



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

High. 95.5 Cm / Width. 130.5 Cm.



1 950 EUR

Signature : D'après D.L. Papety, gravé par J.P.M. Jazet

Period : 19th century

Condition : Très bon état

Material : Paper

Description

From Dominique Louis Papety * (Marseille, 1815 - idem, 1849), "A DREAM OF HAPPINESS", engraved by Jazet (Jean-Pierre-Marie, Paris 1788 - Yerres, 1871, student of Louis-Philibert Debucourt), Goupil & Compie, publishers in Paris... New York... London. On the back, original cardboard (period glass) with label with engraved motif representing a Renaissance-style frame bearing the inscription "Framing of French & foreign prints Paintings, Pastels & Drawings. GOUPIL & COMPie Publishers, Commissionaires, Printers Paris - Boulevard Montmartre, 19 & rue d'Enghien, 12 MAISONS A LONDRES & A NEW YORK" Original frame in molded wood and gilded paste with rounded corners. It is decorated with a ray of buds, a row of pearls, a garland of flowers and detached

Dealer

Cabinet de Sèvres & associé

Mobilier, objets d'Art, tableaux, sculptures, éléments de décors anciens

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leaves in relief. Frame dimensions: height 95.5 cm / width 130.5 cm. 19th century, circa 1850. In beautiful original condition. * Grand Prix de Rome for painting in 1836. The oil on canvas, executed in Rome in 1841, was exhibited at the 1843 salon. It measures 366 cm x 632 cm. Donated by Antoine Vivenel, 1843 (Compiègne). Deposit of the Antoine Vivenel Museum at the Musée d'Orsay, 2014 (inv. no. V 46.B 91)

Jean-Pierre-Marie Jazet began exhibiting in 1817. His prosperous period began two years later with engravings such as "The Coronation of Napoleon" after Jacques Louis David, the "Full-length Portrait of General Lassalle" after Antoine-Jean Gros, "The Bivouac of Colonel Moncey" after Horace Vernet and the "Distribution of Rewards" from the 1824 Salon after François Joseph Heim. His numerous engravings, and particularly those made after the works of Horace Vernet, the subjects on scenes from the life of Napoleon I and the Empire, then his regular participation in the salons ensured him a strong reputation. To sell the prints taken from the matrices that constitute his collection and maintain his presence in a booming art market, Jean-Pierre-Marie Jazet was first his own publisher, based in Paris at 71 Faubourg Saint-Martin then at 7 Rue de Lancry. He then published with Aumont & Cie and with Charles Bance. From the moment his son-in-law Théodore Vibert joined forces with Adolphe Goupil, he was published almost exclusively by the Goupil Vibert & Cie publishing house, then Goupil & Cie after Théodore Vibert's death in 1850. The commercial policy and international presence of this Parisian art dealer allowed him to be widely distributed outside France. Information on the painting from the Musée d'Orsay: Inspired by the progressive and utopian philosophy of Charles Fourier, the composition shows an ideal, peaceful and happy society. On the left, half-naked figures symbolize love (the word is engraved on the trunk of the tree *) and the pleasures of the senses... drinkers toast to the

Harmony... a young girl braids garlands of flowers to adorn her hair... and a poet meditates on verses by Horace: "Thrice happy and more, those united by an indissoluble bond, those whose love, sheltered from evil quarrels, will not come to term before their last day", Odes, I, 13). On the right side, DL Papety represents the world of spirituality. We notice young people immersed in the study of a text entitled "Universal Unity". In the center, figures of maternal love, childhood and work (the spinner, the bales of hay in the background). All are united by the divine music of the harp. * it does not appear on the engraving

The engraving is referenced in the Goupil collection (Musée d'Aquitaine, Bordeaux) "A dream of happiness", . photography album number 43 (Goupil & Cie creator), . after Dominique Louis Papety, . date of creation of the work: salon of 1841-1843 . author: Goupil & Cie performer, publisher, creator and photographer, . date of creation of the cliché: 1863, proof on albumen paper, black and white, height 12.6 cm / width 21.5 cm