



Camille Metra-hubbard (1864-1936) - The Cup Of The King Of Thule - Oil

5 200 EUR



Signature : Camille METRA-HUBBARD (Paris, 1864 - Paris, 1936)

Period : 19th century

Condition : Parfait état

Material : Oil painting

Width : 146 cm hors cadre

Height : 113,5 cm hors cadre

Description

Camille METRA or METRA-HUBBARD(Paris, 1864 - Paris, 1936)The cup of the King of ThuleOil on canvasSigned lower right and dated113.5 x 146 cm without frame1896Exhibition: Salon de l'Union des Femmes Peintres et Sculpteurs de 1896 (N°627)Camille Métra, eldest daughter of the chemist Louis Métra and Rosalie Merny, was born on November 28, 1864 in Paris. We know nothing to this day of her artistic training, however she was recognized in Parisian circles for her qualities as a figure painter and pastellist. Camille married for the first time on January 18, 1887 in Paris with Adolphe Fernand Blayn, painter and had a child from this union named Prosper Daniel who will be a chemist like his grandfather. The bride and groom had as

Dealer

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19th century paintings and drawings

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witnesses the painters Luc Olivier Merson (1846-1920) and Henry Lerolle (1848-1929) as well as the deputy Julien Antoine Simyan (1850-1926). Camille became a widow in 1892. Our artist is known in 1895 with two works sent to the Salon of the National Society of Fine Arts of the same year under her maiden name Métra. Camille remarried on August 14, 1895 in Paris with Gustave Hubbard (Madrid, 1858 - Paris, 1927), lawyer and deputy of Seine et Oise and undersecretary of state for war in 1881 from whom she divorced on December 21, 1904 without children. Member of the Union of Women Painters, she exhibited regularly at the Georges Petit gallery from 1891 to 1911 where she was noticed several times. Camille died on November 13, 1936 in Paris at the age of 71. Our painting dated 1896 and signed at the time with his compound name Métra-Hubbard, refers to a poem published in 1782 by Goethe and which he would take up extensively in his Faust (part 1, lines 2759-82). This poem would be brought back into fashion in the middle of the romantic 19th century by various translations, the best known of which are by Gérard de Nerval (1827) and later by Louise Ackermann (1863). Frantz Schubert in 1816, Hector Berlioz in 1845 and Charles Gounod in 1859 would set this poem to music in their respective operas.