PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Georges-antoine Rochegrosse (versailles, 1859 - El Biar, 1938) - Hortorum Deus



2 500 EUR

Signature : Georges Rochegrosse

Period : 20th century

Condition : Parfait état

Width : 26 cm

Height : 35,5 cm

Description

Georges-Antoine ROCHEGROSSE(Versailles, 1859 - El Biar, 1938)Hortorum DeusIllustration for the third sonnet by José-Maria de Heredia, Les TrophéesCirca 1913-1914Watercolor on paperSigned lower right: G. RochegrosseH. 35.5 - W. 26 cm. Ecce villicus / Venit... -- CATULLUS.Hey there, you damned children! Watch out for the trap, the pitfall,The dog! I, who guard this place, will no longerTolerate anyone coming, under the pretense of seeking a cloveOf garlic, to plunder my fruit trees and pilfer my grapes.Besides, over there, from deep within the stubble he's clearing,The tenant is watching you, and if he comes--by my stake!Your back will then feel the full weight of a godCarved from hard wood and wielded by a man's striking arm.Quickly, take the path to the left, follow itTo

Dealer

Lucie Bouclet
Painting and drawing 19th century
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the end of the hedge where that beech tree grows,
and thereTake advantage of the advice whispered
in your ear.A careless Priapus dwells in the
neighboring orchard;From here, you can see the
pillars of his trellisWhere, in the shade of the
vine, the grapes have turned red.It was with his
Orientalist vision, his keen sensitivity to
antiquity, and his eye for historical detail that the
artist Georges-Antoine Rochegrosse illustrated
José-Maria de Heredia's famous collection of
poems, *Les Trophées*. The scene illustrates the
third of the five sonnets that Heredia dedicated,
under the title Hortorum Deus, to Priapus, the
guardian god of gardens, in the section "Rome
and the Barbarians " of The Trophies (1893). In
it, the god addresses a band of young marauders
and ultimately whispers to them, as an
accomplice, to go plunder the vineyard of a more
careless Priapus in the neighboring vineyard.
Rochegrosse captures the moment just before this
address. He enriches his depiction with details
drawn from the entire cycle: the fig tree from
which the idol was carved, according to the first
sonnet, which echoes a line from Horace (Olim
truncus eram ficulnus); its vermilion color; the
flowers with which her devotees adorn her
sheath; and finally, the "fruits and salads" she is
charged with guarding.Our watercolor is based on
the etching by Eugène Decisy for the large
illustrated edition of *Les Trophées* published
by Ferroud in 1914. The composition is
reproduced exactly, down to the signature, and
the inscription on the plate bears the word
pinxit, indicating a painted work. Printed in an
edition of five hundred copies and adorned with
more than thirty compositions by Rochegrosse,
this edition is considered the finest illustration of
the collection.The adopted son of the poet
Théodore de Banville and a student of Jules
Lefebvre and Gustave Boulanger,
Georges-Antoine Rochegrosse made a name for
himself in the 1880s as a history painter before
evolving toward Symbolist and Orientalist
themes. Introduced to literary circles by Banville,

he was one of the most sought-after illustrators of bibliophile books of his time, particularly for Ferroud, for whom he illustrated Flaubert's *Hérodias* as early as 1892. Settling in El Biar, in the hills above Algiers, in 1910, he painted the Mediterranean light that bathes our garden. With its colorful shadows, the free brushwork of the foliage, and the mauves laid upon the stones of the wall, the sheet attests to his mastery of watercolor--a skill that black-and-white engraving could only partially convey.