

# ELLIOTT FINE ART

*Nineteenth Century to Early Modern*

## *Portrait of a Young Artist*

Amélie Legrand de Saint-Aubin





*Portrait of a  
Young Artist*

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## ACKNOWLEDGMENTS

I am very grateful to both Martine Lacas  
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## INTRODUCTION

Dating to 1831, Amélie Legrand de Saint-Aubin's *Portrait of a Young Artist* was painted at the culmination of a period of transformative opportunity for French women artists, then enjoying unprecedented levels of activity and visibility. Thanks to the path blazed by artists such as Elizabeth Vigée Lebrun and Adélaïde Labille-Guiard, followed by the upheaval of the French Revolution, the opening three decades of the nineteenth century witnessed dozens, if not hundreds, of talented women forge successful careers in France's most highly sanctified cultural arenas, submitting works for display, appraisal and purchase. It was an extraordinary time to be a women artist in France.

Legrand de Saint-Aubin, who exhibited at no less than seventeen different Salons across her long career, was amongst the most successful of these women and yet she, like many of her female contemporaries, has been jettisoned by art history. Now though, with the onset

of an exciting and profound change in scholarship, these long-overshadowed artists are emerging from the footnotes, to be better understood and appreciated, as merited by their significant talents.

Legrand de Saint-Aubin, a pupil of Charles Meynier, was first reintroduced to a wider audience by Martine Lacas in her ground-breaking exhibition *Femmes Peintres, 1780-1830: Naissance d'un Combat*, due to the inclusion of the painter's 1834 Salon entry depicting her master's studio. The appearance of the *Portrait of a Young Artist* follows on perfectly, asking many of the same questions, whether about the artistic formation of young women or about their ongoing friendships and affiliations. And whilst the painting of Meynier's studio examines the intimate bonds that could develop between a successful male artist and his students, the portrait investigates the intimate bonds that could, and did, develop between a successful women artist and her students!

As with Legrand de Saint-Aubin, there is a host of contemporaneously acclaimed women artists, active in the period of 1800 to 1830, who have received little, or no, monographic attention: Pauline Auzou, Antoinette Haudebourt-Lescot, Henriette Lorimier, Louise Hersent and Aimée Brune-Pagès, to name just a few of the most prominent. Yet, whilst these figures are appearing with increasing frequency in the specialist scholarly literature of the period, Legrand de Saint-Aubin has only been discussed in the most passing terms.

It has therefore been a great pleasure to put focus, for the first time, on Legrand de Saint-Aubin and, in doing so, to both reconstruct her career and better place her within the context of the time. Adding to Séverine Sofio's publication of two remarkable letters from the artist's father to Vivant Denon, and the documentation found by Isabelle Mayer-Michalon pertaining to the Meynier atelier, research into the

portrait has led, with the aid of Martine Lacas, to the discovery of numerous references to Legrand de Saint-Aubin in contemporary publications, whether that be in artist's dictionaries, Salon critiques, sales catalogues or even society almanacs.

It is a privilege, both as an art dealer and as a lover of art history, to restore Legrand de Saint-Aubin to her rightful place as a significant artist of her time, as well as to recognise the importance of *Portrait of a Young Artist*, not just within her oeuvre but also within the wider context of what it was to be a women painter in early 19<sup>th</sup>-century France.

Will Elliott  
London, August 2023



AMÉLIE LEGRAND DE SAINT-AUBIN

(Paris 1797 – 1878)

*Portrait of a Young Artist  
Drawing a Landscape  
in her Sketchbook*



Signed and dated upper left: *ALG. de St Aubin / 1831.*

Oil on canvas, unlined

Vallé et Bourniche stamp on the reverse

81.8 x 65.7 cm. (32 ¼ x 25 ¾ in.)

PROVENANCE

Private Collection, Lille, until 2023.





FIG. 1, ADRIENNE MARIE LOUISE GRANDPIERRE-DEVERZY, THE STUDIO OF ABEL DE PUJOL, 1822, OIL ON CANVAS, 113.5 X 145.5 CM, PARIS, MUSÉE MARMOTTAN MONET.

## THE LIFE AND TIMES OF AMÉLIE LEGRAND DE SAINT-AUBIN

Amélie Louise Jeanne Legrand de Saint-Aubin was born in Paris on 20<sup>th</sup> October 1797, the eldest daughter of Pierre Jean Hilaire Legrand de Saint-Aubin and his wife Denise Marie Claudine. Her birth certificate notes the date as the *'vingt-neuf Vendémiaire de l'An Six de la République'*, a reminder that she was born during the radical political and societal transformations of the French Revolution.<sup>1</sup>

Despite the Revolutionary backdrop, Legrand de Saint-Aubin came into being at a time of greater than ever opportunity for women artists in France. The success of Elizabeth Vigée Lebrun, Adélaïde Labille-Guiard and Anne Vallayer-Coster during the 1770s and 1780s, and the social changes provoked by the Revolution, most notably the National Assembly decree of 1791 permitting all artists, no matter their sex or academician status, to submit their work to the Salon, led to a veritable explosion of women wanting to be artists.<sup>2</sup> This in turn encouraged professional painters of the first rank, responding to the economic hardships wrought by the chaos of the Revolution, to open studios *'de demoiselles'*, dedicated to the training of aspiring women artists, who were not permitted

to study at the *École des Beaux-Arts*. Following the example of Jacques-Louis David, many of the most prominent artists, including Jean-Baptiste Regnault, Anne-Louis Girodet, Pierre-Narcisse Guérin and Baron Gérard, all ran female sections to their studios. Amongst the next generation, Abel de Pujol (fig. 1), Charles Meynier and Léon Cogniet opened ateliers specifically, and only, for women. In turn, with greater access to professional training, women increasingly exhibited at the Salon, the pre-eminent artistic arena of the time. A highwater mark was reached at the Salon of 1824 where a record 101 women artists participated, exhibiting 237 works.<sup>3</sup> Legrand de Saint-Aubin herself successfully submitted four works.

Even with this fast-changing landscape, a young would-be artist still needed to be born of parents with certain financial means, as well as, and just as importantly, with the open mindedness to support their daughter in undertaking this relatively novel path. With a well-connected and encouraging father, a high ranking official in the revenue department,<sup>4</sup> this was thankfully the case for Legrand de Saint-Aubin, as attested by a long and remarkable letter written by him in 1815.



Writing to Vivant Denon, the director of the Louvre, M. Legrand de Saint-Aubin expressed his pride in his daughter's artistic progress, detailing how she had spent much of the past two years copying works from the Palais du Luxembourg, specifically paintings by Eustache Lesueur.<sup>5</sup>

Fascinatingly, four years later, M. Legrand de Saint-Aubin wrote to Denon again, this time declaring that he had finally decided to accept the acquisition by the State of his daughter's *Saint Jean in the Desert*. Exhibited in the Salon of that year, the work clearly had great sentimental value to M. Legrand de Saint-Aubin, who admitted that 'in secret, I often argued with my heart about the feelings which would ensue if the painting were to be sold. Yet, I decided that I had to give up my own desires and think only of the artist whose interests, as my eldest daughter, should be consulted first, and favoured'.<sup>6</sup>

With this unwavering paternal support, Legrand de Saint-Aubin was able to enter the studio of Charles Meynier, probably around 1813, when she would have been fifteen or sixteen.<sup>7</sup> As a leading artistic figure of his time, elected to the Académie des Beaux-Arts in 1816, Meynier's women-only atelier was well-known and, beyond Legrand de Saint-Aubin, was able to attract Aimée Brune-Pagès and Louise Hersent, both of whom would likewise go on to enjoy successful professional careers.<sup>8</sup> The students would have learned to paint and draw after the antique, as well as the

great masters of the past. Despite not practising it himself, Meynier must have also taught portraiture, given the success enjoyed by his three leading pupils in this genre.

Meynier's death by cholera in 1832 seems to have deeply affected his students and Legrand de Saint-Aubin's 1833 depiction of his studio (fig. 2), exhibited at the Salon of that year, can be considered a homage to her former master. Indeed, Meynier and Legrand de Saint-Aubin remained close throughout his life, with the latter continuing to base herself at the Academician's studio beyond her period of her apprenticeship.<sup>9</sup> In her 1835 will, Meynier's wife Geneviève bequeathed to Legrand de Saint-Aubin 3,000 francs, two of her husband's drawings, 'to be chosen from his sketchbooks', two framed engravings and the portrait that Legrand de Saint-Aubin had painted of her.<sup>10</sup>

Following her training, the twenty-one-year-old Legrand de Saint-Aubin successfully entered two paintings into the Salon of 1819, the *Saint Jean* mentioned in her father's letter, as well as an unspecified 'Étude'. Over the following three decades, until 1850, Legrand de Saint-Aubin exhibited at a further sixteen Salons, successfully submitting a total of twenty-eight paintings. Augustin Jal, the famous critic, singled her out for praise in his resumé of the Salon of 1824.<sup>11</sup> In the same Salon, Fabien Pillet remarked upon Legrand de Saint-Aubin's



FIG. 2, AMÉLIE LEGRAND DE SAINT-AUBIN, CHARLES MEYNIER'S STUDIO, 1833, OIL ON CANVAS, 113.5 X 145.5 CM, MUSÉE DE BEAUX-ARTS DE CAEN.





FIG. 3, AMÉLIE LEGRAND DE SAINT-AUBIN, *Portrait of René Caillié*, 1830, OIL ON CANVAS, 81 X 63 CM, SOCIÉTÉ DE GÉOGRAPHIE, PARIS.

*Eudore and Cymodocée*, seeing in its ‘naturalness... truth and romanticism’ a promising future for the artist.<sup>12</sup> Her 1827 submission, a *Descent from the Cross*, was described by the *Journal des Artistes* as an ‘*ouvrage estimable, qui fait honneur à son auteur*’.<sup>13</sup> Seven years later, Hilaire Sazerac commended Legrand de Saint-Aubin’s pair of full-length portraits from the Salon of 1834.<sup>14</sup> Going by these positive words, from some of the leading critics of the day, we can assume that Legrand de Saint-Aubin was a reasonably well-known and respected figure within the Parisian art world.

Legrand de Saint-Aubin’s Salon submissions consisted primarily of portraits (fig. 3), as well as scenes derived from popular Romantic literature, such as Chateaubriand, Walter Scott and Sophie Cottin. These literary scenes would have been viewed as history paintings. That would also have been the case for her two successful religious submissions, the nearly two metre wide *Descent from the Cross* of 1827 and the *Saint John* of 1819.<sup>15</sup> Indeed, Charles Gabet’s 1831 dictionary of living artists describes Legrand de Saint-Aubin as a ‘*peintre d’histoire et de portraits*’,<sup>16</sup> to the contrary of several other leading women artists of the day, who are described rather as ‘*peintre(s) de genre et de portraits*’.<sup>17</sup> That said, it was not as unusual as has been commonly thought for a women artist of the early 19<sup>th</sup> century to engage in history painting.<sup>18</sup>

By at least 1831, and probably before, Legrand de Saint-Aubin was giving private lessons to young

women from Meynier’s studio at 20 rue Monsieur-le-Prince, in the grounds of the Sorbonne and just to the north of the Palais du Luxembourg.<sup>19</sup> In this she was not alone, as it was common practice for successful women artists to give instruction to aspiring painters, a useful way to supplement their income and transmit their skills and experiences to the next generation. Around the same time, Pauline Auzou, Antoinette Haudebourt-Lescot and Louise Hersent, amongst others, ran well-known schools. The fact that Legrand de Saint-Aubin was able to successfully attract students is a testament to her contemporary reputation.

Even though Legrand de Saint-Aubin is not listed as exhibiting publicly after 1850, she continued to paint well into the next decade, since the Église Saint-Roch, by the Tuileries, possesses her 1863 portrait of the curé Pierre-Louis Pététot. Whether she was still painting in the last few years of her life is unknown, though in 1872 she donated two canvasses depicting events from the life of Saladin to a philanthropic auction.<sup>20</sup> Even though they were probably painted long before this date, given the typically Romantic era subject matter, Legrand de Saint-Aubin seems to have at the very least kept up with artistic circles towards the end of her life, decades after her final Salon exhibition. Unmarried, Legrand de Saint-Aubin passed away at her home, 77 rue du Cardinal-Lemoine, on the 3<sup>rd</sup> October 1878. By any measure, her career should be considered a successful one.





FIG. 4, LOUIS-LÉPOLD BOILLY, *THE PAINTER'S STUDIO*, C. 1800, OIL ON CANVAS, 73.5 X 59.5 CM, NATIONAL GALLERY OF ART, WASHINGTON.

#### PORTRAIT OF A YOUNG ARTIST: LEGRAND DE SAINT-AUBIN AS PORTRAITIST, COLLEAGUE AND TEACHER

Painted in 1831, a year into the July Monarchy, Legrand de Saint-Aubin's highly engaging portrait depicts a young women artist. Momentarily distracted from her landscape drawing, she glances up from her sketch book to look confidently out at the viewer, with a half-formed smile on her lips. Filling most of the picture plane, she sits upright, right elbow resting on the edge of the table on which she places her sketch book.

There are multiple depictions from the opening decades of the 19<sup>th</sup> century of young women artists sketching indoors, though usually they are shown drawing portraits or making copies after antique casts (fig. 4). There are also a handful of depictions of women artists sketching landscapes *en plein air*, as can be seen in Augustin Pajou's beautiful *Mesdemoiselles Duval* (fig. 5) in the Louvre. However, Legrand de Saint-Aubin's portrait seems to be the only example from around this time of a women artist drawing a landscape indoors! The only plausible explanation is that she is copying a landscape painting, drawing or engraving. If so, perhaps this is a work of Meynier, who was a talented landscapist, often setting his



FIG. 5, AGUSTIN PAJOU, *MESDEMOISELLES DUVAL*, 1814, OIL ON CANVAS, 130.5 X 97.5 CM, PARIS, MUSÉE DU LOUVRE.



history scenes against forested backdrops (fig. 6) and even sketching pure landscapes during his time studying in Italy in the 1790s.<sup>21</sup>

Legrand de Saint-Aubin's young artist is wearing the most up-to-date fashions, reflecting the full exuberance of the Romantic era, from the gigot

sleeves, full at the shoulder and tightening at the wrist, to the translucent, gossamer-light double-ruff and giant bow tied at the neckline. These, combined with the large diamond earrings, heavy gold link chain and gold brooch, point to affluence. Her hair, consisting of a looped Apollo knot worn on the top of the head, and with curls over the temples, is also



FIG. 6, CHARLES MEYNIER, *TELEMACHUS, URGED BY MENTOR, LEAVING THE ISLAND OF CALYPSO*, 1800, PEN AND BLACK INK AND BROWN WASH WITH BLACK CHALK, 47.5 X 61.5 CM, CLEVELAND MUSEUM OF ART.



FIG. 7, JEAN-AUGUSTE-DOMINIQUE INGRES, *PORTRAIT OF MADAME MARCOTTE*, 1826, OIL ON CANVAS, 93 X 74 CM, PARIS, MUSÉE DU LOUVRE.



FIG. 8, LOUISE HERSENT, *PORTRAIT OF A YOUNG WOMAN LEANING ON A MERIDIENNE*, 1828, OIL ON CANVAS, 90.5 X 71.5 CM, SYDNEY, ART GALLERY OF NEW SOUTH WALES.

very much à la mode. Legrand de Saint-Aubin's sitter, though more self-assured, could almost be the doppelgänger of Ingres' *Madame Marcotte*, painted five years earlier (fig. 7). She can also be compared, to some extent, to Hersent's elegant sitter from a portrait of 1828 (fig. 8) now in the Art Gallery of New South Wales, though this latter still maintains some of the simplicity of the earlier Neoclassical period in her dress.

Legrand de Saint-Aubin convincingly renders the various fabrics and surfaces, whether the shimmering green satin of the dress, the iridescent diamonds, or the glowing skin of the sitter. All is achieved with little visible brushwork, giving a polished smoothness typical of the techniques, founded on solid line and anatomy, then widely taught within the leading schools and studios of the day. Furthermore, Legrand de Saint-Aubin depicts this modish young woman





FIG. 9, AMÉLIE LEGRAND DE SAINT-AUBIN, *Portrait of a Woman*, 1828, oil on canvas, 65 x 54 cm, Tokyo Fuji Art Museum.

with a remarkable sensitivity and empathy, capturing something of her character and self-possession.

In terms of visual impact and interest, this is certainly the finest portrait within Legrand de Saint-Aubin's known oeuvre. Technically and compositionally, the painting is closest to her portrait of the explorer René Caillié, also from 1831 and exhibited at the Salon of that year: the nuances of light and the construction of surface, above all in the geography of the hands, features and fabrics, are all directly comparable. Legrand de Saint-Aubin's artistic evolution can be

seen by comparing these two works to a slightly earlier portrait, from 1828, of a young woman in a parkland setting (fig. 9). Here, with her elongated neck and distorted shoulder, there is perhaps a stylistic reliance on Ingres, which has been abandoned for a more personal idiom within only a few years.

Though the name of the sitter remains unknown, clearly her persona as an artist is central to her identity, shown as she is in the act of drawing. Quite possibly she is a professional artist in the circle of Legrand de Saint-Aubin. As his will demonstrates, Meynier's students remained close to his family and therefore, one can safely assume, each other.

Certainly, the dress and appearance of the woman portrayed here coincides with any number of the students in Legrand de Saint-Aubin's 1833 picture of Meynier's studio (see fig. 2). That said, it can neither be Hersent nor Brune-Pagès, the most successful of Meynier's students, alongside Legrand de Saint-Aubin. An 1835 portrait of Hersent by her pupil Louise Adélaïde Desnos clearly depicts a different sitter (fig. 10). As for Brune-Pagès, she did not marry until 1833, whereas Legrand de Saint-Aubin's sitter wears a wedding band. The two other students from Meynier's studio that went on to have professional careers were Constance Dumont and Jenny Legué-Larivière. As both were born in 1801, and therefore thirty in 1831, either could potentially be the sitter on the grounds of age, though there is no further corroborating evidence.



FIG. 10, LOUISE ADÉLAÏDE DESNOS, *Portrait Louise Hersent*, 1835, oil on canvas, 133 x 107 cm, Paris, Musée du Louvre.





FIG. 11, LOUIS HERSENT, *Portrait Louise Adélaïde Desnos*, 1845, oil on canvas, 100 x 82 cm, Musée National des Châteaux de Versailles.

The other option, of course, is that the young woman is herself a student of Legrand de Saint-Aubin. By the year the portrait was painted, Legrand de Saint-Aubin, then aged thirty-three or thirty-four, would have been an attractive choice as tutor, with several successful Salon submissions and an ongoing connection to the Meynier studio. She is 'described as giving private lessons' rather than, as is the case with Hersent, for example, 'running a studio'.<sup>22</sup>

The distinction is important to note, with 'private lessons' suggesting something more intimate and one-to-one, as compared to the more structured atmosphere of a studio, readying prospective artists for professional careers. Indeed, whereas we know of no student of Legrand de Saint-Aubin to paint professionally, several of Hersent's pupils went on to have successful careers, above all Desnos (fig. 11) (who, it must be mentioned, bears some physical similarities to Legrand de Saint-



FIG. 12, PIERRE DUVAL LE CAMUS, *The Drawing Lesson*, c. 1816, oil on canvas, 32.8 x 24.7 cm, Williamstown, MA, The Clark Art Institute.

Aubin's sitter and would have been twenty-four in 1831). We can imagine therefore that Legrand de Saint-Aubin was a destination for artistically inclined women who wanted to practice painting and drawing as skilled amateurs, rather than to pursue these activities as a career. This type of private lesson is brought to life by a painting like Pierre Duval le Camus' *Drawing Lesson* (fig. 12) of 1826, which also highlights the intimacy and bond between teacher and pupil.

Whether Legrand de Saint-Aubin's sitter is a pupil or fellow artist, met during her apprenticeship at Meynier's studio or elsewhere, what is clear from this exceptional portrait, as well as from several other contemporary paintings and documents, is that close connections and long-standing relationships could and did develop amongst many of the women artists of the period. Legrand de Saint-Aubin's portrait is an important testament to these affinities and rapports.





## NOTES

1. Archives de Paris online, 5Mi1 100, page 20 of 50.
2. M. Lacas, 'Des jeunes filles, des élèves peintres comme les autres' in *Peintres Femmes 1780-1830. Naissance d'un Combat*, exhibition catalogue, Paris 2021 p. 38.
3. Though it must still be remembered that during this period women suffered Salon rejections more frequently than their male counterparts (S. Sofio, *Artistes femmes. La parenthèse enchantée XVIIIe – XIXe siècle*, Paris 2015, p. 533).
4. His title was 'chef du contrôle des recettes des contributions de Paris' (M.H. Dulac, *Almanach des 25000 Adresses des Principaux Habitants de Paris pour l'Année 1835*, Paris 1835, p. 347).
5. A.M.N., P<sup>30</sup>, reverse, 'Legrand de Saint-Aubin', letter to Denon, 18 July 1815, cited in S.Sofio, *op.cit.*, pp.440-441. He writes to gain permission for his daughter to continue copying, seeking a letter of authorisation from both Charles Meynier, 'le maître de la jeune fille' and the director of the Galerie du Luxembourg.
6. '...en secret j'ai souvent discuté avec mon cœur sur les sentiments qu'il éprouverait dans le cas où le tableau serait vendu. Mais, j'ai cru devoir faire abnégation de moi-même et ne penser qu'à l'artiste dont, en sa qualité de fille aînée, les intérêts doivent être consultés d'abord, et favorisés par préférence', cited in S. Sofio *op. cit.*, p. 441. Furthermore, the painting was also a portrait of M. Legrand de Saint-Aubin's son ('au sacrifice du portrait de mon jeune fils').
7. Going by the letter of 1815, if she had spent the past two years copying in the Galerie de Luxembourg, and Meynier was already her 'maître', this might suggest that Legrand de Saint-Aubin entered Meynier's studio around 1813.
8. The little-known Jenny Legué-Larivière and Constance Dumont, daughter of the sculptor Jacques-Edme Dumont, are also recorded as having studied with Meynier.
9. C. Gabet, *Dictionnaire des artistes de l'école française au XIXe siècle*, Paris 1831, p. 428, lists Legrand de Saint-Aubin as giving private lessons at 20 rue Monsieur-le-Prince, which was Meynier's studio from the mid 1820s (I.Mayer-Michalon, *Charles Meynier 1763-1832*, Paris 2008, p. 78).
10. I. Mayer-Michalon, *op. cit.*, p. 78, foot note 223. Brune-Pagès, Hersent and Dumont also received personal objects and artworks in the will. Clearly, Meynier and his wife retained strong and ongoing links to several of the artists he taught.
11. A. Jal, *Salon de 1834. Ébauches Critiques*, Paris 1834, p. 169.
12. F. Pillet, *Une matinée au Salon*, Paris 1824, p. 45.
13. *Journal des Artistes*, Paris 1828, p. 115.
14. H.L. Sezerac, *Lettres sur le Salon de 1834*, Paris 1834, p. 212.
15. The *Descent from the Cross* is now in the church of Saint-Etienne-du-Mont, next to the Panthéon in Paris.
16. Gabet, *op. cit.*, p. 428.
17. For example, see C. Gabet, *op. cit.* : Pauline Auzou (p. 19), Antoinette Haudebourt-Lescot (p. 448) and Aimée Brune-Pagès (p. 523). Interestingly, Louise Hersent, also a Meynier student, was likewise described as a 'peintre d'histoire' (p. 330).
18. S. Sofio, *op. cit.*, p. 458-461. Though history painting would become rarer amongst women artists of the next generation to Legrand de Saint-Aubin (S. Sofio, *ibid.*, p. 464).
19. C. Gabet, *op. cit.*, p. 428. At this time she was living at 21 rue Copeau with her parents – both Legrand de Saint-Aubin and her father are both listed as living there in the 1835 almanach of Paris' 25,000 most prominent citizens (M.H. Dulac, *op. cit.*, p. 347). Indeed, Legrand de Saint-Aubin appears to have remained close to her family throughout her life, to judge from the multiple portraits of family member she submitted Salon (see catalogue nos. 22, 26, 35, 42). Beyond the rue Copeau address, Legrand de Saint-Aubin, according to the various Salon catalogues, also lived at quai de la Mégisserie, rue des Marmousets and rue des Fossés-Saint-Victor.
20. *Tableaux Modernes offerts par les artistes à l'Union Philanthropique et Fraternelle des Alsaciens et Lorrains* sale catalogue, Paris 11 May 1872, lots 38 and 39 ('Mathilde et le frère de Saladin' and 'Le frère de Saladin reçoit le baptême').
21. I. Mayer-Michalon, *op. cit.*, D23 and D24, p. 179.
22. C. Gabet, *op. cit.* Legrand de Saint-Aubin 'donne des leçons particulières' (p. 428), whereas Hersent 'tient chez elle un atelier pour les dames' (p. 350). Hersent's studio, ran with her husband Louis, was at 22 rue Cassati, very close to Meynier's studio where Legrand de Saint-Aubin was still based.



# CATALOGUE OF WORKS

1.

*Saint Jean in the Desert, Portrait of the Artist's Brother*  
Exhibited at the Salon of 1819 (no. 734)

2.

*A Study*  
Exhibited at the Salon of 1819 (no. 735)

3.

*Mathilde in her Oratory, from Sophie Cottin's Mathilde*  
Exhibited at the Salon of 1822 (no. 839)

4.

*The Baptism and Death of Malek-Adhel, from Sophie Cottin's Mathilde*  
Exhibited at the Salon of 1822 (no. 840)

5.

*Eudora and Cymodoce, from Chateaubriand's The Martyrs*  
Exhibited at the Salon of 1824 (no. 111)

6.

*La Belle au Bois Dormant*  
Exhibited at the Salon of 1824 (no. 1112)  
Exhibited at the Salon of Douai in 1827 (no. 203)

7.

*L'Adroite Princesse*  
Exhibited at the Salon of 1824 (no. 1113)  
Exhibited at the Salon of Douai in 1827 (no. 202)

8.

*Portrait of a Woman*  
Exhibited at the Salon of 1824 (no. 1114)

9.

*Portrait of Pierre Charles Népomucène Lefranc (1770-1863)*  
1826  
Oil on canvas  
65 x 54 cm  
Musée Massey, Tarbes

10.

*Descent from the Cross*  
Oil on canvas  
160 x 195 cm  
Saint-Etienne-du-Mont, Paris  
Exhibited at the Salon of 1827



11.

*The Departure of Botzaris from Janina*  
Rejected by the Salon jury of 1827  
Exhibited at the Salon of Douai in 1829 under the title *Marco Botzaris* (no. 209)

12.

*Portrait of a Woman, said to be Micaela Almonester, Baroness de Pontalba (1795-1874)*  
Signed and dated 1828  
Oil on canvas  
65 x 54 cm  
Fuji Museum of Art, Tokyo  
PROVENANCE:  
Christie's, Monte Carlo, 3 December 1988, lot 60



13.

*Portrait of Pierre and Paul Guillot*  
Signed and dated 1828  
Oil on canvas  
Dimensions unknown  
Private Collection, France



14.

*Interior*  
Exhibited at the Salon of Douai in 1829 (no. 210)  
Exhibited at the Salon of 1831 (no. 1317)



**15.***Portrait of René Caillié (1799-1838)*

1830

Oil on canvas

81 x 63 cm

Société de géographie, Paris

Exhibited at the Salon of 1831 (no. 1318)

COPIES:

Anonymous copy, Musée du Quai Branly

Copy by Eliza Desrivères, 1839, musée Bernard-d'Agesci, Niort

**16.***Portrait of a Young Artist Drawing*

Signed and dated 1831

Oil on canvas

81.8 x 65.7 cm

Elliott Fine Art

PROVENANCE:

Private Collection, Lille, until 2023

**17.***Marino-Faliéro, from Marino Faliero by Casimir Delavigne*

Exhibited at the Salon of 1833 (no. 1538)

**18.***Full-length portrait of Mme...*

Rejected by the Salon jury of 1833

**19.***Interior of an Artist's Studio (Charles Meynier's Studio)*

Signed and dated 1833

Oil on canvas

54.2 x 69.9 cm

Musée des Beaux-Arts de Caen

Exhibited at the Salon of 1834 (no. 1213)

**20.***Charles II, before departing from Woodstock's lodge, takes his leave of Sir Henry Lee, from Walter Scott's Woodstock*  
Exhibited at the Salon of 1834 (no. 1212)**21.***Full length portrait of MM. H.G. de C*

Exhibited at the Salon of 1834 (no. 1214)

**22.***Full length portrait of L. G. de Saint-A.*

Exhibited at the Salon of 1834 (no. 1214)

**23.***Portrait of a Woman in green, said to be Baroness Lepic*

Signed and dated 1834

Oil on canvas

61 x 50 cm

Location unknown

PROVENANCE:

Credit Municipal, Paris, 14 November 2002, lot 4 (with cat. no. 24)

Perrin-Royère-Lajeunesse, Versailles, 18 June 2006, lot 27 (with cat. no. 24)

**24.***Portrait of a Man*

Signed and dated 1834

Oil on canvas

61 x 50 cm

Location unknown

PROVENANCE:

Credit Municipal, Paris, 14 November 2002, lot 4 (with cat. no. 23)

Perrin-Royère-Lajeunesse, Versailles, 18 June 2006, lot 27 (with cat. no. 23)

**25.***Inès de Castro*

Exhibited at the Salon of 1835 (no. 1326)

**26.***Portrait of Mme L. G.*

Rejected by the Salon jury of 1835

**27.***Clotilde, from Chateaubriand's Études historiques*

Exhibited at the Salon of 1836 (no. 1194)

**28.***Portrait of Pierre-Augustin Faudet (1798-1873), curé of Saint-Etienne-du-Mont*

Exhibited at the Salon of 1836 (no. 1195)

**29.***Portrait of the Son of M. TH. D., receveur particulier des finances of Paris*

Exhibited at the Salon of 1836 (no. 1196)



**30.***The Virgin and Child*

Exhibited at the Salon of 1837 (no. 1157)

**31.***Portrait of M. Payan at the age of 54*

Signed and dated 1837

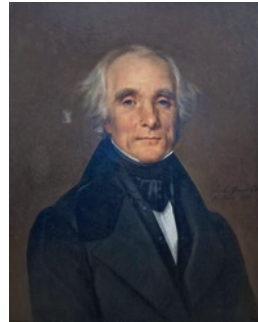
Oil on canvas

65 x 53.5 cm

Location unknown

PROVENANCE:

Pichon &amp; Noudel-Deniau, Cannes, 13 April 2023, lot 272

**32.***Portrait of Mme. T*

Exhibited at the Salon of 1838 (no. 1137)

**33.***Interior of Saint-Julien-le-Pauvre*

Rejected by the Salon jury of 1838

**34.***A Study, from the Book of Isaiah*

Exhibited at the Salon of 1839 (no. 1304)

**35.***Portrait of Mme. L. G.*

Exhibited at the Salon of 1839 (no. 1305)

**36.***Portrait of Mme. P. M.*

Exhibited at the Salon of 1840 (no. 1049)

**37.***The First Communion at Saint-Étienne-du-Mont*

Rejected by the Salon jury of 1840

**38.***The Three Persians Arriving in Paris in 1838*

Rejected by the Salon jury of 1840

**39.***Interior of a Church with Figures*

Rejected by the Salon jury of 1841

**40.***Portrait of a Woman with a Lace Bonnet*

Signed and dated 1844

Oil on canvas

63 x 54 cm

Location unknown

PROVENANCE:

Château du Paradis, Indre-et-Loire, France

Yves Cosquéric, Brest, 24 September 2019, lot 221

**41.***The Betrothed, from Alessandro Mazoni*

Rejected by the Salon jury of 1845

**42.***Portrait of Mme S. L. G.*

Exhibited at the Salon of 1846 (no. 1143)

**43.***Portrait of Mme M. A. B. L.*

Exhibited at the Salon of 1847 (no. 1143)

**44.***Portrait of M. l'abbé François Morel, Vicar of Saint-Philippe*

Exhibited at the Salon of 1848 (no. 2824)

**45.***Portrait of Mlle. A. C.*

Exhibited at the Salon of 1850 (no. 1928-1)

**46.***Portrait of M. Pierre-Louis Pététot (1801 - 1887), curé of Saint-Roch*

1863

Oil on canvas

107 x 190 cm

Saint-Roch, Paris

**47.***Mathilde and Saladin's Brother*

Sold at Drouot, Paris, 11 May 1872, lot 38 (though most likely dating to earlier in the artist's career)

**48.***Saladin's Brother Receives Baptism*

Sold at Drouot, Paris, 11 May 1872, lot 39 (though most likely dating to earlier in the artist's career)







# ELLIOTT FINE ART

*Nineteenth Century to Early Modern*