



LÉVY-DHURMER, Lucien (Algiers, Algeria 1865 – 1953 Le Vésinet, France)

French School

PORTRAIT OF MARGUERITE MORENO, circa 1890s

Red chalk on heavyweight paper. No watermark. Pierced for transfer. 16 5/8" x 12 1/2" (42.2 x 31.8 cm).

Marguerite Moreno, born Lucie Marie Marguerite Monceau, was a prolific French actor who mastered both the theatre and the cinema. Moreno's debut at the Comédie Française was on September 26, 1890 where she played the queen in *Ruy-Blas*, a tragedy originally written by Victor Hugo. By 1903, Moreno had quit the Comédie Française to join the Théâtre Sarah-Bernhardt where she worked on and off until 1920. She started an illustrious film career in 1915 with the wartime short *Debout les morts!* by Henri Pouctal. Despite embarking on a new chapter in cinema, Moreno never abandoned the theatre.

At the turn of the century Moreno was known as the muse of the symbolists and frequently modeled for the artists Lucien Lévy-Dhurmer, Edmond Aman-Jean (1858 – 1936), Jean Dampt (1854 – 1945), and Joseph Granié (1866 – 1912). She was close to the poet Stéphane Mallarmé and was in the coterie of Alfred Jarry, Laurent Tailhade, and Marcel Schwab (1867 - 1905), whom she married in 1900. After the death of Schwab in 1905, Moreno then married Jean Daragon (1870 – 1923) in 1908. Most notably she was an intimate friend and lover of the writer Colette (1873 – 1954), for whom Moreno wrote a préface for her semi-autobiographical *Souvenirs de ma vie* (1948). Moreno died shortly thereafter in Touzac, Lot.

Lucien Lévy-Dhurmer was born in Algiers into a Jewish family. It is not evident, when he or his family moved to France. To differentiate himself from numerous other Levys, he adopted a part of his mother's maiden name (Goldhumer). His education did not follow the routine path of École des Beaux Arts, Rome prize, Salon debut. Instead, after studying with Raphael Collin for a few months, Lévy-Dhurmer became a potter. He was artistic director in the manufactory of Clément Massier on the Côte d'Azur for eight years, inventing new forms and techniques and signing his pieces L. Lévy. After a row with Massier he left and went to Italy around 1895. The encounter with Italian Renaissance art was to influence him for the rest of his life.

Kaitlin Anne Vervoort and Stephanie Hackett



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