



"the Virgin With The Garland" According To Honorine Emeric-bouvret (1824-1904)



7 900 EUR

Signature : Honorine Emeric-Bouvret(1824-1904)

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 89

Height : 123

Depth : 2

Description

(The virgin with the garland).The virgin with the garland, exhibited in 1864, under the title the oratory of the forest, was acquired for 1200 francs by the State, which awarded it to the Melun museum. This painting as well as another entitled flowers on the cross inventory number P0 38 were deposited by the Melun museum in the church of Notre-Dame in application of the deliberation of the municipal council of September 23, 1988, a third work of the same invoice, flowers of Saint-Jean is kept in the reserves of the museum of Melun.At the back of the painting we can read on the canvas in "Paris /Picart or Veuve Picart, fine colors"By consulting the Labreuge guide, we see that the Picart house existed over the period (1848 -1856) while the Veuve Picart house did not exist until 1857. A

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priori the support of this work dates from this last period, even if the Painting was exhibited for the first time in 1864. The painting The Virgin with the Garland, painted in 1857 by Honorine Émeric-Bouvret, is a notable work of this 19th century French artist. Born on April 18, 1824 in Melun and died on September 11, 1904 in Mée-sur-Seine Honorine Émeric-Bouvret was recognized for her floral paintings and religious compositions. This work represents the Virgin Mary surrounded by a garland of flowers, symbolizing purity and devotion. Honorine Émeric-Bouvret, a student of Ange-Louis-Guillaume Lesourd-Beauregard and François-Frédéric Grobon, started at the Salon of 1843 under the name of Honorine Bouvret. In 1851, she married Jules Théodore Émeric de Polignac, also a painter specializing in fruit still lifes. The Virgin with the Garland illustrates the artist's ability to integrate detailed floral elements into religious compositions, reflecting the artistic trends of his time. This work testifies to the sensitivity of Honorine Emeric-Bouvret to merge the natural beauty of flowers with spiritual themes, offering a harmonious and contemplative representation of the Virgin Mary. The indication found on the back of the table, "in Paris/Picard (or Vve Picard) fine colors", combined with the information taken from the Labreuge Guide, effectively sheds a crucial light on the dating of the support. Analysis of information: 1. Maison Picard (1848-1856) and Vve Picard and Hardy (1857):

- o If the painting bears the mention Vve Picard, this places the support in the year 1857, which would correspond to a preparatory period for the 1864 exhibition.
- o Picard and its successors were renowned suppliers of paintings and materials for artists, attesting to the quality of the support used.

Date of the painting and exhibition in 1864:

- o The delay between the creation (1857) and the exhibition (1864) could reflect a period of improvement or adjustments made by Honorine Émeric-Bouvret.

The use of materials signed by renowned houses (such as

Picard) attests to the seriousness and recognition of Émeric-Bouvret as an artist. What this means for the work: This painting could well be a preparatory work or an earlier version of the final composition presented at Melun in 1864. The fact that it is based on a precisely datable support reinforces its authenticity and historical interest. This painting seems to be a rare testimony of the work of Honorine Émeric-Bouvret. The painting is not signed but this does not necessarily remove its value or authenticity. At the time, artists rarely signed their sketches or preparatory works. If this table is a study version, it is quite logical that it does not bear a signature. Private order: In some cases, paintings intended for a private or religious commission were not signed, especially if the artist considered the work as a simple contribution to a sacred place. What this means for this painting Authenticity: Although the absence of a signature makes direct attribution more difficult, other elements such as technique, materials, or style can confirm that it is indeed a painting by Honorine Émeric-Bouvret. Signed or not, this painting remains an intriguing and important unique piece. This painting has been cleaned but has not been retouched. Only the contours of the work have been protected. Size

123 x 89 cm