The Bowdoin College Library
THE FRENCH VISAGE

A Century and A Half of Portraiture and Caricature from THE ARTINE ARTINIAN COLLECTION

BOWDOIN COLLEGE MUSEUM OF ART 1969
Cover: 15. COCTEAU, Self-Portrait

COPYRIGHT 1969
BY THE PRESIDENT AND TRUSTEES OF BOWDOIN COLLEGE
INTRODUCTION

Collecting is not usually thought of as an art. And yet is there a collection worthy of that designation which is not the result of artful activity on many levels? Or is it merely that collectors being frequently such a strange breed, their activities so often seem more like antics, amusing when they are not amazing? Among them are those who favor the frontal attack, proclaiming their passion boldly, pursuing the desired object to the remotest corners of the world, paying ransom prices to obtain their heart's desire. Others proceed quietly, even stealthily, as if on a secret mission, to accumulate without fanfare a unique collection which is a revelation to their closest friends. Paradoxically, a third group sometimes accomplishes as much as the others seemingly by accident rather than by intent. Nevertheless, it is rare that even in the case of the last group some instinctive orientation did not indeed impart the design, however tenuous, which is the sine qua non of a true "collection". The group presented by this catalog, which is a segment of a collection, probably belongs in the last category.

For years while on the hunt for portraits of French writers I was repeatedly told by dealers that they rarely bought portraits because they were quite the most difficult items to sell. That was apparently the rule — and the rare exception, a particularly attractive female. But the rule was so pervasive that one seldom encountered portraits in galleries. All of which was more than discouraging for one seeking a very special kind of portrait, the likeness of a French writer.

But since most collectors are endowed with unlimited persistence if not unlimited resources, I did manage over the years to gather a substantial gallery of heads, attractive and otherwise. Some of these heads were even said to bear a recognizably literary mien, especially if the observer knew my predilection in the field!
When that collection left for permanent quarters at the University of Texas, I thought my head-hunting days were over. This turned out to be an illusion, however. After the departure of those literary figures I discovered that without quite realizing it I had also been occasionally tempted by the appealing likeness of a non-writer. Indeed, I was astonished by the large number of temptations I had failed to resist. And with the realization that the nucleus of an alluring collection was already in my hands, the next step of trying to round it out was altogether a natural one.

So it has grown to its present immodest proportions. But in spite of the 250 portraits represented, it makes no claim to catholicity even within the limited range of portraiture as practiced by French artists. Dazzling signatures — those of Cézanne, Manet, Matisse or Picasso, among others — would be startling indeed among documents compiled by a collector whose entire professional career had been devoted to teaching. But it must not be without some merit, since it is being shown by a leading college museum, one which is distinguished for its own portrait collection.

I am especially happy that this first showing could take place at Bowdoin, my own undergraduate college. I had not thought of it previously, but I suppose a fairly good case could be made that my head-hunting proclivity was born on the Bowdoin campus. Readers who may have access to the 1931 Bugle can verify that my responsibility on the staff of that annual was to assure the presence in that yearbook of the portrait of every member of the Class of 1931. I was not by any means successful in that venture! The present exhibit may therefore be in a sense a partial and belated amende honorable.

Artine Artinian
THE FRENCH VISAGE

Bowdoin College Museum of Art is pleased to be able to present a selection of French portraits and caricature from the collection of Mr. Artine Artinian '31. The scope and quality of the exhibition is entirely due to the zest and vigor with which Mr. Artinian has practiced the art of "head-hunting." The collector's own expertise and interest in things French and the availability of examples of nineteenth and twentieth century French portraiture are a happy concatenation, which the present exhibition hopes to celebrate.

Of course, an exhibition devoted solely to the human face needs no apology. Man has ever been fascinated by his own likeness (and that of others) since the days of Narcissus, and with increasing frequency moved to set it down. This exhibition, devoted as it is to one country and one small segment of time, deserves a few words of historical introduction, however. The proliferation of illustrated mass reading matter in France in the nineteenth century created a demand without precedence for portrayals of the personalities of the day. Particularly stimulated was the development of caricature and that curious hybrid phenomenon, the portrait-charge, in which a well-observed portrait study is set on a ridiculously small body, surrounded by objects or scenery appropriate to the subject. Although the intent of the portrait-charge was humorous and sometimes not a little malicious, the sense of life is striking, as can be seen in such examples of the genre as those of the critic Planche (cat. no. 61) and the politician Caze (cat. no. 21).

Many of the quickly observed and drawn visages in this exhibition were the result of the need for an "instant likeness" necessitated by publication deadlines and have a vitality often denied the academic portraiture of the day. A few seem to have been done on the spot, on whatever paper was at hand, such as Hermann Paul's sketch, Georges
Mandel (cat. no. 54) or Willette's Self-Portrait (cat. no. 64). Still others were done for the purely personal amusement or pleasure of the artist or his friends, and bear dedications of one sort or another.

The majority of the works in this exhibition, however, are lively and direct records of appearance, which as a body reflect many of the artistic currents of the last century and a half. Yet, an underlying concept of rationalism and order, which seems to be the hallmark of French art, can be discerned. A comparison of the earliest portraits in the exhibition, Two Young Woman (cat. no. 65) with one of the latest, Galanis' Head of a Woman (cat. no. 30) makes clear the continuity of this tradition, even as it indicates many shifts in emphasis. The verve of Cheret's seated portrait of Jules Claretie (cat. no. 24) is matched by the elegance of Devèria's Portrait of a Gentleman (cat. no. 24), while Pils' Verlaine as a Faun, Playing the Flageolet (cat. no. 55) finds a later equivalent in Cocteau's puckish Self-Portrait (cat. no. 15). The viewer will notice many more of these parallels, and incidentally will perhaps lay to rest the stiff old daguerreotype-influenced concept of portraiture which still colors our view of the past.

Richard V. West
Curator
70. ANONYMOUS, _A Bearded Man_
33. GLAIZE, Study for the Head of a Female Saint
51. MONNIER, *An Inspector of Highways*
55. PILS, Verlaine as a Faun
24. DEVÉRIA, Portrait of a Gentleman
9. BOULANGER, Self-Portrait
61. ROUBAUD, The Critic Gustave Planche
BUFFET, Self-Portrait
CATALOGUE

1.
Victor ADAM (1801-1866)
*Portrait of M. Darly*, 1857
sepia over pencil, 12" x 8"

2.
Jules ADLER (1865-after 1938)
*Young Working Girl*, 1914
charcoal touched with pastel
14" x 9 1/4"

3.
M. ALBONY, 20th century
*Portrait of a Woman*, 1903
ink and watercolor, 10" x 7 1/2"

4.
Pierre BEAUFÉ, 19th-20th century
*Raoul Rosières*, 1895
charcoal, 21 1/2" x 17"
Rosières (1851-1900) was a well-known social historian and literary critic. Inscribed to Eugène Müntz (1845-1902) the French art historian.

5.
Paul Albert BESNARD (1849-1935)
*President Millerand*, ca. 1920
charcoal, 17 1/2" x 14"
Alexander Millerand (1859-1943) was President of the French Republic from 1920 until 1924.

6.
Paul Albert BESNARD (1849-1935)
*Study of Pfister*, 1919
charcoal, 13" x 10"
Christian Pfister (1857-1933), Alsatian historian and writer, was appointed to the University of Strasbourg in 1919.

7.
Attrib. to Louis-Leopold BOILLY (1761-1845)
*Self-Portrait (?)*, 18 (20?)
pencil, 11 1/2" x 9 1/2"

8.
Étienne BOUCHARDY (1797-1849)
*Portrait of an Officer*, ca. 1845
pastel and pencil, 6 1/2" x 5 1/2"

9.
Louis BOULANGER (1806-1867)
*Self-Portrait*, 1856
charcoal touched with chalk, 14 1/2" x 11"

10.
Felix BRACQUEMONT (1833-1914)
*Self-Portrait Studies*
counterproof strengthened with pencil, 13 1/2" x 8 1/4"

11.
Attrib. to Jules BRETON (1827-1906)
*Portrait of Henner*
pencil, 6 1/2" x 4 1/2"
Jean-Jacques Henner (1829-1905) was one of the most successful painters and portraitists in the late 19th century.

12.
Bernard BUFFET (b. 1928)
*Self-Portrait*
ing, 14" x 10 1/2"

Height precedes width in all given dimensions
13. "CABRIOL" (Georges LORIN), 19th century
Emile Goudeau Feeding Fledgling Writers, ca. 1880
ink, 12 1/2" x 17 1/2"
Goudeau (1849-1906) was editor of the Parisian literary journal L’Hydropathe.

14. Jules CHERET (1836-1933)
Jules Claretie
charcoal, 15" x 9 1/2"
Inscribed: à Jules Claretie en excellent souvenir et en toute sympathie.” Claretie (1840-1913) was a prolific journalist and writer, onetime director of the Comedie-Française.

15. Jean COCTEAU (1889-1963)
Self-Portrait
blue ink, 11 1/2" x 9"

16. André COLLOT, 20th century
Sacha Guitry, ca. 1950
pencil, 10 1/2" x 8 1/2"

17. E. COUTURIER (1871-1903)
The Royalist Eugène Guérin, ca. 1895
pencil, 11" x 7 1/4"

18. (François?) COURBOIN
(1865-1926)
Double Portrait of Mlle. Wilural, 1906
pencil and ink wash, 10" x 8"

19. Henry CROS (1840-1907)
Head of a Woman in Profile
sanguine, 11 1/2" x 9"

20. C. DELANGE (?), 19th century
The Architect, M. Petit
pencil and chalk, 6" x 5"

21. Aristide DELANNOY
(1874-1911)
The Deputy, Edmond Caze
lithograph crayon and ink, 13 3/4" x 11"
This humorous portrait probably alludes to Caze’s activities as a member of the Conseil supérieur on agriculture.

22. Aimé DALLEIZEette
(1799-after 1841)
Portrait of a Dandy, ca. 1841
oil on canvas, oval, H. 11 1/2"

23. Ed[ouard?] DELESCLUZE, 20th century
Self-Portrait, 1923
ink and watercolor, 9 1/2" x 9"

24. Eugène DEVERIA
(1808-1865)
Portrait of a Gentleman, 1841
charcoal and colored chalk, 15 1/2" x 11 1/2"

25. André DIGNIMONT
(1891-1965)
The Wine Merchant, Jean Danfthou
ink, 13" x 10"

26. Claude-Marie DUBUFE
(1790-1864)
Portrait of a Gentleman, 1837
oil on canvas, 29" x 23 1/4"
27. Guy Ducornet (b. 1937)
Self-Portrait
collage, 14¾" x 9¼"

28. Fernand FAU (1859-after 1900)
The Actress Polaire
ink and watercolor, 8¾" x 6¾"
"Polaire" (Emilie Marie Bouchard, 1874-1955) created the role of Colette's Claudine on the stage.

29. Jean Louis Forain (1852-1931)
Joseph Pinchon Smoking a Cigarette, 1915
charcoal, chalk and sanguine, 15" x 11"
Pinchon (1871-1953), a famed stage designer, served with Forain in World War I.

Head of a Woman, 1948
sanguine, 21" x 16½"

31. Jules Garnier (1847-1889)
Portrait of a Grizzled Man
charcoal, 9¾" x 6¾"

32. "A.G." (possibly André Gill)
Amédée Bourgeois, 1859
charcoal and sanguine, 16½" x 12"

33. Auguste-Barthélemy Glaize (1807-1893)
Study for the Head of a Female Saint
charcoal and chalk, 10" x 8"

34. M. Goldberg, 19th-20th century
Sarah Bernhardt in "L'Aiglon," 1900
pencil, 18¾" x 19"

35. Adrienne Grandpierre-Deverzy (1798-after 1855)
Portrait of a Gentleman, 183 (?)
pencil and white wash, 8" x 6½"

36. Henri Grevedon (1776-1860)
Woman in a Shawl, ca. 1830
pencil, 7" x 5½"

37. François-Joseph Heim (1787-1865)
Auguste Dureau de La Malle, ca. 1840
sepia ink, 5¾" x 3½"
The writer La Malle (1777-1857) is perhaps best known for his interest in Roman history and translations from Latin.

38. Henri-Joseph Hesse (1781-1849)
Portrait of a Matron
sepia wash over pencil, oval, H. 8"

39. Charles Huard (1875-1965)
Seated Man with Pince-nez
charcoal and sanguine, 16½" x 11½"

40. Eugène Isabey (1803-1886)
Portrait of Rignier, c. 1840
sepia wash over pencil, 8¾" x 6½"
41. Max JACOB (1876-1944)
Portrait of Marguerite Béalu, 1937
ink, 10 3/4” x 8 1/4”

42. Pierre-Georges JEANNIOT
(1848-1934)
Young Woman in Profile, ca. 1890
colored crayons, 10 1/4” x 8”

43. Pierre LAPLANCHE
(1804-1882)
Portrait of an Artist (J. F. Millet?)
charcoal, sanguine and chalk,
12 1/2” x 8 1/2”

44. Charles LARIVIERE
(1798-1876)
Portrait of a Gentleman, 1841
pencil, 5 1/2” x 4 1/4”

45. Jean LURÇAT (1892-1966)
Jean Gabin, 1951
ink, 9 1/4” x 6 1/2”
The actor Gabin (b. 1904) is perhaps best
known for his roles in the motion pictures
Pépé le Moko and The Grand Illusion.

46. Jacques MARCHAND
(1769-1841)
The Physician P. J. G. Cabanis,
c. 1805
charcoal touched with white,
10” x 7”
Cabanis (1757-1808), physician, philoso-
pher and confidante of Mirabeau, was a
theoretician whose ideas had great cur-
rency in the early 19th century.

47. Felix MARTIN (1844-1916)
Four Self-Portrait Studies, 1901
pencil, 2 sheets, ca. 9” x 12”

48. Benedict MASSON
(1819-1893)
The Painter Eugène Soulès, 1871
pencil, 10 1/2” x 8 1/2”

49. Hughes MERLE (1823-1881)
An Old Man and Boy
charcoal and sanguine touched with chalk
10 1/2” x 12 1/4”

50. MIMERET, 20th century
Self-Portrait, 1919
charcoal, 14” x 10”
Inscribed: “En Souvenir d’une vieille
amitie.”

51. Henry MONNIER
(1805-1877)
An Inspector of Highways, ca. 1840
pencil, 8 1/4” x 7 1/4”

52. Henry MONNIER
The Same (in profile)
pencil, 7” x 7 1/4”

53. Bernard NAUDIN
(1876-1940)
The Artist Roques Smoking a Pipe,
c. 1905
crayon, 5 1/4” x 9 3/4”
54. Hermann Paul (1874-1940)
The Statesman Georges Mandel
pencil, 6½" x 5¼"

Mandel (1885-1944) was a member of
Clemenceau’s cabinet in the early years
of the century and several times minister in
the Thirties. An opponent of collaboration
with Germany, shot by the Vichy govern-
ment.

55. Isidore Pilis (1813-1875)
Verlaine as a Faun, Playing a
Flageolet
charcoal, chalk and sanguine,
11" x 8¾"

56. Rabafois, 20th century
Prince de Gontcheroff, 1911
ink and watercolor, 18" x 11"

57. Attrib. to Jean-François
Raffaëlli (1850-1929)
Profile of M. Guzel (?)
pencil, 4½" x 4"

58. Charles-Paul Renouard
(1845-1924)
Old Man in Smoking Jacket
ink over blue pencil, 10½” x 8”

59. “G.R.” (probably Gustave
Ricard, 1823-1873)
Woman in a White Cap
charcoal and chalk, 12¾” x 9¾”

60. “RIP,” 20th century
Head of Jouhaux, 1911
ink, 8¼” x 5½”

61. Benjamin Roubaud
(1811-1847)
The Critic Gustave Planche,
ca. 1840
pencil, 12¾” x 10”

Morose and irascible, Planche (1808-1857)
was a leading Parisian critic of the arts and
belles-lettres.

62. Pierre Roch Vigneron
(1789-1872)
Woman at a Table, ca. 1840
pastel, 8¼” x 7½”

63. Émile Jean Horace Vernet
(1789-1863)
Head of a Man, 1850
pencil, 4¾” x 6½”

64. Adolphe Léon Willette
(1857-1926)
Self-Portrait with Pipe
blue pencil, 12” x 9”

65. Anonymous, 18th century
Two Young Women, ca. 1795
pastel and pencil, ca. 16” x 12½”

66. Anonymous, 19th century
Young Woman Seated, ca. 1805
charcoal, 17” x 14”

67. Anonymous, 19th century
Portrait of a Gentleman, ca. 1810
pencil and wash, 6¾” x 5¾”
68. Anonymous, 19th century
Four Portrait Studies, ca. 1820
charcoal and chalk, ea. 6½" x 3½"

69. Anonymous, 19th century
Mme. Rachel as a Classical Heroine,
c. 1850
pencil and wash, 9¾" x 6½"
The tragedienne Mme. Rachel (Elizabeth Felix 1820/21-1858) specialized in such roles as Cleopatra and Phèdre.

70. Anonymous, 19th century
A Bearded Man, ca. 1870
charcoal, 17" x 13½"

71. Anonymous, 19th century
The Senator, Challemele-Lacour, ca. 1885
ink and watercolor, 9½" x 7"
BOWDOIN COLLEGE MUSEUM OF ART  
BRUNSWICK, MAINE


THE CURRIER GALLERY OF ART  
MANCHESTER, NEW HAMPSHIRE


GORHAM STATE COLLEGE  
GORHAM, MAINE


HOPKINS CENTER ART GALLERIES  
DARTMOUTH COLLEGE  
HANOVER, NEW HAMPSHIRE