figure, with his penetrating gaze and firmly set jaw, is undoubtedly one of the many people from the region whom the artist persuaded to sit for a portrait. Milcendeau must have known his models intimately, for they are drawn with insight and warmth. This sheet bears no mention of the sitter's identity, but since Milcendeau drew from life and not from his imagination, we can assume that he captured the vital qualities of the figures he set to paper.

GPW



131. Charles Milcendeau, *Blind Man Eating His Soup*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Blind Man Eating His Soup (La soupe), 1898
Medium	Charcoal on tan paper
Dimensions	10 × 10 in. (25.4 × 25.4 cm)
Inscriptions + Marks	Lower left: Ch. Milcendeau / 98 Lower right: collectors' mark of Véronique and Louis-Antoine Prat (Lugt 3517 or 3618) [P in a circle]
Provenance	Joachim Carvallo, 1869–1936, Paris, until 1928; Véronique (née Bardon) and Louis-Antoine Prat (born 1944), Paris. [Galerie Paul Prouté, Paris, until 1993; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis]
Exhibition History	"Exposition rétrospective Charles Milcendeau 1872–1919: Peintures, dessins, gouaches, pastels, aquarelles," Galeries Georges Petit, Paris, February 13–28, 1928, no. 127; Galerie Paul Prouté, Paris, 1990, no. 94; "Milcendeau, le maître des regards," l'Historial de la Vendée, Les Lucs-sur-Boulogne, France, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Christophe Vital, ed., "Charles Milcendeau 1872–1919: Sa vie, son oeuvre" (Milan: Silvana Editoriale, 2012), pp. 16, 289, no. 5, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Although his drawing may give the impression that Charles Milcendeau was largely self-taught, the truth is quite different. He trained at the Académie Julian in Paris with Jules Lefebvre and received encouragement from Gustave Moreau. He also studied and absorbed compositions by Honoré Daumier (fig. 1),¹ whose lithographs (if not his paintings) were deeply appreciated in the 1890s. Exactly where Milcendeau saw Daumier's work is unknown, but it could have been in the holdings of the Bibliothèque nationale in Paris or private collectors.



Figure 1 Honoré Daumier, *Soup (La soupe)*, c. 1862–64, black ink, black pencil, and gray-brown wash, 30 x 49.5 cm, Musée du Louvre, Paris (RF 5188, recto).



Figure 2 Rembrandt, *Titus at His Desk*, 1655, oil on canvas, 77 x 63 cm, Museum Boijmans Van Beuningen, Rotterdam (inv. St 2).

A possible direct inspiration for the present work is Rembrandt's portrait of his son Titus seated at his desk, from 1655 (fig. 2). Milcendeau may have taken the dark palette, pyramidal composition, and broad treatment of the foreground table from this painting. It may be no coincidence that in 1898, the year of Milcendeau's drawing, the portrait of Titus appeared in a major exhibition of Rembrandt's work in Amsterdam.²

Regardless of Milcendeau's sources, it seems clear that earlier masters held continuing importance for him. He was able to amalgamate these influences into this moving composition, which remains unique in the artist's body of work. The empty eyes of the sitter suggest that he is blind. The woman seated behind him may signify those who quietly care for people in need, while receiving little recognition.

GPW

NOTES

1. Late in Milcendeau's lifetime, Daumier's *La soupe* was in the collection of composer Jacques-Michel de Zoubaloff (1876–1941), but we do not know its whereabouts in the later 1890s.
2. Rembrandt. *Schilderijen bijeengebracht ter gelegenheid van de inhuldiging van Hare Majesteit Koningin Wilhelmina*, September 8–October 31, 1898, Stedelijk Museum, Amsterdam.



132. Charles Milcendeau, *Making Butter, Brittany Interior*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Making Butter, Brittany Interior (La fabrication du beurre, intérieur breton), 1898
Medium	Charcoal
Dimensions	15 1/4 × 19 1/4 in. (38.7 × 48.9 cm)
Inscriptions + Marks	Lower left: Ch. Milcendeau / 98
Provenance	Family of the artist; [Galerie Sagot–Le Garrec, Paris]; [Galeries Georges Petit, Paris, 1928]; Armand Dayot, 1851–1934, Paris. Sale, Hôtel Drouot, Ader, Paris, May 9, 1955, no. 12. [Possibly (Galerie André Pacitti, Paris)]. Dr. Aubrun, Paris; [Jane Roberts Fine Arts, Paris, until 2001; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Exposition rétrospective Charles Milcendeau 1872–1919: Peintures, dessins, gouaches, pastels, aquarelles," Galeries Georges Petit, Paris, February 13–28, 1928; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Milcendeau, le maître des regards," <i>l'Historial de la Vendée</i> , Les Lucs-sur-Boulogne, France, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 62–63, fig. 36; Christophe Vital, ed., "Charles Milcendeau 1872–1919: Sa vie, son oeuvre" (Milan: Silvana Editoriale, 2012), pp. 18–19, 289, no. 7, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

In this highly finished drawing, Charles Milcendeau gave his audiences an insight into peasant life. Three figures of different ages—perhaps three generations—sit in front of a hearth. While one woman churns butter in a tall ceramic jar, another has her hands on her lap. In the right foreground, a third person works something in a large bowl. The space is likely the only room in the home, the place where all indoor activities take place. Next to the fireplace we glimpse the farm animals' quarters. The door leading to the stable probably stays open to let the animals' body heat help warm the room. The rustic simplicity of the setting aligns with Milcendeau's desire to maintain the realist tradition, continuing the work of his earlier compatriots François Bonvin (cat. nos. 25–31) and Théodule Ribot (cat. nos. 161–167).



Figure 1 Labels from the Sagot and Petit galleries on the verso of the frame for *Making Butter, Brittany Interior*.

Milcendeau handled his charcoal with remarkable sensitivity. One of the best known of his black-and-white drawings, this sheet was owned by a leading Parisian dealer in prints and drawings, Edmond Sagot. It also appeared at a Milcendeau exhibition at the Galeries Georges Petit in 1928 (fig. 1). It then belonged to Armand Dayot, a Breton art historian, publisher,

and politician who founded the journal *L'Art et les Artistes* in 1905. This provenance indicates that the artist enjoyed considerable attention in the years after his death.

GPW



133. Charles Milcendeau, *Women and Children at Ouessant*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Women and Children at Ouessant, 1898
Medium	Graphite, black pencil, charcoal, and stumping with red chalk highlights
Dimensions	11 3/4 × 19 in. (29.8 × 48.3 cm)
Inscriptions + Marks	Lower left: Ch. Milcendeau / Ouessant / 1898
Provenance	[Chantal Kiener and Christine Bethenod, Paris, until 2004; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Milcendeau, le maître des regards," <i>l'Historial de la Vendée, Les Lucs-sur-Boulogne</i> , France, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 22, 64, fig. 37; Christophe Vital, ed., "Charles Milcendeau 1872–1919: Sa vie, son oeuvre" (Milan: Silvana Editoriale, 2012), pp. 158, 292, no. 75, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Brittany, a French region north of the Vendée, became an important source of subjects for Charles Milcendeau. He visited the area in 1896, 1897, and 1898, and perhaps other times, too. A letter he sent from his hometown of Soullans to his one-time teacher Gustave Moreau, dated October 18, 1897, mentions a "lovely collection of drawings"¹ that he brought back after a month-and-a-half visit to the province. Ouessant, where he made this drawing, is an island off the area's western tip.² At the time Milcendeau was there, about 2,300 people lived on the island. For many, their livelihoods depended on what they pulled from the sea.



Figure 1 Jules Adler, *Heavy Weather off the Coast (Gros temps au large)*, 1913, oil on canvas, 233 x 220 cm, Petit Palais, Musée des Beaux-Arts de la Ville de Paris (inv. no. PPP565).

In this drawing, Milcendeau conveyed the community's fears as women and children await the return of the fishing boats. As the sky foretells, the fishermen's lives are threatened by an approaching storm. Anxiety is visible on several of the villagers' faces. Some on the beach wring their hands. Fifteen years after Milcendeau completed this scene, Jules Adler (cat. nos. 1–4) painted *Heavy Weather off the Coast* (fig. 1), which carries echoes of Milcendeau's work. Whether Adler knew Milcendeau has yet to be established with certainty, but Milcendeau's works could have been seen in several exhibitions during the late 1800s and early 1900s.

Characteristic of Milcendeau's meticulous handling, each woman is expressively drawn. The young girl in the right foreground brings to mind a figure from the Rembrandt painting known as "The Night Watch" (fig. 2), which influenced artist Gustave Courbet as well. It seems that for his larger compositions, Milcendeau occasionally turned to the old masters for guidance.



Figure 2 Detail, Rembrandt, *The Company of Frans Banninck Cocq and Willem van Ruytenburch* ("The Night Watch"), 1642, oil on canvas, Rijksmuseum, Amsterdam, on permanent loan from the City of Amsterdam.

The Weisberg composition, one of the artist's most complex, reminds us how precarious life was for many of Ouessant's families. Whether Milcendeau intended the drawing as an independent finished work or as the basis for a large painting remains unknown. Regardless, *Women and Children at Ouessant* reveals his sensitivity to the lives of these isolated villagers.

GPW

NOTES

1. Christophe Vital, "La Bretagne voisine, de spectaculaires progress," in *Charles Milcendeau: Sa vie son oeuvre, 1872-1919*, ed. Christophe Vital (Milan: Silvana Editoriale, 2012), pp. 157-65. Vital writes that there is real progress or changes in the artist's style in the works done in Brittany. The compositions become more intricate and include more characters. The artist essentially moved from line drawings to a more pictorial approach, using more color.
2. The island is also known as Ushant.



134. Charles Milcendeau, *Two Young Vendean Girls in an Interior*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Two Young Vendean Girls in an Interior, 1899
Medium	Charcoal, pastel, ink, and watercolor
Dimensions	13 × 9 in. (33 × 22.9 cm)
Inscriptions + Marks	Lower right: À Alfred Barrion / Amicalement / CH. Milcendeau / 1899
Provenance	Alfred Barrion (1842–1903). Jacques Petithory (1929–1992); [Galerie Fischer-Kiener, Paris, until 1994; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 35; "Milcendeau, le maître des regards," l'Historial de la Vendée, Les Lucs-sur-Boulogne, France, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Christophe Vital, ed., "Charles Milcendeau 1872–1919: Sa vie, son oeuvre" (Milan: Silvana Editoriale, 2012), pp. 18, 289, no. 6, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles Milcendeau dedicated this drawing to Alfred Barrion (1842–1903), a pharmacist in Bressuire, in the county of Deux-Sèvres, less than 100 miles from the artist's hometown. It could have been a commission from Barrion, a major collector of paintings, prints, and drawings.¹ These young children could even be members of Barrion's family, although documentation on this point is lacking. In any case, the doll-like presentation of the subjects suggests a natural, wide-eyed goodness, a trait that may have appealed to the sensibilities of a private collector or a family with children.

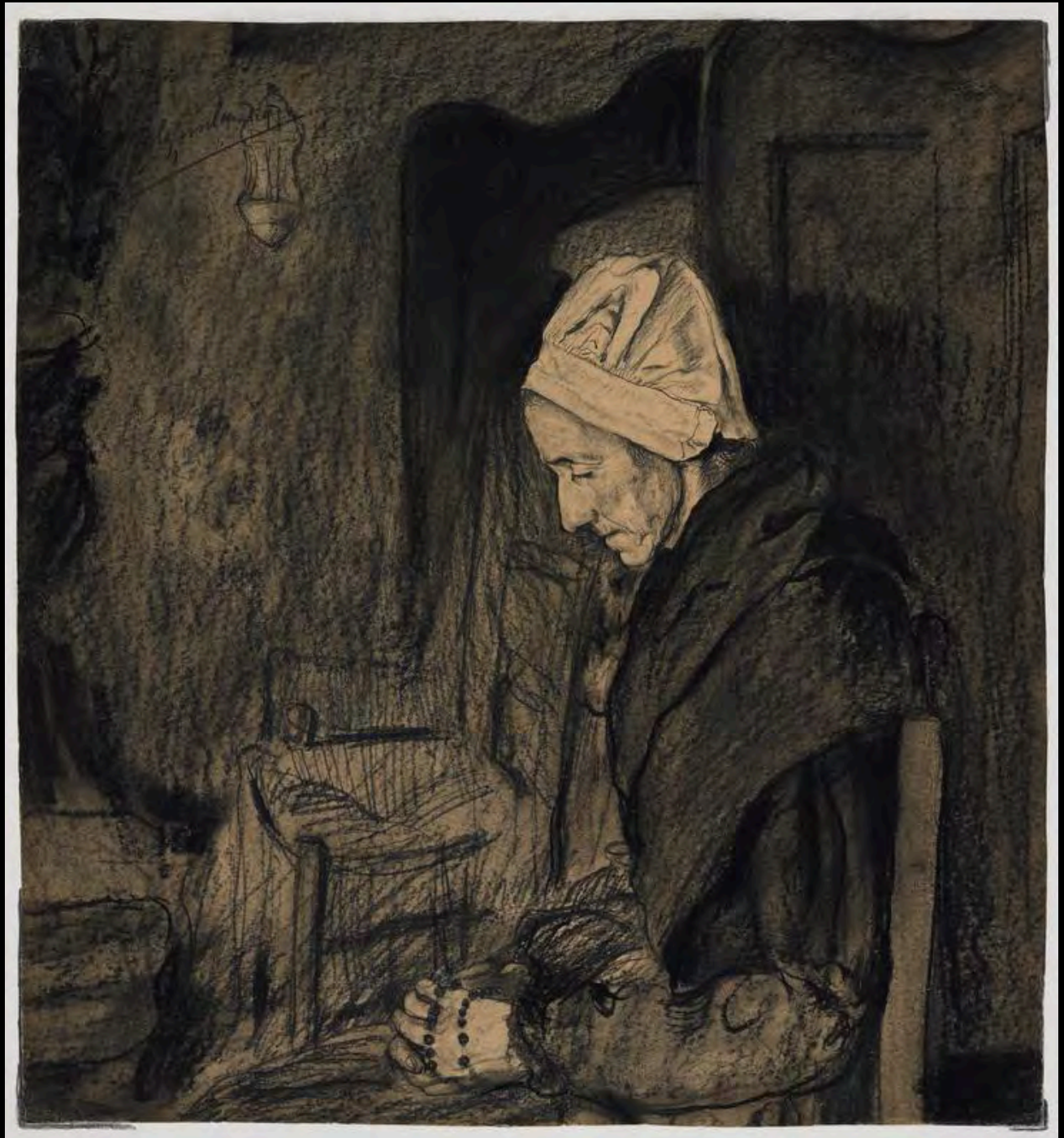
The innocent quality of *Two Young Vendean Girls* marks a more primitive approach than we usually see from Milcendeau, especially in the late 1890s, when most of his works displayed

a heightened realism. It is as if, rather than imparting something of his subjects' lives, the artist wanted their simple, unspoiled natures to come through.

GPW

NOTES

1. At some point, the drawing then entered the collection of Jacques Petithory. A large part of his collection is at Musée Bonnat, Bayonne, France. See *La donation Jacques Petithory au Musée Bonnat, Bayonne: Objets d'art, sculptures, peintures, dessins* (Paris: Réunion des Musées Nationaux, c. 1997).



135. Charles Milcendeau, *Old Woman Praying*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Old Woman Praying (Vieille femme en prière), c. 1890s
Medium	Charcoal
Dimensions	13 × 12 in. (33 × 30.5 cm)
Inscriptions + Marks	Upper left: Charles Milcendeau
Provenance	[Galerie Jacques Fischer, Paris, until mid-2000s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Catalogue of the Eighth Annual Exhibition at the Carnegie Institute," November 5, 1903–January 1, 1904, Pittsburgh, no. 255 (along with Milcendeau's "French Peasants," no. 256); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	"Cosmopolitan Pictures. Some Examples That Will Be Seen in Several Cities. Exhibit of the International Society Begins at the Pennsylvania Academy of Fine Arts," <i>New York Times</i> , October 4, 1903, p. 15
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Despite lacking a date and any record of being exhibited, this drawing appears to have been made in the 1890s, when Charles Milcendeau was interested in drawing portraits and single figures doing simple tasks. The theme of an aged woman holding a rosary reinforces the piety of the peasants where he lived, in the Vendée region in western France. The small holy water font on the back wall further documents the locals' deeply personal spiritual practices.

The darkness of the drawing makes it difficult to tell exactly where the woman is seated. In a church? In her home? Both readings seem possible. In either case, Milcendeau focused our attention on the intensity of her prayers, drawing our eye to her downturned head and clasped hands. The empty chair emphasizes her isolation. Milcendeau may have hoped this intimate portrait would bring viewers closer to the lives of those of humble means.

GPW



136. Charles Milcendeau, *Old Spanish Woman*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Old Spanish Woman (Vieille femme espagnole), 1901
Medium	Charcoal and conté crayon over graphite with touches of white gouache on beige paper, laid down on board
Dimensions	25 3/16 × 18 1/2 in. (64 × 47 cm)
Inscriptions + Marks	Lower left in black chalk: Ch. Milcendeau / 1901 Framer's sticker [Albert ROL . . . / Encadreur Doreu / 12, rue Perignon / Paris]; U.S. Customs sticker, Serial [125?]; Case [282?] Upper left in pen and brown ink, on sticker (verso): [Fusain M Milcendeau / Vieille [?] Espagnole / n.o 6] Upper right, on sticker: [Milcendeau / 1374]; in blue chalk: [1374 / M / 1374 / A M]
Provenance	[Galerie Fischer-Kiener, Paris, until 1996; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (1996–2012; given to Mia)
Exhibition History	"Louisiana Purchase Exposition," April 30–December 1, 1904, Palace of Fine Arts, St. Louis, Mo., no. 629 (likely); "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Milcendeau, le maître des regards," <i>l'Historial de la Vendée</i> , Les Lucs-sur-Boulogne, France, 2012; "Marks of Genius: 100 Extraordinary Drawings from the Minneapolis Institute of Arts," <i>Mia</i> (2014); Grand Rapids Art Museum, Mich. (2015); North Carolina Museum of Art, Raleigh (2016); Joslyn Art Museum, Omaha, Neb. (2018); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Frederick J. V. Skiff and Halsey C. Ives, "Official Catalogue of Exhibitors, Universal Exposition, St. Louis, USA 1904" (exh. cat.), Palace of Fine Arts (St. Louis: The Official Catalogue Company, 1904), no. 629; "Exposition de Peintures de Charles Milcendeau" (exh. cat.), Galerie E. Druet (Paris, 1914), no. 85?; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 65–66, 94, fig. 38; Christophe Vital, Gabriel Weisberg, and Yvonne Weisberg, "Charles Milcendeau, 1872–1919, Sa vie, son oeuvre" (exh. cat.), <i>l'Historial de la Vendée</i> , Les Lucs-sur-Boulogne, France (Milan: Silvana Editoriale, 2012), pp. 20–21, 289, no. 8, ill.
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2012.104



137. Charles Milcendeau, *Vendean Peasant Drinking*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Vendean Peasant Drinking (Paysan assis buvant), 1901
Medium	Charcoal on tan paper
Dimensions	20 3/8 × 14 1/8 in. (51.8 × 35.9 cm)
Inscriptions + Marks	Lower right: Ch. Milcendeau / 1901
Provenance	[Galerie Fischer-Kiener, Paris, until 1996; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 18–19, fig. 5; Christophe Vital, ed., "Charles Milcendeau 1872–1919: Sa vie, son oeuvre" (Milan: Silvana Editoriale, 2012), p. 17, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

A substantial portion of Charles Milcendeau's oeuvre features people drinking, sometimes alone, sometimes in a tavern. Since his parents were innkeepers, it was a milieu the artist knew well. He tended to study his sitters, typically peasants, with care. This figure wears the traditional costume of the region: a peasant's hat, leggings, and sabots on his feet. He could be a Vendean, but his long walking stick points to another possibility. He could come from the marshy French region of Les Landes, where shepherds walked on stilts and carried long sticks to steady themselves.

Milcendeau lavished as much attention on the lighting as he did on his model. Light floods the room from a low angle on the left. The long, deep shadows tell us that it is late in the day, an indication that this person's drink is probably a well-earned reward after long hours of hard work.

GPW



138. Charles Milcendeau, *Street Scene in Seville*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Street Scene in Seville (Scène de rue à Séville), c. 1901
Medium	Charcoal and graphite
Dimensions	6 5/16 × 4 5/16 in. (16 × 11 cm)
Inscriptions + Marks	Lower right: SEVILLE / Ch. Milcendeau
Provenance	[Ambroise Duchemin, Paris, until 2019; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Milcendeau, le maître des regards," l'Historial de la Vendée, Les Lucs-sur-Boulogne, France, 2012; "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Christophe Vital, ed., "Charles Milcendeau 1872–1919: Sa vie, son oeuvre" (Milan: Silvana Editoriale, 2012), pp. 192–93, 293, no. 99, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles Milcendeau is closely associated with his hometown of Soullans because ill health forced him to spend much of his later life there. But he was a wanderer at heart. In a 1910 letter to writer Auguste Barrau (1856–1941), Milcendeau discusses the trips he took to Brittany, Spain, Holland, and England. Of these, Spain was a revelation.¹ He was introduced to the country in 1901 by the Spanish painter Francisco Iturrino (1864–1924) and returned there often until 1909, when the political climate became unsettled.

Milcendeau made a series of black-and-white drawings of people he encountered in the streets. He discovered the present subject in Seville. It is intriguing to ponder her circumstances—walking at night, alone, with a couple

embracing behind her. Although the artist worked up some of these drawings with pastels, he left this image as a charcoal.

GPW

NOTES

1. See Christophe Vital, "Charles Milcendeau et l'Espagne. L'Espagne révélée par Francisco Iturrino," in *Charles Milcendeau 1872–1919: Sa vie, son oeuvre*, ed. Christophe Vital (Milan: Silvana Editoriale, 2012), p. 186. In a letter, Milcendeau writes that Spain "c'est une seconde patrie, la terre qui ressemble le plus à ma terre natale et à laquelle va toute ma reconnaissance." ([Spain] is a second homeland, the land that most resembles my native land and to which I am grateful.)



139. Charles Milcendeau, *Milcendeau's House at Bois Durand*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872-Soullans, Vendée 1919
Title, Date	Milcendeau's House at Bois Durand, 1915
Medium	Brush and black ink, ink wash, charcoal, watercolor, and gouache with red crayon on tan paper, laid down on board
Dimensions	11 × 19 3/4 in. (27.9 × 50.2 cm)
Inscriptions + Marks	Lower right: Charles Milcendeau / 1915
Provenance	[Galerie Fischer-Kiener, Paris, until 1993; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (1993-2021; given to Mia)
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022-23
References	"Le groupe de Saint-Jean-de-Monts: Deux générations d'artistes dans le marais vendéen, 1892-1950" (Paris: Somogy; and Saint-Jean-de-Monts: Communauté de Communes du canton de Saint-Jean-de-Monts, 2000), pp. 37-38; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 84-85, fig. 54
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2021.67.3



140. Charles Milcendeau, *Portrait of a Young Woman*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Portrait of a Young Woman (Portrait de jeune femme), 1915
Medium	Pen highlighted with gouache
Dimensions	4 × 3 1/2 in. (10.2 × 8.9 cm)
Inscriptions + Marks	Lower right: Charles / Milcendeau / 15
Provenance	Armand Fourreau, until 1920; [Galerie Jacques Fischer, Paris, until 2003; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Jean-Gabriel Lemoine, "Charles Milcendeau à l'exposition des peintres d'Armor," "L'Art et les Artistes," vol. 1, nos. 1–9 (1920), pp. 77–79, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Charles Milcendeau, *Young Woman*, 1915, watercolor, sale, Thierry-Lannon, Brest, July 4, 2020, no. 305.

This sensitive, gemlike drawing is one of at least two small-scale studies Charles Milcendeau made of the sitter. Here, she is portrayed rather austere, in a black dotted dress and with shelves in the background. In the other study, a more broadly executed watercolor (fig. 1), she leans into the frame with her hand raised to her chest amid a more decorated backdrop. Could each of these be a *tête d'étude*, or head study, that an

artist would keep on hand and use when a live model was not available? This was a common studio practice of the period.¹ Indeed, Milcendeau went on to paint larger pictures of this as-yet-unidentified sitter as well.²

Armand Fourreau, who at one point owned this drawing, was a close friend of the artist.³ Fourreau had been a student at the *École des Beaux-Arts* (School of Fine Arts) and evidently had also written a book on Milcendeau, which, according to Milcendeau biographer Christophe Vital, cannot be found. Fourreau wrote other books about art: *Le génie gothique: La tradition dans l'école française* (1910), *Berthe Morisot* (1925), and *Les Clouet* (1929). Milcendeau is often thought of as a descendant of Les Clouet—the court painters Jean Clouet and his son, François, active in the sixteenth century; the filiation was observed by the art critic Roger Marx in the text for Milcendeau's first exhibition, held at Durand-Ruel, Paris, in 1898.

GPW

NOTES

1. For another example, see *Head Study: Portrait of a Young Woman* by Virginie Demont-Breton (cat. no. 68).
2. For an example, see *Exposition rétrospective Charles Milcendeau 1872-1919: Peintures, dessins, gouaches, pastels, aquarelles*, Galeries Georges Petit, Paris, February 13-28, 1928, no. 44, *Jeune vendéenne*. It is dated 1915, just like the present drawing. Another painting, also from 1915, is privately held.
3. Milcendeau painted a portrait of Fourreau with his dog in 1914 (oil on canvas, 32 x 26 cm, private collection), inscribing it, "A mon cher ami Armand Fourreau | Ch. Milcendeau." See Christophe Vital, ed., *Charles Milcendeau 1872-1919: Sa vie, son oeuvre* (Milan: Silvana Editoriale, 2012), p. 151, no. 70, ill.



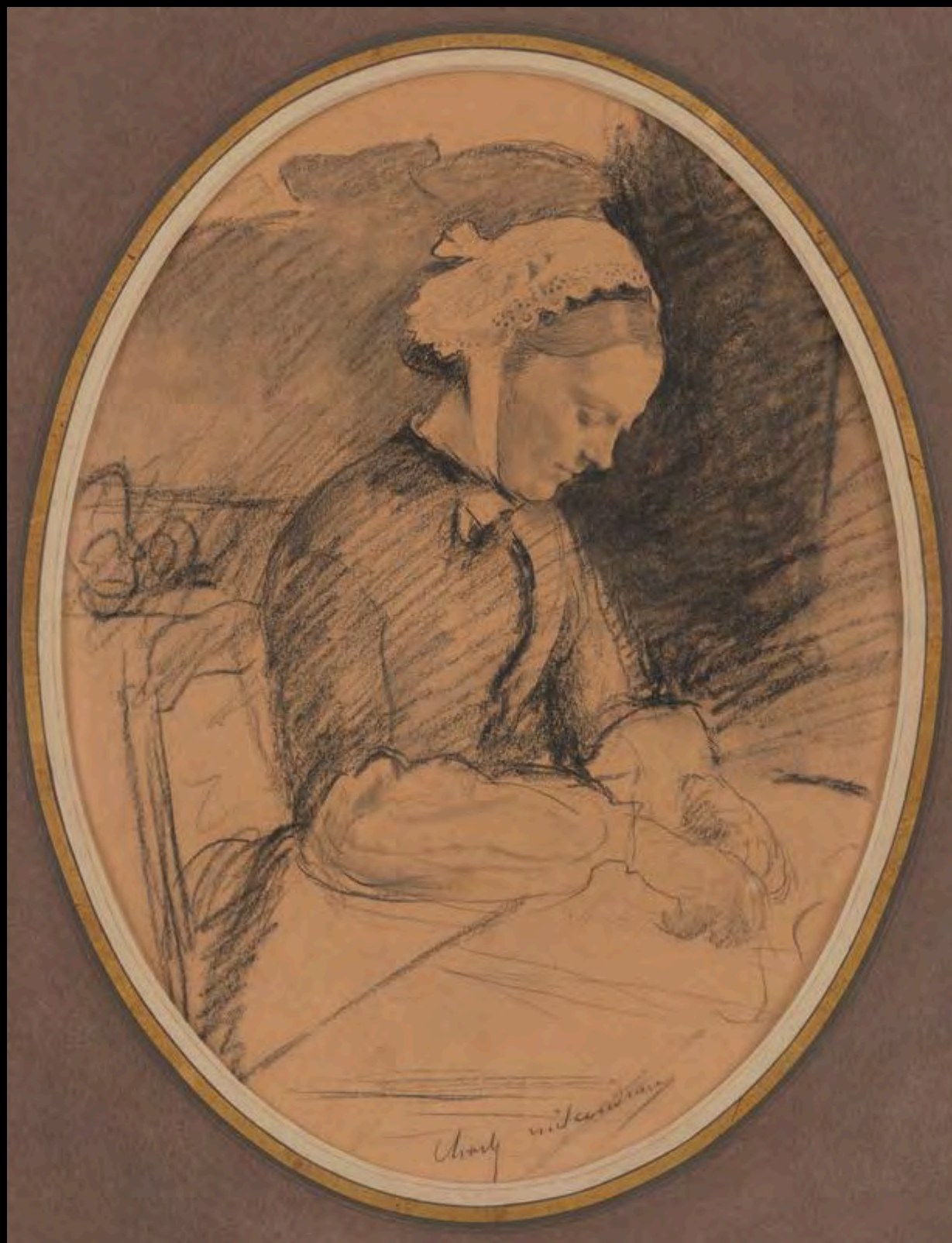
141. Charles Milcendeau, *Woman Knitting Seated in a Room with a Young Girl Holding a Cat*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Woman Knitting Seated in a Room with a Young Girl Holding a Cat, not dated
Medium	Black chalk
Dimensions	8 1/16 × 6 5/16 in. (20.5 × 16 cm) (sheet)
Inscriptions + Marks	Lower left: Charles Milcendeau
Provenance	[Mathieu Néouze, Paris, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Charles Milcendeau was an important chronicler of French peasant life. His interest in rural ways, combined with the realist dictum of documenting family life, produced intimate drawings such as *Woman Knitting*. Milcendeau paid special attention to the daily habits of his rural neighbors, showing them making lace, embroidering, spinning, tending to a pet, praying. The

quietude here is characteristic of his domestic interiors. He ennobled these subjects by conveying a strong sense of an orderly and industrious household.

GPW



142. Charles Milcendeau, *Young Woman Working with Her Hands*

Artist	Charles Milcendeau, French, Soullans, Vendée 1872–Soullans, Vendée 1919
Title, Date	Young Woman Working with Her Hands, not dated
Medium	Charcoal
Dimensions	12 × 9 1/2 in. (30.5 × 24.1 cm) (oval)
Inscriptions + Marks	Bottom center: Charles Milcendeau
Provenance	Ambroise Duchemin, Paris; his gift to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



143. Tony Minartz, *Beach Scene*

Artist	Tony Minartz, French, Cannes 1870–Cannes 1944
Title, Date	Beach Scene (Scène de plage), c. 1920
Medium	Watercolor over graphite pencil underdrawing
Dimensions	12 9/16 × 16 3/4 in. (32 × 42.5 cm)
Inscriptions + Marks	Stamped in black ink, lower left: DAGUERRE Atelier T. MINARTZ
Provenance	Probably Atelier Tony Minartz sale, in Bijoux–Art Moderne, Daguerre and Brissonneau, Hôtel Drouot, Paris, May 19, 2010. [Marie Watteau, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Tony Minartz was a prodigious chronicler of the Belle Époque, the Roaring Twenties, and the Depression-era thirties. He recorded the dance halls, cabarets, and chic nightlife of Paris and scenes along the beaches of the Côte d'Azur; he was born in Cannes and spent time there later in life. Occasionally, his work shows his acquaintance with the sweeping compositions, surprising viewpoints, delicate colors, and intimate subjects of Japanese ukiyo-e prints. Such is the case in this scene of two girls playing next to a boat on a beach.

A number of the watercolors of this self-taught artist were shown at the Salon of the Société Nationale des Beaux-Arts, where Minartz exhibited his work from 1896 to 1914. He developed a following that lapped up his many evocations of bourgeois leisure time. Boats lolling in the Mediterranean was a favorite theme.

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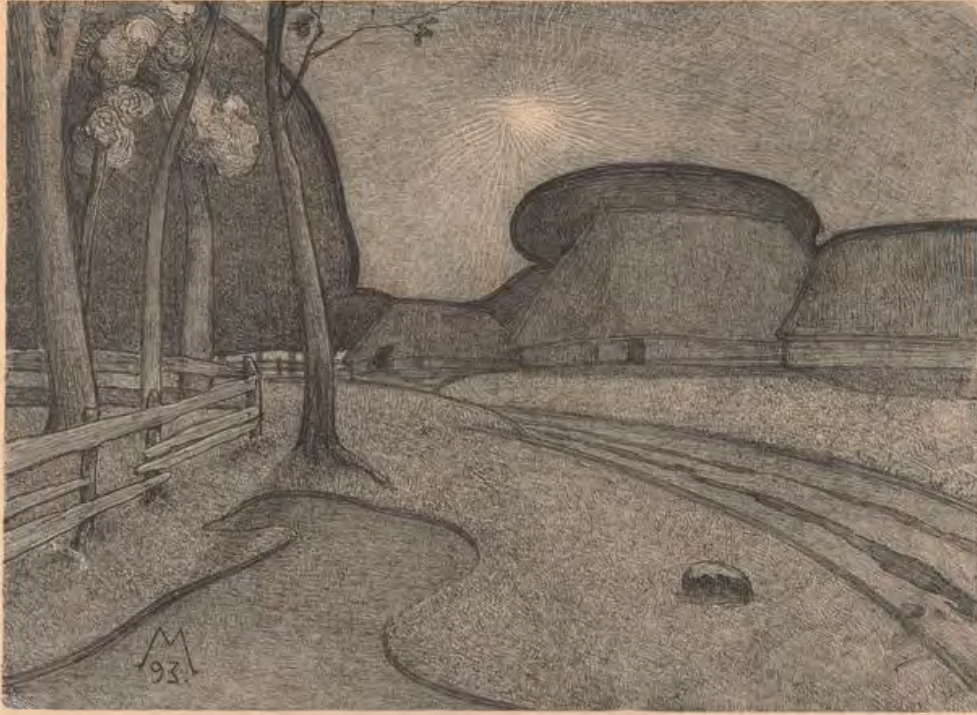
144. Henri Monnier, *Portrait of a Man*

Artist	Henri Monnier, French, Paris 1799–Paris 1877
Title, Date	Portrait of a Man, 1834
Medium	Graphite with brown wash and white gouache on beige paper
Dimensions	10 3/4 × 7 3/4 in. (27.3 × 19.7 cm)
Inscriptions + Marks	Lower right in brown pen: Henry Monnier / 24 Sbre 1834
Provenance	[Neal Fiertag, Concorde Fine Arts, Paris, until 1987; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

145-146

Simon Moulijn

145. Simon Moulijn. <i>Evening (Avond)</i>	415
146. Simon Moulijn. <i>Farmyard with Old Tree</i>	417



145. Simon Moulijn, *Evening (Avond)*

Artist	Simon Moulijn, Dutch, Rotterdam 1866–The Hague 1948
Title, Date	Evening (Avond), 1893
Medium	Lithograph
Dimensions	9 15/16 × 13 5/8 in. (25.2 × 34.6 cm)
Inscriptions + Marks	Lower left (in the stone): M / 93
Provenance	[William P. Carl, Durham, N.C., until 2017; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
References	Erik H. Ariëns Kappers, Maarten Bunt, and Jan Jaap Heij, "Simon Moulijn 1866–1948" (Assen, Netherlands: Drents Museum, 1989), no. 75, p. 53
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



146. Simon Moulijn, *Farmyard with Old Tree*

Artist	Simon Moulijn, Dutch, Rotterdam 1866–The Hague 1948
Title, Date	Farmyard with Old Tree (Boerenerf met oude boom), 1903
Medium	Watercolor
Dimensions	14 3/4 × 11 in. (37.5 × 28 cm)
Inscriptions + Marks	Lower right: M / 1903
Provenance	Heirs of the artist; [Hein A.M. Klaver Gallery, Baarn, Netherlands, until 2017; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Erik H. Ariëns Kappers, Maarten Bunt, and Jan Jaap Heij, "Simon Moulijn 1866–1948" (Assen, Netherlands: Drents Museum, 1989), no. 44, p. 34
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Mostly, the Dutch artist Simon Moulijn produced landscapes. Born in Rotterdam and trained at the Rotterdam Academy of Arts, then at the Rijksakademie van beeldende kunsten (State Academy of Fine Arts), in Amsterdam, he continued to refine his art while traveling from city to city in the Netherlands and beyond, sometimes sharing a studio with other artists. Moulijn became closely acquainted with the Dutch artist Ferdinand Hart Nibbrig (1866–1915), with whom he founded a painting school in Laren, in North Holland, in 1910.

International audiences discovered Moulijn in 1895 when Siegfried Bing held a retrospective exhibition of his work at his Art Nouveau gallery in Paris. The show revealed that Moulijn was working in a manner suggestive of the symbolists in France and Belgium. Brooding and mysterious, his work shows affinities with the writings of the Belgian author Maurice Maeterlinck and the paintings of the Dutch artist Jan Toorop (fig. 1). In the 1893 print *Evening* (cat. no. 145), one of Moulijn's first lithographs—he created nearly 200—we can see the artist's early inclination toward simplified forms.



Figure 1 Jan Toorop, *Old Oaks in Surrey* (*Oude eiken in Surrey*), c. 1890, oil on canvas, 80.5 × 92.5 cm, Stedelijk Museum, Amsterdam (inv. A 2337). Gift of the Association for the Formation of a Public Collection of Contemporary Art in Amsterdam (VVHK).

The present watercolor of a lone tree conveys a certain melancholy. The gnarled specimen resembles the ancient giants in the forest of Fontainebleau, near the art colony of Barbizon. Such trees were archetypal elements of the picturesque imagery that harked to an arcadian past. Here, the

tree is a holdover from an earlier artistic age, reused in a modern landscape hemmed in by a white fence. As his career went on, Moulijn ventured further from the elegance of Art

Nouveau to explore the depths of emotion in the symbolist mode.

GPW



J.M.W. Turner, 1845.

147. Hans Müller-Strelar, *Young Woman Painting a Chair
in a Garden*

Artist	Hans Müller-Strelar, German, Stralsund 1867–Hameln 1940
Title, Date	Young Woman Painting a Chair in a Garden, not dated
Medium	Oil on canvas
Dimensions	10 × 13 in. (25.4 × 33 cm)
Inscriptions + Marks	Lower left: H. Müller-Strelar
Provenance	[Cleveland gallery]; to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



148. Célestin François Nanteuil, *Allegorical Scene*

Artist	Célestin François Nanteuil, French (born Italy), Rome 1813–Bourron-Marlotte 1873
Title, Date	Allegorical Scene, not dated
Medium	Pencil drawing on light beige paper
Dimensions	8 1/4 × 6 1/4 in. (21 × 15.9 cm)
Provenance	[Shepherd Gallery, New York, until 1970s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

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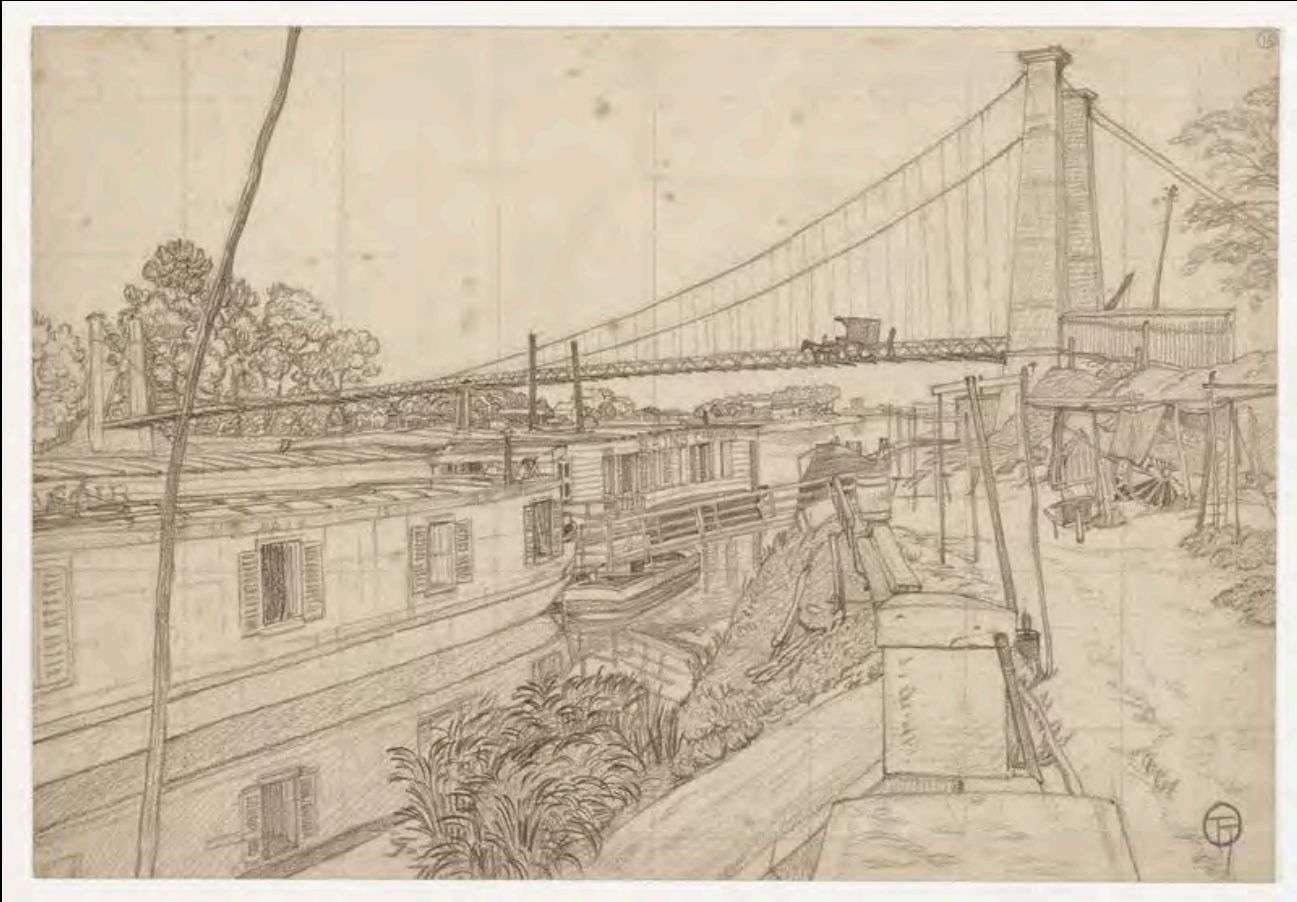
1871

149. André Jacques Victor Orsel, *Woman Singing, Study for a Church Decoration*

Artist	André Jacques Victor Orsel, French, Oullins, Rhône-Alpes 1795–Paris 1850
Title, Date	Woman Singing, Study for a Church Decoration, not dated
Medium	Pencil on off-white paper
Dimensions	8 1/2 × 6 3/4 in. (21.6 × 17.1 cm)
Inscriptions + Marks	Upper left: blue stamp with H/OUP/B in oval Lower right: blue stamp with V./OR/SEL in vertical rectangle Upper right: séance de 3 heures
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Lucien Ott

150. Lucien Ott. <i>Boathouse Baths on the River Seine</i>	427
151. Lucien Ott. <i>Loguivy</i>	429
152. Lucien Ott. <i>A Tanner Smoking His Pipe</i>	431



150. Lucien Ott, *Boathouse Baths on the River Seine*

Artist	Lucien Ott, French, Paris 1870–Villeneuve Saint-Georges 1927
Title, Date	Boathouse Baths on the River Seine, c. 1905–14
Medium	Graphite on paper, squared
Dimensions	10 3/16 × 14 7/8 in. (25.9 × 37.8 cm) (sheet)
Inscriptions + Marks	Lower right: OTT [as a chopmark] Upper right: No. 16
Provenance	[Galerie Jacques Fischer, Paris, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (2014–18; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2018.117.13



151. Lucien Ott, *Loguivy*

Artist	Lucien Ott, French, Paris 1870–Villeneuve Saint-Georges 1927
Title, Date	Loguivy, 1910
Medium	Watercolor
Dimensions	10 1/16 × 14 1/2 in. (25.6 × 36.8 cm)
Inscriptions + Marks	Bottom center: Loguivy 21 Août 1910 Lower right: Lucien OTT and artist's red chopmark
Provenance	[Galerie Sintaize-Stéphane Brugal, Asnières sur Seine, France, until 2014; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



152. Lucien Ott, *A Tanner Smoking His Pipe*

Artist	Lucien Ott, French, Paris 1870–Villeneuve Saint-Georges 1927
Title, Date	A Tanner Smoking His Pipe, 1918
Medium	Watercolor, gouache, and charcoal on cream wove paper
Dimensions	23 5/8 × 17 3/4 in. (60 × 45.1 cm)
Inscriptions + Marks	Lower left in graphite: Lucien Ott / 1918 Lower left in red: artist's chopmark
Provenance	[Jane Roberts Fine Arts, Paris, until 2007; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 52, fig. 32
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Ernst Oskar

97



153. Eugène Pascau, *Woman with a Pince-nez*

Artist	Eugène Pascau, French, Bayonne, Aquitaine 1875–Paris 1944
Title, Date	Woman with a Pince-nez, 1897
Medium	Graphite, charcoal, bistre, and wash, heightened with white chalk
Dimensions	11 1/2 × 9 1/8 in. (29.2 × 23.1 cm)
Inscriptions + Marks	Upper right: Eugene Pascau / 97
Provenance	[Jane Roberts Fine Arts, Paris, until 2013; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Isidore Pils

154. Isidore Pils. <i>Study for "Soldiers Distributing Bread to the Poor"</i>	436
155. Isidore Pils. <i>Sketch for a Death Bed Scene</i>	438
156. Isidore Pils. <i>Sketch of a Nun Kneeling on a Prayer Stool</i>	440
157. Isidore Pils. <i>Soldier</i>	442



154. Isidore Pils, *Study for "Soldiers Distributing Bread to the Poor"*

Artist	Isidore Pils, French, Paris 1813–Douarnenez, Brittany 1875
Title, Date	Study for "Soldiers Distributing Bread to the Poor", c. 1852
Medium	Red chalk on oatmeal paper
Dimensions	8 1/2 × 7 3/4 in. (21.6 × 19.7 cm)
Inscriptions + Marks	Lower right: I. PILS stamp
Provenance	[Galerie Chantal Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 37; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Gabriel P. Weisberg, "Early Realist Drawings of Isidore Pils," "Master Drawings," vol. 28, no. 4 (Winter 1990), p. 398, fig. 11; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 24–27, fig. 7
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



155. Isidore Pils, *Sketch for a Death Bed Scene*

Artist	Isidore Pils, French, Paris 1813–Douarnenez, Brittany 1875
Title, Date	Sketch for a Death Bed Scene, not dated
Medium	Pencil on off-white paper
Dimensions	7 1/4 × 9 in. (18.4 × 22.9 cm)
Inscriptions + Marks	Atelier PILS stamp in blue (verso)
Provenance	Chantal Kiener, Paris; her gift to Yvonne and Gabriel Weisberg
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



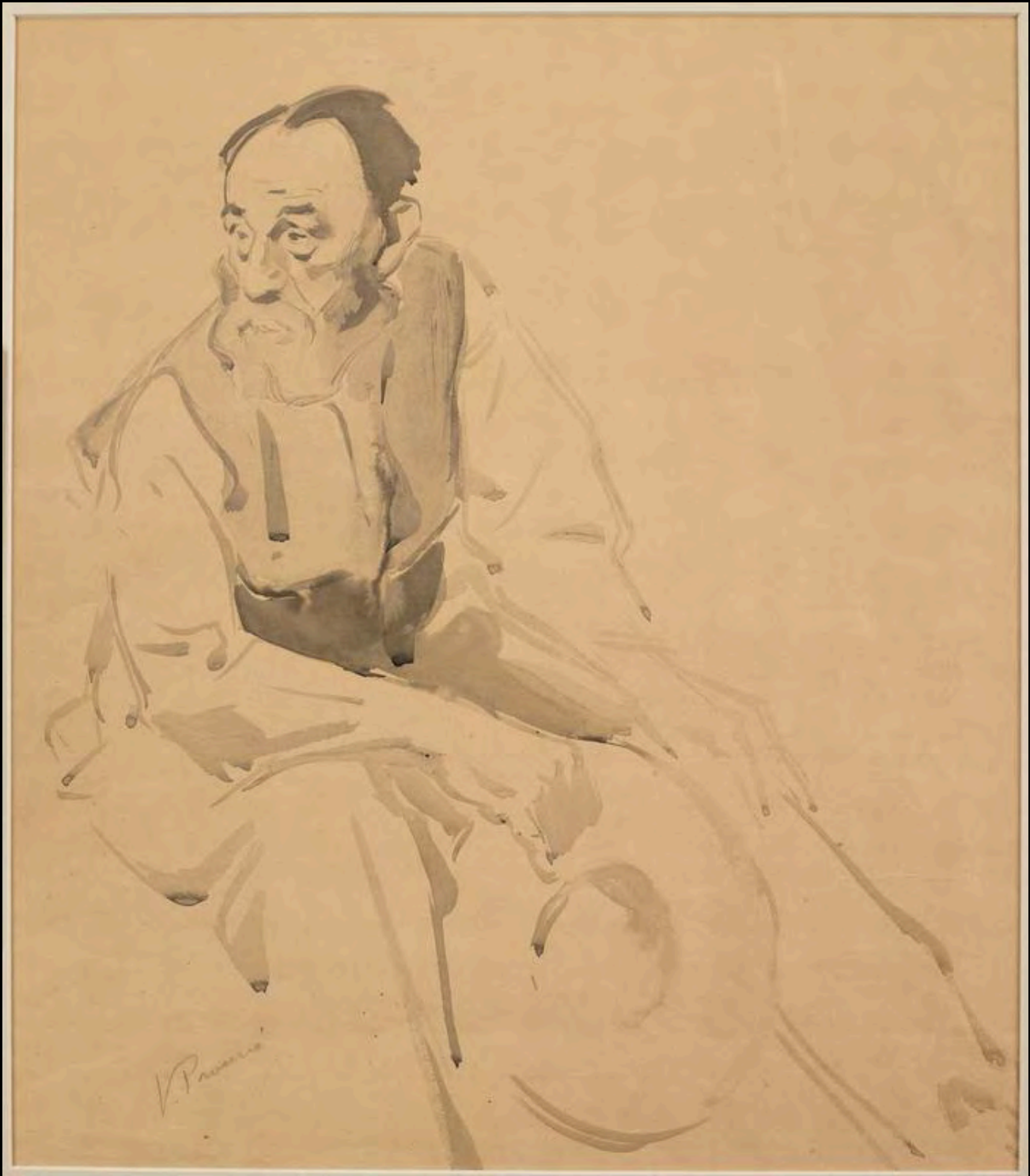
156. Isidore Pils, *Sketch of a Nun Kneeling on a Prayer Stool*

Artist	Isidore Pils, French, Paris 1813–Douarnenez, Brittany 1875
Title, Date	Sketch of a Nun Kneeling on a Prayer Stool, not dated
Medium	Pencil on off-white paper
Dimensions	5 1/4 × 4 in. (13.3 × 10.2 cm)
Inscriptions + Marks	Atelier PILS stamp in blue (verso)
Provenance	Chantal Kiener, Paris; her gift to Yvonne and Gabriel Weisberg
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



157. Isidore Pils, *Soldier*

Artist	Isidore Pils, French, Paris 1813–Douarnenez, Brittany 1875
Title, Date	Soldier, not dated
Medium	Graphite with brown wash
Dimensions	7 3/4 × 5 1/4 in. (19.7 × 13.3 cm)
Inscriptions + Marks	Lower left: Pils
Provenance	Chantal Kiener, Paris; her gift to Yvonne and Gabriel Weisberg
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



158. Victor Emile Prouvé, *Old Man Seated*

Artist	Victor Emile Prouvé, French, Nancy 1858–Sétif, Algeria 1943
Title, Date	Old Man Seated, c. 1865
Medium	Brush and black ink on tan wove paper
Dimensions	18 11/16 × 21 1/2 in. (47.5 × 54.6 cm)
Inscriptions + Marks	Lower left: V. Prouvé
Provenance	[Galerie Fischer-Kiener, Paris, until 1990s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (1990s–2015; given to Mia)
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 38; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 43, fig. 23
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2015.83.2



Figure 1 Victor Prouvé, *Portrait of Émile Gallé*, 1892, oil on canvas, Musée de l'École de Nancy.

Painter, sculptor, and decorative artist Victor Prouvé is a key figure in the Art Nouveau tradition known as the École de Nancy (School of Nancy), which flourished from the 1890s until the outbreak of World War I, in 1914.¹ From a young age he worked in the ceramics atelier of the Gallé family. His father designed embroidery and made ceramics; his mother was a talented seamstress. Prouvé received his early training at Nancy's École des Beaux-Arts (School of Fine Arts) and continued his studies at the École des Beaux-Arts in Paris. After leaving school in 1882, he remained in the capital city. There, he pursued a painting career while sending designs to Nancy: ideas for glass and ceramics went to Émile Gallé, who had taken over the family business; ideas for marquetry (elaborate decorative veneer) to the furniture manufacturer Louis Majorelle. In the 1890s, Prouvé, Gallé, Majorelle, and other Nancy artists played a vital role in driving popular taste away from rehashed versions of historical styles and toward Art

Nouveau, which took inspiration from the organic forms of nature. In 1901 Gallé founded the Alliance Provinciale des Industries d'Art, which later became the École de Nancy. Prouvé returned to his hometown to help, becoming president of the association upon Gallé's death, in 1904. Other leaders of the regional Art Nouveau movement included furniture designer and architect Eugène Vallin and glassmakers Antonin and Auguste Daum. Prouvé became professor of decorative composition at the École des Beaux-Arts in Nancy, and served as director from 1919 to 1940.



Figure 2 Victor Prouvé, *Peace and Joy (Paix et joie)*, c. 1898, oil on canvas, sketch for city hall, eleventh arrondissement, Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris (inv. PPP4938).

Prouvé's work in all media reflects wide-ranging themes and motifs. He was a gifted portraitist, exemplified by his inspired painting of his friend and colleague Émile Gallé at work (fig. 1). He also completed several decorative paintings in and around Paris, part of the Third Republic's program to beautify public buildings. His assignments included artworks for the city hall of the eleventh arrondissement (fig. 2) and the city hall in Issy-les-Moulineaux, just outside Paris. Working with Camille Martin (cat. no. 122) and René Wiener of Nancy, he also designed jewelry boxes and book bindings (fig. 3).

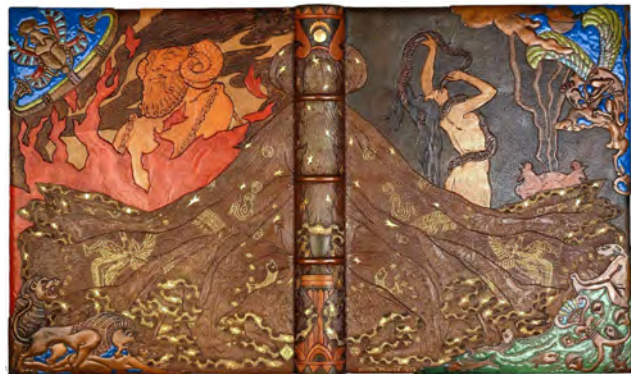


Figure 3 Victor Prouvé, in collaboration with Camille Martin and René Wiener, binding for Gustave Flaubert's *Salammbô*, 1893, leather, Musée de l'École de Nancy.

Not surprisingly, Prouvé was an accomplished draftsman. *Old Man Seated* belongs to a group of brush drawings in which he applied ink washes with extraordinary quickness and spontaneity.² In subject matter this sheet feels like a realist work, but the calligraphic technique speaks to Japonisme or a more general interest in Asian brushwork.

GPW

NOTES

1. The museum dedicated to the movement is the Musée de l'École de Nancy, <https://musee-ecole-de-nancy.nancy.fr/accueil-2676.html>
2. These drawings were on display at Galerie Fischer-Kiener, Paris, about 25 years ago. Except for the present sheet, the whereabouts of the others is unknown.



Al. M. Pige
19 juillet. 1865.

159. Alexandre Abel de Pujol, *Portrait of a Woman*

Artist	Alexandre Abel de Pujol, French, 1816–1884
Title, Date	Portrait of a Woman, 1865
Medium	Black, red, and white chalk on green paper
Dimensions	14 7/8 × 11 9/16 in. (37.8 × 29.4 cm)
Inscriptions + Marks	Lower left in black chalk: Alre= Abel de Pujol. / 19 Juillet. 1865.
Provenance	Paris flea market until late 1970s; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis (late 1970s–2014; given to Mia)
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Gift of Gabriel P. and Yvonne M.L. Weisberg 2014.127.18



160. Richard Ranft, *Bust of a Woman Seen from the Back in a Landscape*

Artist	Richard Ranft, Swiss (active France), Plainpalais, Geneva 1862–Chantilly 1931
Title, Date	Bust of a Woman Seen from the Back in a Landscape, mid-1890s
Medium	Pastel
Dimensions	9 1/2 × 12 1/2 in. (24.1 × 31.8 cm)
Inscriptions + Marks	Lower left: RICHARD RANFT
Provenance	[Christine Bethenod, Paris, until 2016; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Like other nineteenth-century Swiss artists—Louise Catherine Breslau, Théophile Alexandre Steinlen, Eugène Grasset, and Félix Vallotton—Richard Ranft began his training in his home country but continued it in France. He remained there for the rest of his career. Once in Paris, the young Ranft took a job as a bank clerk to support himself. Meanwhile, he worked with Gustave Courbet and the sculptor Augustin-Alexandre Dumont, who taught him engraving. That is the medium that made Ranft a success, but he is also notable for his explorations into color etching.



Figure 1 Richard Ranft, *Bathers at the Edge of a Pond*, c. 1905, color aquatint, 25.56 x 57.31 cm, Minneapolis Institute of Art, Gift of Ruth and Bruce Dayton (2002.120.2).



Figure 2 Richard Ranft, *Exposition Richard Ranft, Salon des Cent*, 1894, lithographic poster, Centre National du Graphisme, Chaumont (inv. A1612).

For Ranft, the 1890s, the decade in which he completed this pastel, was an extremely productive time. The many prints and pastels he made then and in the early 1900s chronicle the pleasures of the era, with women often taking center stage. He depicted women at salons, the circus, costume balls, racetracks, cabarets, the shore (fig. 1). He also used women as icons to advance a symbolist aesthetic. Ranft's images proved so popular that a large-scale exhibition of his work was held in 1894 at the newly launched Salon des Cent (Salon of the One Hundred) in Paris.¹ His exhibition poster (fig. 2)² shows a woman from the back in an off-the-shoulder garment and with a raised arm, just like the figure in this pastel.

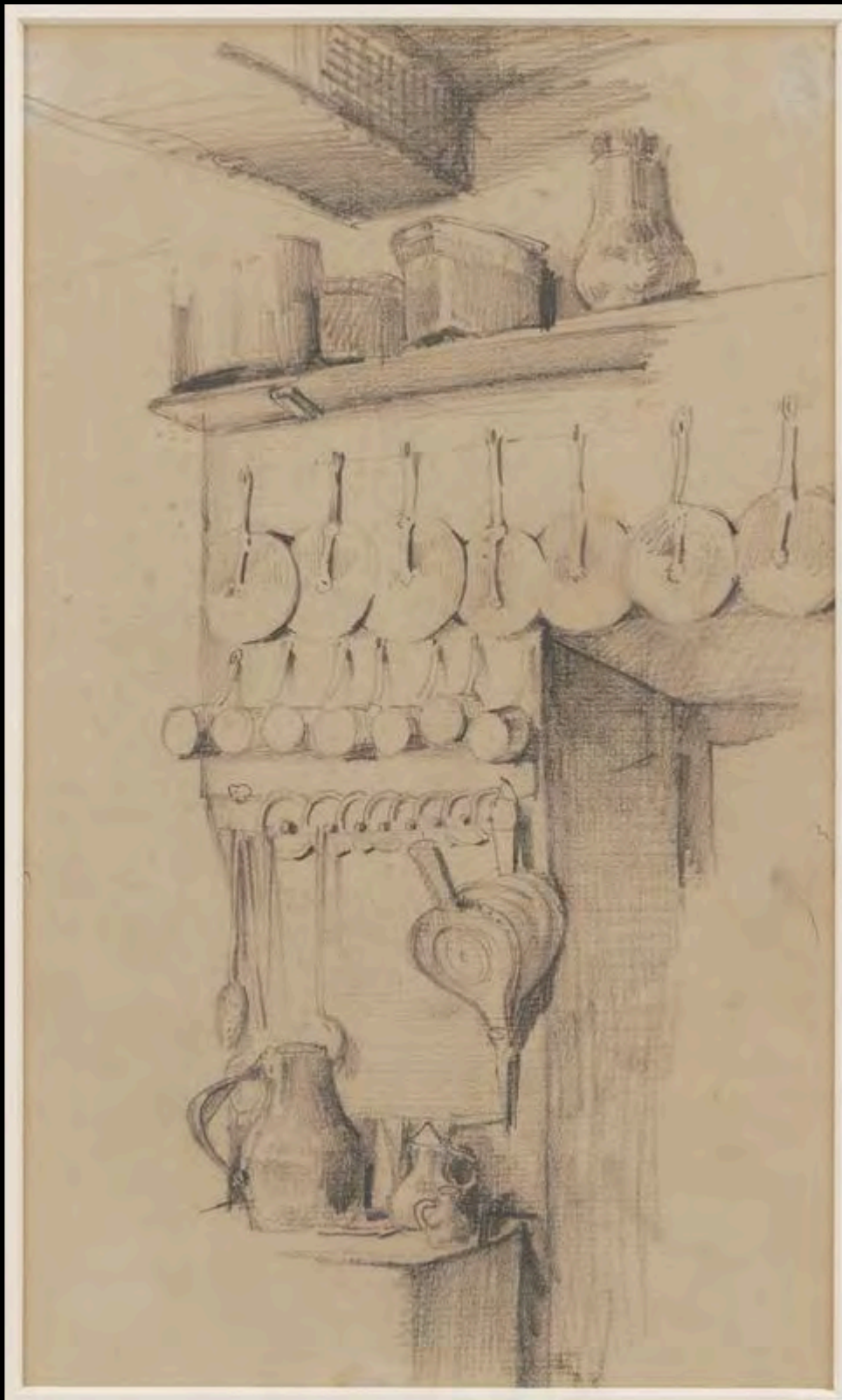
GPW

NOTES

1. For a critique of the 1894 exhibition by French symbolist poet Gustave Kahn (1859–1936), see *Le Mercure de France*, no. 803 (December 1931), pp. 455–56.
2. A proof with just linear elements of the woman is at the Centre National du Graphisme, Chaumont, France (inv. A1611), <https://www.centrenationaldugraphisme.fr/le-signe/collection/salon-des-cent-expositionrichard-ranft>

Théodule Ribot

161. Théodule Ribot. <i>Interior of a Kitchen</i>	454
162. Théodule Ribot. <i>Three Breton Women Seated</i>	456
163. Théodule Ribot. <i>Logo of "Paris" Adorned with Heads</i>	458
164-166. Théodule Ribot. <i>Studies of Woman Writing, Studies of Hands, and Study of a Head</i>	460
167. Théodule Ribot. <i>Three Children Playing Cards</i>	464



161. Théodule Ribot, *Interior of a Kitchen*

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Interior of a Kitchen (Intérieur de cuisine), 1860–69
Medium	Graphite on beige paper
Dimensions	10 × 6 in. (25.4 × 15.2 cm)
Provenance	André Watteau, Paris; his gift to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Although this drawing is not signed or dated, it can be given to Théodule Ribot with certainty. Here, he focused on an array of cook-pot lids tidily arranged with other kitchen wares, such as storage containers, a bellows, and a pitcher. The drawing is closely related to an elaborate perspectival study that he made of a whole kitchen (fig. 1). The lined-up lids in the present drawing can be seen above the head of the cook at the center of the study. No known painting corresponds directly to these two studies.

Whether because of the colorful duties of young kitchen apprentices or the way he could make the workers' white uniforms emerge from the darkness, Ribot was attracted to the kitchen environment: his first Salon showing, in 1861, included several paintings of cooks or kitchen interiors. In this predilection, he was not alone. Works by other realists in this catalogue, namely François Bonvin, Claude Joseph Bail, and Antoine Vollon, focus on kitchens and kitchen workers as well.

GPW

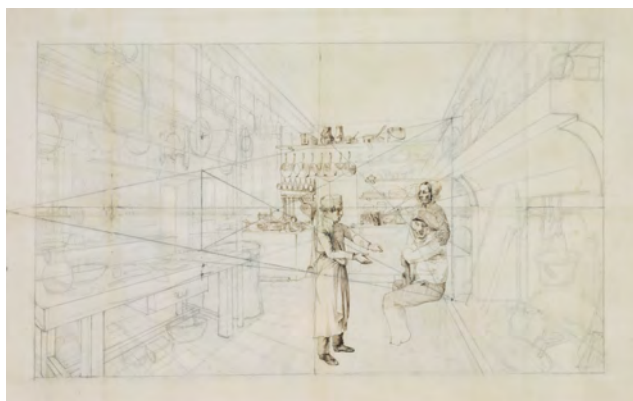


Figure 1 Théodule Ribot, *In the Kitchen*, pen, pencil, and ink, 22 ½ x 34 ¾ in., Dahesh Museum of Art, New York (1997.39).



162. Théodule Ribot, *Three Breton Women Seated*

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Three Breton Women Seated, c. 1880
Medium	Black charcoal heightened with white gouache with traces of gum glazing on cream paper
Dimensions	3 3/4 × 2 7/8 in. (9.5 × 7.3 cm) (sight)
Inscriptions + Marks	Lower right in charcoal: t. Ribot
Provenance	[Shepherd Gallery, New York; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 39, fig. 19
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Although Théodule Ribot and his family spent much of their life on the outskirts of Paris, in picturesque Argenteuil and Colombes, he kept a home and studio in Brest, in Brittany. He filled sketchbooks with his studies of the inhabitants; this sheet was detached from a sketchbook and sold as an independent work. Each sketch, observed from life, depicted local women going about their daily activities—shopping at the market, sitting on the steps of a church, knitting, or praying. Ribot was mesmerized by these figures and their traditional garments, including the white coifs on their heads.

This drawing may have been owned by the collector and art critic Roger Marx, who wrote positively about Ribot's work. It is closely related to a sketch with five women that accompanied Marx's memorial essay honoring Ribot in the February 1897

issue of the journal *L'Image*.¹ He described the highly individual artist as having "the gentle authority of a resolute, tenacious will." The present drawing and numerous other works exemplify the various ways in which Ribot—working on a small, intimate scale—saw Bretons as worthy subjects for his art.

GPW

NOTES

1. The drawing, showing five Breton women seated on the ground at a street market, is reproduced in Roger Marx's article "Théodule Ribot 1823–1891" in *L'Image*, no. 3 (February 1897), pp. 71–77; see illustration at <https://gallica.bnf.fr/ark:/12148/bpt6k5437190q/f21.item>

PARIS

PARIS
DEUX CENTIMES la Notice. — Trois mois : CINQ FRANCS
ANNUAIRE : 10 FRANCS
E. N. LITTELL, gérant

MERCREDI 15 AOUT 1888

ABONNEMENTS : 10, RUE DU CROISSANT, PARIS
Les abonnements durent de 1^{er} et 15 de mois. — Les lettres doivent être adressées. — Abonnements payés d'avance.
ANNONCES : Chez M. LANGEVIN, Cour du 15, place de la Sorbonne, 4

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DEUX CENTIMES la Notice. — Trois mois : CINQ FRANCS
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Pour les commandes de ces publications, s'adresser
E. N. LITTELL, gérant

163. Théodule Ribot, *Logo of "Paris" Adorned with Heads*

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Logo of "Paris" Adorned with Heads, August 15, 1883
Medium	Pen and ink
Dimensions	4 × 16 1/2 in. (10.2 × 41.9 cm)
Provenance	Galerie Talabardon, Paris; gift to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

L. Ribot.





L. Ribot.



164–166. Théodule Ribot, *Studies of Woman Writing*,
Studies of Hands, and *Study of a Head*

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Studies of Woman Writing (Études de femme écrivant), not dated
Medium	Pen and ink
Dimensions	2 1/2 × 4 1/4 in. (6.4 × 10.8 cm)
Inscriptions + Marks	Upper left: t. Ribot
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Studies of Hands (Études de mains), not dated
Medium	Pen and ink
Dimensions	5 1/4 × 4 1/2 in. (13.3 × 11.4 cm)
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Study of a Head (Étude de tête), not dated
Medium	Pen and ink
Dimensions	3 3/4 × 3 in. (9.5 × 7.6 cm)
Inscriptions + Marks	Upper right: t. Ribot
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



167. Théodule Ribot, *Three Children Playing Cards*

Artist	Théodule Ribot, French, Saint-Nicolas-d'Attez, Haute-Normandie 1823–Colombes, Ile-de-France 1891
Title, Date	Three Children Playing Cards, not dated
Medium	Black ink washed with gray ink on brownish paper
Dimensions	6 1/2 × 5 1/2 in. (16.5 × 14 cm)
Inscriptions + Marks	Upper right: t. Ribot
Provenance	[Unidentified dealer, Haarlem, Netherlands]; to Willem and Beate Russell, Amsterdam, until 2012; their gift to Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Théodule Ribot, *Girl with a Dog (La Jeune fille au chien)*, 1865, oil on canvas, 73.2.1 x 59.5 cm, Photo © Musée des Beaux-Arts de Reims / Christian Devleeschauwer (inv. 907.19.223). Pictured is the artist's daughter Louise, age eight.

A first-generation realist, Théodule Ribot was committed to recording that most intimate aspect of everyday life: the family. Many of his paintings and drawings show children at play—singing, reading, painting. His models were most likely his own children, and by looking at a range of works, we can see them growing up.

Ribot and his wife, Marie Clémentine Germain, had five children, two of whom did not survive infancy. The children playing cards here may represent the other three: son Clément-Théodule, called Germain (born May 1845), and daughters Marie-Eugénie (born March 25, 1854) and little Désirée-Marie, called Louise (born February 3, 1857). A curiosity arises, however, because Marie-Eugénie died on March 10, 1856, so her life did not overlap with Louise's. Perhaps her presence here is a commemoration.

Whether this drawing became the basis for a painting remains unknown. Realist hallmarks are evident in the simple setting, the plain clothing, and the wooden plank for a table. Germain and Louise (fig. 1) went on to become painters working in a vein similar to their father's.

GPW



168. Philippe Rousseau, *Portrait of a Young Man in a Landscape*

Artist	Philippe Rousseau, French, Paris 1816–Acquigny, Upper Normandy 1887
Title, Date	Portrait of a Young Man in a Landscape, 1843
Medium	Oil on canvas
Dimensions	10 1/8 × 8 in. (25.7 × 20.3 cm)
Inscriptions + Marks	Lower right: 1843 / Ph. Rousseau
Provenance	[Galerie Fischer-Kiener, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis L2023.41



169. Michel André Samanos, *Ragpickers in Saint Ouen*

Artist	Michel André Samanos, French, Paris 1876–Paris 1924
Title, Date	Ragpickers in Saint Ouen (Les chiffonniers à Saint Ouen), 1919
Medium	Pencil and watercolor
Dimensions	12 3/4 × 19 1/2 in. (32.4 × 49.5 cm)
Inscriptions + Marks	Lower right: Samanos / Les Chiffonniers – St Ouen / 1919
Provenance	[Jane Roberts Fine Arts, Paris, until 2008; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



170. Émile Schuffenecker, *Peasant Woman with a Hoe*

Artist	Émile Schuffenecker, French, Fresne-Saint-Mamès, Franche-Comté 1851–Paris 1934
Title, Date	Peasant Woman with a Hoe, c. 1888
Medium	Charcoal on cream laid paper
Dimensions	18 × 10 in. (45.7 × 25.4 cm)
Inscriptions + Marks	Lower right: artist's stamp
Provenance	[Hazlitt, Gooden, and Fox, London]. [Galerie Michel, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Jill-Elyse Grossvogel, "Claude-Émile Schuffenecker: Catalogue Raisonné," vol. 1 (San Francisco: Alan Wofsy Fine Arts, 2000), no. 391; Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), p. 12, fig. 1
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

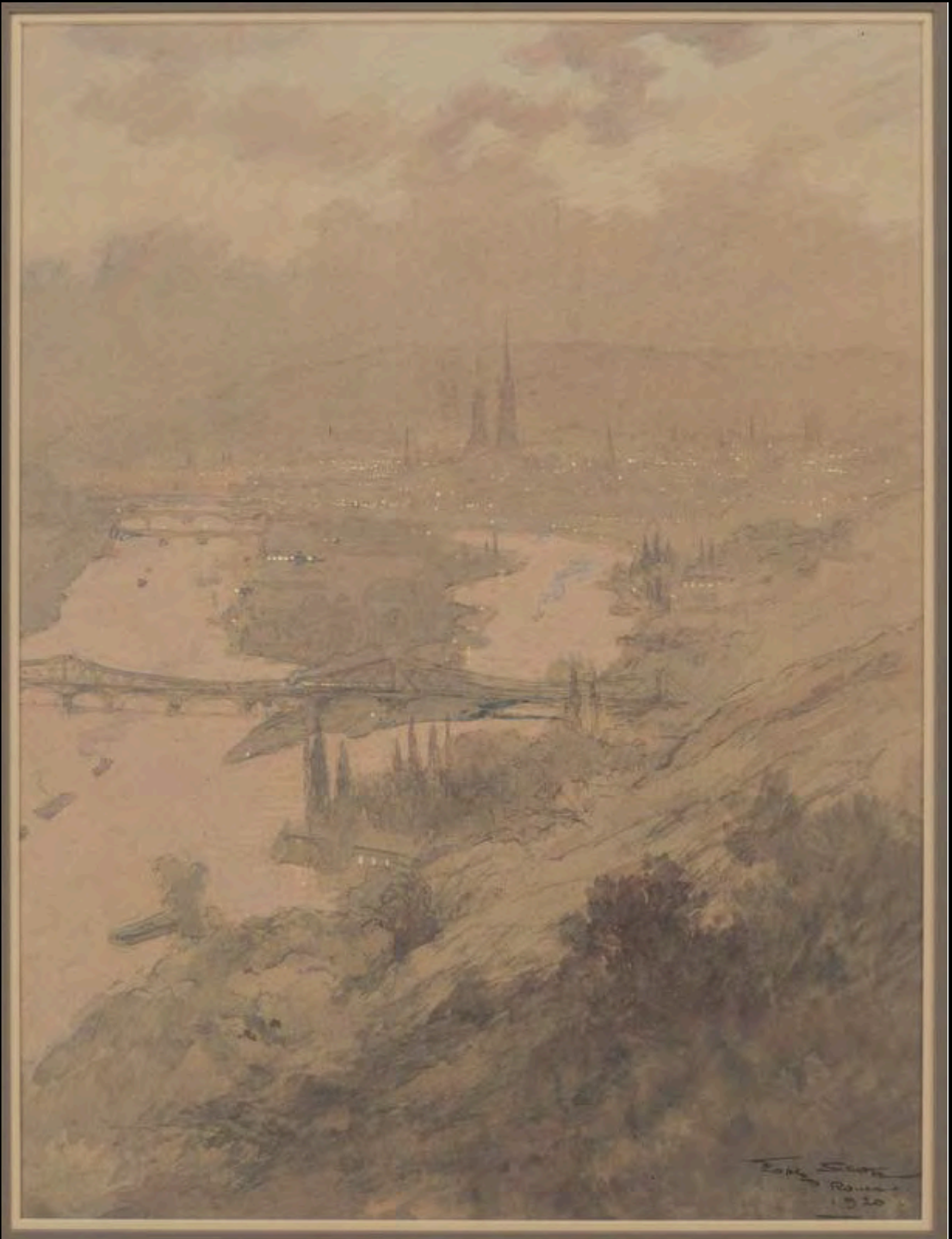
Georges Bertin Scott

171. Georges Bertin Scott. <i>Old Breton Woman in a Café</i>	473
172. Georges Bertin Scott. <i>View of Rouen</i>	475
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171. Georges Bertin Scott, *Old Breton Woman in a Café*

Artist	Georges Bertin Scott, French, Paris 1873–Paris 1942
Title, Date	Old Breton Woman in a Café, 1906
Medium	Watercolor over charcoal heightened with white gouache on cream wove paper, laid down on board
Dimensions	14 1/4 × 21 1/2 in. (36.2 × 54.6 cm)
Provenance	Private collection, Bordeaux; [Jane Roberts Fine Arts, Paris, until 2002; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," <i>Mia</i> , 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 44–45, fig. 25
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



San Francisco
1910

172. Georges Bertin Scott, *View of Rouen*

Artist	Georges Bertin Scott, French, Paris 1873–Paris 1942
Title, Date	View of Rouen, 1920
Medium	Wash on brown paper
Dimensions	24 × 18 1/2 in. (61 × 47 cm)
Inscriptions + Marks	Lower right: Georges Scott / Rouen / 1920
Provenance	[Galerie Laura Pecheur, Paris, until 2008; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

This gentle drawing of Rouen, in France, is very unlike the images usually associated with Georges Scott, who is known for his depictions of combat. He completed this drawing between wars; he was present at the Balkan Wars (1912–13), World War I (1914–18), and the early stages of World War II (starting in 1939).¹ His drawings and news dispatches often appeared in *L'Illustration*, a widely circulated periodical. Highly respected, Scott became a member of the Salon des Artistes Français in 1897. He was named a knight of the Legion of Honor in 1912 and promoted to an officer in 1928.

Scott trained with the lauded military artist Édouard Detaille (1848–1912). When not doing war illustrations (fig. 1), he pursued diverse subject matter, from flowers to bullfights to landscapes. He traveled throughout France and visited Spain, Holland, and Morocco, making art along the way. He did watercolors of Breton women at work. He covered the 1928 Olympics in Amsterdam. He made calendar art and book illustrations. He created images of the heroic knight Saint George and the allegory of France as a woman raising her sword and tricolor flag.



Figure 1 Georges Bertin Scott, *Bambara Skirmisher (Tirailleur Bambara)*, 1916, pencil and watercolor, 36.3 x 26.1 cm, Musée de l'Armée, Paris.

This wash drawing of Rouen in half-light was made from a vantage point on the east side of the city. The River Seine is in full view, with Rouen Cathedral visible just north of the riverbank. The island in the foreground is Île Lacroix. To get this view, Scott had to climb to an elevated spot, likely the place where the city erected a monument to Joan of Arc, dedicated in 1892. It would have been fitting if Scott had stood there in 1920, when this drawing was made, because that is the year Joan of Arc, France's woman warrior, was canonized.

GPW

NOTES

1. Scott died in 1942, although his death date is also given as January 1943. We do not know how long before his death he left the front lines.



173. Georges Bertin Scott, *View of a Lake*

Artist	Georges Bertin Scott, French, Paris 1873–Paris 1942
Title, Date	View of a Lake, not dated
Medium	Watercolor with gouache
Dimensions	12 × 19 in. (30.5 × 48.3 cm)
Inscriptions + Marks	Lower right: Georges Scott
Provenance	[Galerie de Bayser, Paris, until 2011; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Georges Scott was a prolific artist renowned for his military subjects. His oil paintings and watercolors sometimes glorified war, but they also showed its brutality. Some of his images were based on war reports, although he was an eyewitness to combat as well. Scott spent years in war zones observing and depicting corpses, devastation, shellings (fig. 1), and the desolate expanse of entrenched battlefields. Since they were often commissioned by the military, many of his paintings reside today in the Musée de l'Armée in Paris.



Figure 1 Georges Bertin Scott, *Effect of a Shell in the Night, April 1915* (*Effet d'un obus dans la nuit, avril 1915*), ink and gouache, 67 x 101 cm, Musée de l'Armée, Paris.

When not on the battlefield, Scott apparently sought out peaceful natural settings where he could make watercolors and perhaps hold thoughts of war at bay. The site of this watercolor is difficult to pinpoint, but it may be Lake Annecy, a large, scenic mountain lake in the area of Haute-Savoie in southeastern France, near Switzerland.

GPW



174. Jeanne Simon (née Dauchez), *Paul Simon*

Artist	Jeanne Simon (née Dauchez), French, Paris 1869–Paris 1949
Title, Date	Paul Simon, c. 1896
Medium	Pencil, watercolor, and gouache
Dimensions	10 5/8 × 9 1/16 in. (27 × 23 cm)
Inscriptions + Marks	Lower right: JSimon
Provenance	[Jane Roberts Fine Arts, Paris, until 2019; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	"Lucien Simon et Jacques-Emile Blanche, une histoire d'amitié" (exh. cat.), Jane Roberts Fine Arts, Paris (November 20–December 20, 2019), no. 14, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Although Jeanne Simon was overshadowed by her husband, the prolific painter of Breton peasant life Lucien Simon (1861–1945), she managed to build a substantial career of her own, and she did so while raising four children. Her subjects were landscapes, religious works, and portraits. For many years (1899–1933) she participated in the Salon des Artistes Français. She won a bronze medal at the 1900 Exposition Universelle in Paris. In 1929 she received a painting commission to decorate the chapel of Saint Catherine of Siena in the recently completed Church of Saint Dominic, in Paris's fourteenth arrondissement.¹



Figure 1 Jeanne Simon, *Petit Paul, 4 years*, 1897, pencil, watercolor, and gouache, 43 x 33.5 cm. Collection of Joan Mirviss and Robert Levine.

As a portraitist, Jeanne Simon was apt to choose sitters from her immediate circle, especially children. This likeness of her son Paul (1892–1979), then four years old, tells us that she was an accomplished artist several years before displaying her work publicly. Here, she stood her firstborn before a floral wall hanging. This is one of at least four portraits Simon made of Paul; all have him looking just as serious as this one (fig. 1).² Her focus on children aligns her with the “cult of childhood.” Like many writers and painters of the late nineteenth and early twentieth centuries, she saw children as distinct personalities rather than as appendages of their parents, as was common before the 1860s.



Figure 2 Lucien Simon, *Madame Lucien Simon and Her Children*, 1903, oil on canvas, 171.5 x 193.5 cm, Museum of Fine Arts, Budapest.

Lucien Simon also made portraits of his children, as well as his wife (fig. 2), but he and Jeanne were not the only artists in the family. Jeanne’s younger brother was the painter André Dauchez (1870–1948). The couple’s eldest daughter, Charlotte, who married the writer François Aman-Jean, was a painter. Young Paul grew up to become a sculptor, concentrating on animals, often—despite the seriousness of his youthful countenance—with a touch of whimsy.

GPW

NOTES

1. <https://saintdominiqueparis.com/leglise-saint-dominique/>
2. *Lucien Simon et Jacques-Emile Blanche, une histoire d'amitié* (exh. cat.), Jane Roberts Fine Arts, Paris, November 20–December 20, 2019.



175. Jules Andre Smith, *Old World Country Cottages*

Artist	Jules Andre Smith, American (born Hong Kong), Hong Kong 1880–Maitland, Florida, 1959
Title, Date	Old World Country Cottages, 1905–10
Medium	Pen and ink wash on wove paper
Dimensions	8 1/4 × 10 3/4 in. (21 × 27.3 cm)
Inscriptions + Marks	Lower right corner in black pigment: J. André Smith
Provenance	[Eric G. Carlson, New York, sale by his estate, Swann Auction Galleries, New York, August 22, 2019, sale B78]; [Armstrong Fine Art, Chicago, until 2021; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



176. Jakob Smits, *Four Studies of the Same Woman*

Artist	Jakob Smits, Belgian (born Netherlands), Rotterdam 1855–Achterbos, Belgium 1928
Title, Date	Four Studies of the Same Woman, 1889
Medium	Charcoal
Dimensions	14 15/16 × 16 5/16 in. (38 × 41.5 cm)
Inscriptions + Marks	Lower right: Jakob Smits (recto) Jakob Smits / 1889 (verso)
Provenance	[Mathieu Néouze, Paris, until 2016; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	"Oeuvres sur papier 1880–1930" (exh. cat.), Mathieu Néouze, Paris (March 2016), no. 3, ill.
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

The work of Jakob Smits has been described as primitive, crude, and unpolished.¹ This drawing, comprising four studies of the same woman, challenges such assessments. The work is deeply rooted in the history of Dutch art. The format stems from that of a model-book or sketchbook, a tradition alloyed with etching 250 years earlier by Rembrandt (fig. 1).² In the present drawing, Smits exploited the dramatic chiaroscuro contrasts associated with Rembrandt as well.



Figure 1 Rembrandt, *Studies of the Head of Saskia and Others*, 1636, etching, 14.4 x 11.2 cm, Minneapolis Institute of Art, The William M. Ladd Collection, Gift of Herschel V. Jones (P.1,349).

Trained in his father's decoration company in Rotterdam, Smits continued to study painting at the local art academy, then in Brussels, Munich, Vienna, and Rome. Like many naturalists, he eventually moved to the countryside. Two Dutch artists, Anton

Mauve (1838–1888) and Albert Neuhuys (1844–1914), introduced him to the Campine, an area mainly in northeastern Belgium. Taken by the landscape, Smits settled there in 1888, in the village of Achterbos. He completed this drawing the following year. It shows his affinity for French naturalist painters, such as Théodule Ribot (cat. nos. 161–167) and Jules Bastien-Lepage. Smits's work conveys the impression of silence, a trait found in works by Ribot.

In Achterbos, Smits focused on the simple pleasures of existence. He followed a personal piety that led him to shed material gains and live in poverty. His ideology may have resulted, in part, from a need to make the best of a bad situation, since an earlier divorce had made him something of a social outcast.

Here, Smits showed the head of his model—probably a local woman—in four poses. Her eyes are closed, as if she is sleeping or more likely absorbed in prayer. The study remains one of Smits's most intimate yet powerful creations. In it one senses his sincere commitment to the simple life of the people of the Campine.

GPW

NOTES

1. Benezit Dictionary of Artists, <https://doi.org/10.1093/benz/9780199773787.article.B00171255>
2. Bartsch 358 and 365.

Henry Somm (François Clément Sommier)

177. Henry Somm (François Clément Sommier). *Japanese Gentleman with a Western Umbrella* 489
178. Henry Somm (François Clément Sommier). *Foetus in a Bottle* 491
179. Henry Somm (François Clément Sommier). *A Santa Luisa, illustrated poem* 493



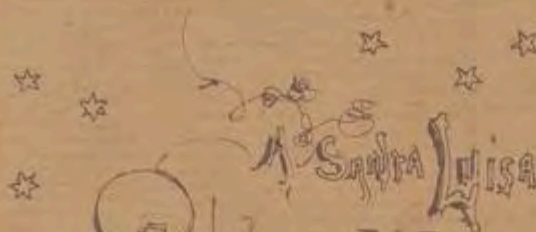
177. Henry Somm (François Clément Sommier), *Japanese Gentleman with a Western Umbrella*

Artist	Henry Somm (François Clément Sommier), French, Rouen 1844–Paris 1907
Title, Date	Japanese Gentleman with a Western Umbrella, c. 1880
Medium	Watercolor and gouache with pen and black ink and touches of gum glazing on white wove paper
Dimensions	8 3/16 × 6 1/8 in. (20.8 × 15.6 cm)
Inscriptions + Marks	Lower right in black ink: M. Somm
Provenance	Elizabeth Menon-Mix, Indianapolis; her gift to Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 56–58, fig. 34
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



178. Henry Somm (François Clément Sommier), *Feotus in a Bottle*

Artist	Henry Somm (François Clément Sommier), French, Rouen 1844–Paris 1907
Title, Date	Feotus in a Bottle, not dated
Medium	Pen and watercolor
Dimensions	5 × 2 1/2 in. (12.7 × 6.4 cm)
Inscriptions + Marks	Lower center: H.S.
Provenance	Elizabeth K. Mix; her gift to Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



 A SANTA LUISA



Oudes dame aux contours soyeux
 Vivez encor en sein d'ouïsses !
 Pour qu'aux festes a vous données
 Un vieil Amy de cœur joyeux
 Entre les Roynes couronnées
 Peisse acclamer vos renommées
 De Montmartre a mille autres lieux !



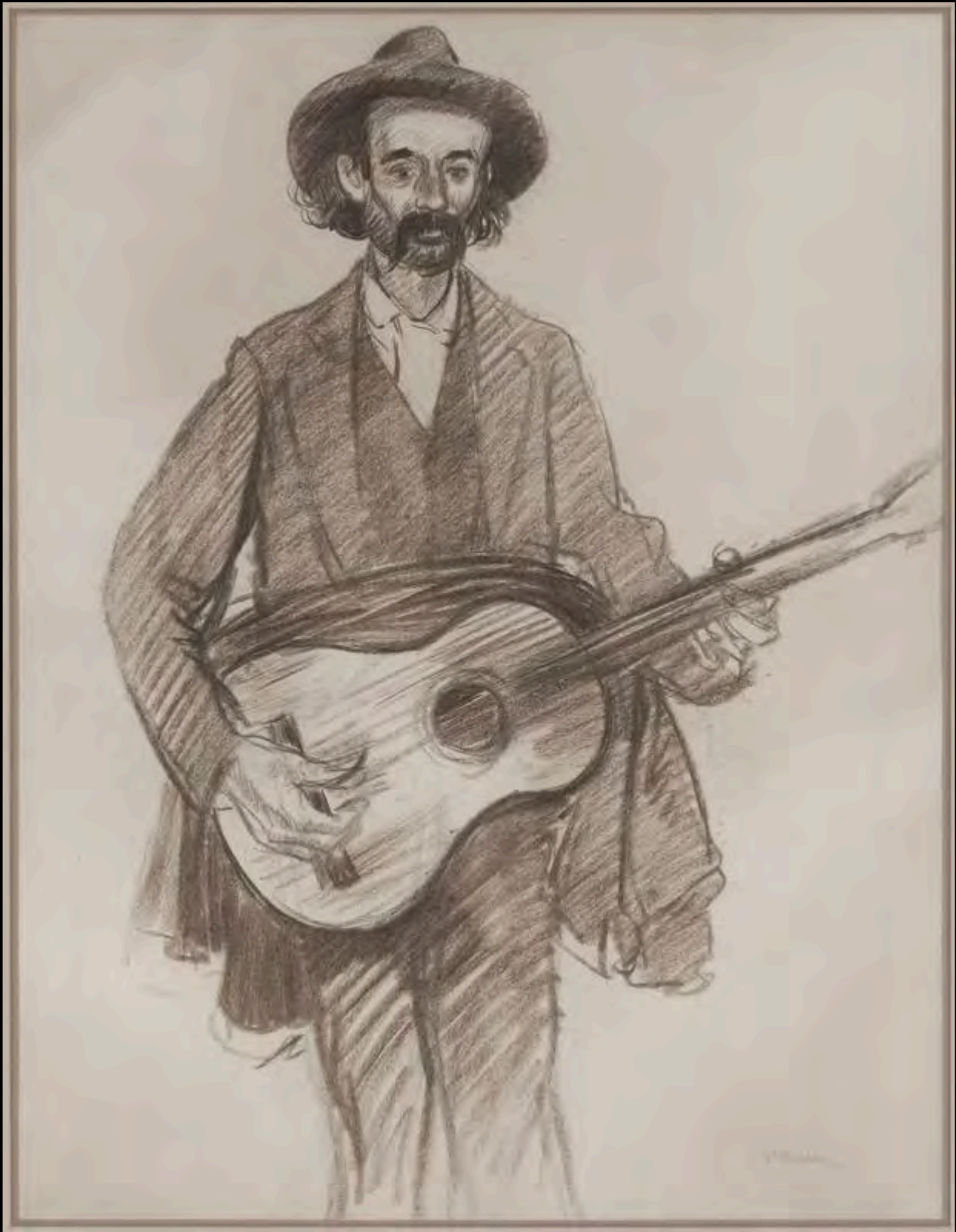


 A Madame Carie Monjézet.
 59, rue des Abbesses
 Paris



179. Henry Somm (François Clément Sommier), *A Santa Luisa, illustrated poem*

Artist	Henry Somm (François Clément Sommier), French, Rouen 1844–Paris 1907
Title, Date	A Santa Luisa, illustrated poem, not dated
Medium	Pen and ink
Dimensions	8 × 5 in. (20.3 × 12.7 cm)
Inscriptions + Marks	Lower right in black ink: Hy. Somm Centered in black ink, on envelope: A Madame Candé [?] Monjefet [?] / 54, rue des Abbesses / Paris
Provenance	Elizabeth K. Mix; her gift to Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



180. Théophile Alexandre Steinlen, *Street Guitar Player*

Artist	Théophile Alexandre Steinlen, French (born Switzerland), Lausanne 1859–Paris 1923
Title, Date	Street Guitar Player (Le guitariste des rues), c. 1890
Medium	Charcoal
Dimensions	24 5/8 × 19 in. (62.5 × 48.3 cm)
Inscriptions + Marks	Lower right corner in charcoal: Steinlen
Provenance	[Jane Roberts Fine Arts, Paris, until 2022; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

181-182

Théodore Valério

181. Théodore Valério. <i>Landscape at Carnac</i>	498
182. Théodore Valério. <i>Montenegrin Family Mourning at Entrance to Cetinje Monastery</i>	501



181. Théodore Valério, *Landscape at Carnac*

Artist	Théodore Valério, French, Herserange, Meurthe-et-Moselle 1819–Vichy 1879
Title, Date	Landscape at Carnac, 1874
Medium	Watercolor
Dimensions	13 3/8 × 17 15/16 in. (34 × 45.5 cm)
Inscriptions + Marks	Lower left: Valerio 1874 Carnac
Provenance	[Galerie Jacques Fischer, Paris, until 2009; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Théodore Valério settled in Brittany toward the end of his life. Among its delights was Carnac, on the peninsula's southern coast, a town famously studded with dramatic prehistoric standing stones, erected in the Neolithic period. Some estimates put them at 7,000 years old. The function of the stones is a matter of debate, but proposals include tomb monuments, astronomical markers, and defensive emplacements. During the nineteenth century, many saw such monuments as mysterious, mystical, and worthy of veneration. Some stones are arranged in rows, but others, as in this watercolor, exist singly or in small groups. Despite being known for his ethnographic studies, Valério gave us little sense of the scale of the stones, which can range from knee-high to more than twelve feet.



Figure 1 Théodore Valério, *Winnowing, the Women of Carnac* (*Vanneuses, femmes aux environs de Carnac*), c. 1876, oil on canvas, 29 1/8 x 43 1/4 in., Musée de Préhistoire, Carnac.

A student of artist Nicolas-Toussaint Charlet (cat. no. 52), Valério suggested a mood here both romantic and realist. Some realists documented aspects of rural life that were disappearing, and that may well have been Valério's motivation with this landscape: in his day the Scottish antiquarian James Miln de Woodhill (1819–1881) reported that only a quarter of the stones remained standing. Valério also recorded Carnac traditions, as in his painting of grain winnowers (fig. 1), acquired for the Musée de Préhistoire in Carnac in 2017.¹

GPW

NOTES

1. "Une nouvelle oeuvre exposée au Musée de Carnac," *Le Télégramme*, September 16, 2020.



182. Théodore Valério, *Montenegrin Family Mourning at Entrance to Cetinje Monastery*

Artist	Théodore Valério, French, Herserange, Meurthe-et-Moselle 1819-Vichy 1879
Title, Date	Montenegrin Family Mourning at Entrance to Cetinje Monastery, 1877
Medium	Watercolor on beige paper
Dimensions	17 3/4 × 12 1/2 in. (45.1 × 31.8 cm)
Inscriptions + Marks	Lower left: VALERIO 1877
Provenance	[Galerie Jacques Fischer, Paris, until 2012; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Marguerite Vever
4 jours après la naissance

13 août 1882
Henri Vever

183. Henri Vever, *Marguerite Vever*

Artist	Henri Vever, French, Metz 1854–Noyers, Eure 1942
Title, Date	Marguerite Vever, 1882
Medium	Pencil on light beige paper
Dimensions	9 × 7 1/2 in. (22.9 × 19.1 cm)
Inscriptions + Marks	Lower middle: Marguerite Vever / 4 jours après sa naissance Lower right: 13 Août 1882 / HriVever
Provenance	Paris flea market until 1970s; to Weisberg; Yvonne and Gabriel Weisberg, Minneapolis
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



Figure 1 Maison Vever, *Sylvia pendant*, presented at 1900 Exposition Universelle, Paris, gold, agate, rubies, diamonds, and enamel, Musée des Arts Décoratifs, Paris.

Henri Vever was the son and grandson of goldsmiths, and was himself one of the foremost goldsmiths and jewelers in Paris. Yet, in some circles he is remembered more as a collector and a scholar. He grew up in Metz, France, but the family left for Paris in 1871, when France ceded his hometown to Germany under the terms of the Treaty of Frankfurt, which marked the end of the Franco-Prussian War. In Paris his father bought a jewelry studio, which became known as Maison Vever. Henri immediately began apprenticeships at well-established jewelry workshops and attended the *École des Arts Décoratifs*. After two years, he was accepted to the *École des Beaux-Arts*, where he studied with Jean-Léon Gérôme. In 1881 his father retired, and Henri and his brother took over the business (fig. 1).

That same year, Henri married Jeanne Monthiers, whose family had a chateau in Lower Normandy that had belonged to Napoleon's finance minister. Marguerite was born the following August.

The young father was clearly smitten with his baby daughter. Four days after her arrival, he deployed his finest artistic training on this tender, delicate study of the sleeping newborn. He carefully modeled her head, and even the parts drawn in spare outline, such as Marguerite's hand, convey the infant's vulnerability. Marguerite grew up to have a family of her own and died in 1939, before both of her parents.



Figure 2 Artist in Kashmir (Jammu and Kashmir), India, *Ladies Hawking*, late 1700s, opaque watercolor, ink, and gold on paper, 20 x 17 cm. Purchase - Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler (S1986.456).

In 1885 Henri Vever began collecting art. His interests proved wide-ranging. He collected European paintings and prints, Japanese prints, Islamic art, and more (fig. 2). In 1892 he became a regular participant in art dealer Siegfried Bing's monthly dinners (*dîners de japonisants*) and joined Bing's Society of Friends of Japanese Art. In 1900 he joined the new *Société Franco-Japonaise*. Vever was probably the first European to collect Japanese woodblock prints extensively and systematically.¹ He accumulated thousands, and his collection provided the main source material for the pioneering scholars studying these sheets of paper that reshaped European art. He donated nearly forty Japanese woodcuts to the *Musée du*

Louvre in 1894. World War I may have been hard on his business in luxury goods, for he sold nearly 8,000 of his Japanese prints in the 1920s. Today they form the core of the woodcut collection at the Tokyo National Museum. Vever retained some of his favorites and built a second collection, which eventually appeared in a series of auctions at Sotheby's, London, in the 1970s.² The Weisberg drawing turned up at a Paris flea market around the same time that Vever's descendants seem to have been dispersing the print collection.

TER

NOTES

1. See Willa Z. Silverman, ed., *Henri Vever: Champion de l'Art Nouveau* (Malakoff, France: Armand Colin, 2018); <https://sirismm.si.edu/siris/vever.html>
2. March 26, 1974; March 26, 1975; March 24, 1977; and October 30, 1997.

184-185

Alexis Vollon

184. Alexis Vollon. <i>Seascape at La Tréport</i>	508
185. Alexis Vollon. <i>Houses along a Canal in the Low Countries</i>	510



Small, faint handwritten text in the bottom left corner, likely a signature or date.

184. Alexis Vollon, *Seascape at La Tréport*

Artist	Alexis Vollon, French, Paris 1865–Paris 1945
Title, Date	Seascape at La Tréport, 1883
Medium	Watercolor on light beige paper
Dimensions	10 1/4 × 16 1/4 in. (26 × 41.3 cm)
Inscriptions + Marks	Lower left: A mon ami J. Garibaldi. / Souvenir du Tréport 1883 / Alexis Vollon fils
Provenance	[Galerie Fischer-Kiener, Paris, until 1987; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



185. Alexis Vollon, *Houses along a Canal in the Low Countries*

Artist	Alexis Vollon, French, Paris 1865–Paris 1945
Title, Date	Houses along a Canal in the Low Countries, not dated
Medium	Watercolor, ink, and gouache over black chalk with gum glazing on cream wove paper
Dimensions	12 1/4 × 9 3/8 in. (31.1 × 23.8 cm)
Inscriptions + Marks	Lower right in black ink: Alexis Vollon fils
Provenance	[Galerie Fischer-Kiener, Paris, until about 1975; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," <i>Mia</i> (2008) and Snite Museum of Art, Notre Dame, Ind. (2010)
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 74–75, fig. 44
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

186-188

Antoine Vollon

186. Antoine Vollon. <i>Windmill in Haarlem</i>	513
187. Antoine Vollon. <i>Interior of a Kitchen</i>	515
188. Antoine Vollon. <i>Landscape</i>	517



186. Antoine Vollon, *Windmill in Haarlem*

Artist	Antoine Vollon, French, Lyon, Rhône-Alpes 1833–Paris 1900
Title, Date	Windmill in Haarlem, 1873
Medium	Black and white chalk on gray paper
Dimensions	12 13/16 × 18 3/4 in. (32.5 × 47.6 cm)
Inscriptions + Marks	Lower right: Ha[a]rlem / A. Vollon / 1873
Provenance	[Neal Fiertag, Paris; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"The Quieter Image: 19th Century European Drawings and Watercolors," Carleton Art Gallery, Carleton College, Northfield, Minn., 1996, no. 42; "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection," Mia (2008) and Snite Museum of Art, Notre Dame, Ind. (2010); "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
References	Lisa Dickinson Michaux with Gabriel P. Weisberg, "Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection" (exh. cat.), Minneapolis Institute of Arts (Minneapolis, 2008), pp. 72–74, fig. 42
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

Antoine Vollon may have acquired his taste for seventeenth-century Dutch art from his teacher, Théodule Ribot, who is also represented in the Weisberg Collection. Vollon made many still-lives and landscapes inspired by Dutch paintings, executing them in a lavish style inflected by the work of his contemporaries. He became a regular visitor to historically important artistic centers in Belgium and the Netherlands, including Haarlem, Amsterdam, and Antwerp. Along the way, he

made quick studies of features that caught his eye, such as this windmill. He sometimes would note when and where he made the studies, as here. These sketches could have served as preparation for larger oil paintings or simply as independent works that helped familiarize Vollon with the waterways, architecture, and traditions of the Low Countries.

GPW



A. Volkov

187. Antoine Vollon, *Interior of a Kitchen*

Artist	Antoine Vollon, French, Lyon, Rhône-Alpes 1833-Paris 1900
Title, Date	Interior of a Kitchen, not dated
Medium	Charcoal on beige paper
Dimensions	8 × 6 1/2 in. (20.3 × 16.5 cm)
Inscriptions + Marks	Lower left: A. Vollon
Provenance	[Pelazzo-Lexcellent Antiquités, Marché Serpette, Saint Ouen, until late 2010s; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022-23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis



188. Antoine Vollon, *Landscape*

Artist	Antoine Vollon, French, Lyon, Rhône-Alpes 1833–Paris 1900
Title, Date	Landscape (Paysage), not dated
Medium	Charcoal
Dimensions	4 15/16 × 7 1/2 in. (12.5 × 19 cm)
Inscriptions + Marks	Lower left: A. Vollon
Provenance	[Ambroise Duchemin et Associés, Paris, until 2019; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis
Exhibition History	"Reflections on Reality: Drawings and Paintings from the Weisberg Collection," Mia, 2022–23
Credit Line	Promised gift of Gabriel P. and Yvonne M.L. Weisberg, Minneapolis

It wouldn't be surprising for viewers to do a double take upon learning that the present landscape is a drawing, not a photograph. This study of the watery countryside reflects Antoine Vollon's deep interest in the real world. Though the location is unknown, the image likely records a setting Vollon actually saw rather than being a construct of his imagination. He was as attentive to the effects of dusky light in this small

charcoal as he was to the forms of the grasses, trees, boat, bridge, and buildings that gradually reveal themselves as we focus in. The care and attention he gave to this lovely composition are a world away from the bravura quickness of his study of a Haarlem windmill (cat. no. 186).

GPW



189. Adrien de Witte, *The Curtain*

Artist	Adrien de Witte, Belgian, Liège 1850–Liège 1935
Title, Date	The Curtain (Le rideau), 1890
Medium	Black chalk and black crayon with white highlights on tan paper
Dimensions	29 7/16 × 20 3/16 in. (74.8 × 51.3 cm)
Inscriptions + Marks	Bottom center in charcoal: A. de Witte 1890
Provenance	[Galerie Maurice Tzwern, Brussels; to Weisberg]; Yvonne and Gabriel Weisberg, Minneapolis (until 2020; given to Mia)
Credit Line	Gift of Dr. Gabriel P. and Yvonne M.L. Weisberg 2020.92.2

Addendum to the Catalogue

Continuing additions to the Weisberg Collection will be noted here as warranted.

For Further Reading

Chu 2008

Chu, Petra ten-Doesschate, and Laurinda S. Dixon, eds. *Twenty-First-Century Perspectives on Nineteenth-Century Art: Essays in Honor of Gabriel P. Weisberg*. Newark: University of Delaware Press, 2008.

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Weisberg, Gabriel P., and Petra ten-Doesschate Chu. *Redefining Genre: French and American Painting 1850–1900*. Exh. cat. Washington, D.C.: Trust for Museum Exhibitions, 1995.

Weisberg 2010

Weisberg, Gabriel P., Edwin Becker, Maartje de Haan, David Jackson, et al. *Illusions of Reality: Naturalist Painting, Photography, Theatre and Cinema 1875–1918*. Exh. cat. Brussels: Mercatorfonds, 2010.

Weisberg 2012

Weisberg, Gabriel P., Kirsten H. Appleyard, Heather Lemonedes, Sarah J. Sik, et al. *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art*. Exh. cat. Notre Dame, Indiana: Snite Museum of Art, University of Notre Dame, 2012.

Weisberg 2017

Weisberg, Gabriel P., Janet L. Whitmore, Petra ten-Doesschate Chu, and Yvonne M. L. Weisberg. *Toward a New 19th-Century Art: Selections from the Radichel Collection*. Minnetonka, Minn.: Books & Projects, 2017.

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Documented in this digital catalogue is an extensive group of artworks collected by Yvonne and Gabriel Weisberg and promised in its entirety to the Minneapolis Institute of Art (Mia). The catalogue is being published in connection with Mia's exhibition "Reflections on Reality: Drawings and Paintings from the Weisberg Collection," May 14, 2022–December 10, 2023. The show and catalogue emphasize the Weisbergs' devotion to Realism, art that prioritizes everyday life over themes of mythology, history, or the sphere of the powerful. To date, the collection comprises some 200 works of art, the lion's share from France and Belgium, dating from about 1830 to 1930. The works range from preliminary sketches to scrupulously finished drawings, in mediums that include charcoal, chalk, watercolor, pastel, and oil. Winifred Smith introduces the collectors in her biographical essay. Tom Rassieur introduces the collection, the philosophy that guides it, and its art-historical significance. Most of the individual works (all with the advantage of being zoomable) are accompanied by scholarly descriptions, further illuminating the corner of Realism presented here.

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