

Albert de Bellerroche

Master of Belle Époque Lithography

A Catalogue Raisonné by
George C. Kenney



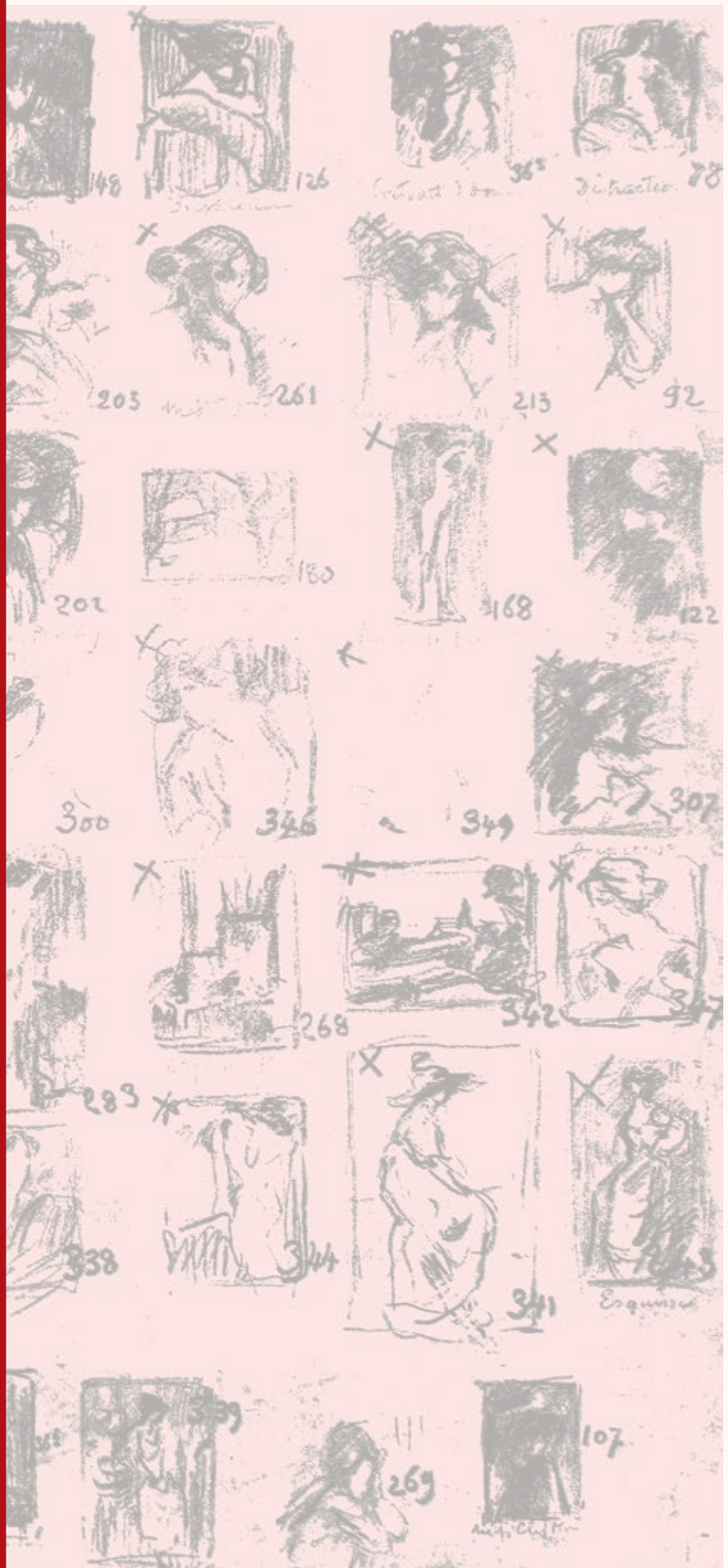
For more than fifty years, George Kenney has dedicated himself to the study of European art, demonstrating a profound passion for works on paper, including etchings, dry-points, and lithographs.

George authored a Catalogue Raisonné titled 'The Illustrated Bartsch, Vol. 51' for Abaris Books in 2017. This comprehensive work explores the etchings of Ferdinand Bol, a prominent 17th-century artist and student of Rembrandt.

In 1990, George embarked on a 35-year journey, passionately studying and cataloging Belleruche's captivating lithographs, many of which were unpublished. In 2001, he collaborated with Steven Kern, curator of European art, to facilitate a significant exhibition of Belleruche's lithographs at the San Diego Museum of Art, where he concurrently held a position as a Trustee.

Additionally, George has a keen interest in 17th century English clocks and has contributed articles to Antiquarian Horology on Daniel Quare, a renowned clockmaker of that era.

George attributes his early love for art to his mother, Marguerite Shirley Kenney, who took him to many museums during his childhood. Now residing in San Diego, California, George's entrepreneurial spirit has driven him through diverse careers, including roles as an engineer, inventor, venture capitalist, and business coach. Alongside his wife, Olga, he actively participates in the Small Group and Marriage Ministries at Saddleback Church.





Lili, Seated, 1903 (?), (K024, AB 92122), 22 7/8 x 17 1/8 in. (581 x 435 mm.)

DEDICATION

Lord, thank you for your gift of Olga, my wife of 43 years.
She is the wind under my wings, my true north star and the love of my life.
Amen.

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(1864 - 1944)

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1 – Albert de Belleruche in his studio with painting of Lili, c.1900.

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Acknowledgements

This Catalogue Raisonné is the culmination of 35 years of collecting, studying, and cataloging Albert de Belleruche's nearly 1,000 lithographs, his career, and his life. I am profoundly thankful and express my deepest appreciation to the many people who have contributed their knowledge and expertise to this exciting journey and played a role in making this Catalogue Raisonné possible.

For their invaluable guidance, and provision of lithographs and photographs, I thank Theodore B. Donson, Marvel Griep, Steven Kern, Richard Reed Armstrong, Paul Liss, Eva Liss, Bryan Smith, Sam Davidson, Rebecca McDonald and many others.

For access to Belleruche family private journals, letters, family stories, art and photographs, I am grateful to Gordon Snell. He sent me boxes of photos and unpublished Belleruche family materials containing first-hand accounts from Julie de Belleruche, Alice de Belleruche Sutton, William de Belleruche, and Gordon Anderson.

For assistance in the creation of the extensive image database and spreadsheet of over 1,000 lithographs, I thank Beidan Huang, Adam Stallings, Meghan Bach, Sylvia Gibson, Rachel Snigaroff, Jim George, Alex Acra, Lexie Zhang, Clara Zhao, Elizabeth Pieratt and many others who have contributed to this project over many years.

For their patience, support, and encouragement, I am grateful to my editor, David Maes and my publisher Paul Liss.

And finally, I express my deepest gratitude to my wife, Olga Kitsakos-Kenney, for her loving and enduring support over our 35-year journey with Albert de Belleruche.

1. Forward

Albert de Belleruche was the master of Belle Epoque lithographic art. He produced nearly 1,000 lithographs which are illustrated in this first catalogue raisonné of the artist's work.

Belleruche's gift to the viewer is to intimately connect them with the personal character of his subjects. His secret was his complete mastery over the entire lithographic process, starting from drawing directly on the stone to overseeing ink application and paper selection through to the final printing. This proficiency enabled him to craft images that exhibit a remarkable range, resembling powerful charcoals, delicate silver points, or pastel drawings. Despite predominantly creating single-color lithographs, Belleruche's mastery of color values truly rivals that of paintings.

In 1990, I acquired two exquisite Belleruche drawings, only to later realize that they were, in fact, lithographs! Thus began a 35-year love affair with collecting, studying, and eventually cataloging Belleruche's enchanting lithographs, the majority of which were uncatalogued and undiscovered by most collectors, dealers, and museums. This realization sparked a journey of discovery. Over the next several years, the author acquired around 400 lithographs from various art dealers, including the Donson Gallery in New York, as well as through auctions.

In 1994, Alice de Belleruche, the artist's daughter, shared family stories and agreed to sell some lithographs from the family's private collection along with a copy of the artist's Log Book under the condition that they be used to restore awareness and appreciation of her father and his art. This sale led to a gift of 110 lithographs to the San Diego Museum of Art, which were later showcased in an exhibition in 2001, documented by museum curator, Steven Kern. This exhibition marked the initial effort to fulfill the promise made to Belleruche's daughter, Alice.

In approximately 2015, art dealer Paul Liss, who had acquired a substantial collection of Belleruche's paintings, drawings, and lithographs, approached me to write an essay for his collection catalogue. This project evolved into this comprehensive catalogue raisonné of all Belleruche's lithographs.

Paul Liss introduced me to Gordon Snell, who had acquired over 2,000 of Belleruche's lithographs from from his uncle, Gordon Anderson, partner of William de Belleruche, the artist's son. Gordon Snell's extensive collection included Belleruche's personal business diary, family letters, notes, photos, and other related items. A significant portion of this personal family information originated from first-hand interviews of Julie de Belleruche, conducted by her son William and his partner Gordon Anderson in 1955, when William was planning to write a book about his father. During these interviews, Julie shared many stories of the family, including anecdotes about Albert, herself, her rival Lili Grenier, and Albert's interactions with his artist friends. Thanks to Gordon Snell, who lent this treasure trove of materials to me, much of this is preserved in this catalogue.

With considerable assistance, I developed two research tools. The first is a comprehensive spreadsheet containing all of Belleruche's handwritten notes from his work Log Book, encompassing titles, subject names, dates, edition numbers printed, dimensions, inks and papers used, sales to galleries, museum gifts, and general comments. This spreadsheet has proven to be an invaluable research tool as all the data is searchable. The second major asset is an extensive image database that facilitates searching through .jpg photos of all the lithographs. Both tools have paved the way for new discoveries, which are elaborated upon in this work.

This Catalogue Raisonné represents a second endeavor to fulfill the commitment made to Belleruche's daughter, Alice, and to realize his son William's aspiration of honoring Belleruche and his body of work.

No catalogue can claim absolute accuracy or completeness, and I acknowledge responsibility for any omissions, errors, misleading attributions, or other issues that may be identified in this work. I welcome questions about Belleruche or his works, especially regarding any lithographs that are not included in this catalogue. Inquiries can be sent to me at georgekenneysv@gmail.com.

George C. Kenney, San Diego, 2024



2 – *Self-Portrait*, c.1882, black crayon on paper, 13 1/4 x 10 3/4 in. (33.5 x 27.5 cm).

2. History and Career

Albert Belleruche (full name Albert Gustavus de Belleruche) was born in 1864 in England and died in 1944. At the age of 18, he began his art career in Paris, first as a painter and later as a lithographer (1).

Belleruche had three major pivots in his career and personal life. The first was in 1882 when young Albert joined Carolus-Duran's studio where he studied oil painting and met Duran's former student John Singer Sargent. After his success as a painter, Belleruche pivoted a second time in 1900 to embrace lithography. He mastered and advanced lithography with his innovative style and techniques. His third pivot came in 1910, at age forty-five, when he married the beautiful twenty-eight-year-old Julia Visseaux (later to be known as Julie) and she insisted that they relocate from Paris to England.

Albert and Julie had three children, Alice, William and Henry. Many of the stories included here are from private conversations in 1997-98 with their daughter, Alice, and from notes compiled by their son, William, and his partner Gordon Anderson. William was planning to write a book about his father. In 1955, he and Gordon Anderson spent many days interviewing Julie, and they took turns transcribing notes about what she told them.

Albert Belleruche was born in Swansea, Wales on October 22, 1864. His parents were Alice and Edward Charles de Belleruche, a Marquis of Huguenot descent. Albert's father died when he was just three years old. In March 1870, his still-attractive mother married Harry Vane Milbank, the son of Frederick Milbank, M.P. Albert and his older brother George were adopted by H.V. Milbank and moved with their mother and stepfather from London to Paris. They lived in a fashionable apartment on Avenue Montaigne. As a young boy, Albert attended Ecole Charlmont in Paris. His well-to-do parents moved in high social circles exposing Albert to Paris' museums, art, and artists. As a result, he was attracted to and spent time learning to draw. As adults, Albert and his brother George embraced the Belleruche name. George became the Marquis de Belleruche and Albert, the Count de Belleruche. Albert died in Southwell on July 14, 1944.

Career as an Artist

Unlike many of his fellow artists who needed to promote and sell their art to support themselves, Belleruche was financially independent and therefore did not create with commercial intent. He stored away much of his art in his studio, which partially explains why he is less known than many artists of his period.

Belleruche's artistic career covered 50 years from the 1880s to 1930s. In 1882, his stepfather, H.V. Millbank, engaged Carolus-Duran, a noted painter, to produce a portrait of his wife, Alice. Duran and the young Belleruche met at a dinner party given by Mrs. Milbank for Edward, Prince of Wales, (who later became King Edward VII). During that evening, Duran saw eighteen-year-old Albert's sketches, like his *Self-Portrait* (2) and invited him to study at his studio, which was Belleruche's first pivot in his career.

Belleruche resisted the formal instruction in Duran's studio and his stay there was short. He did, however, learn Duran's technique of directly painting with a fully loaded brush on canvas, without any preparatory under drawing. This technique was inspired by Velazquez and the Dutch Old Masters.

Belleruche preferred to learn by studying museum paintings of the Old Masters like Rembrandt, Vermeer, and others. He discovered the power of light and dark chiaroscuro that would later drive his innovations in the black, greys and whites of his lithographs. This is evident in his self-portrait lithograph, *Albert de Belleruche with Hat and Cigarette* (K177, AB 794) (3).

Shortly after joining Carolus-Duran's studio, Belleruche met John Singer Sargent, the famous American artist. In 1925, Belleruche described their meeting. "It was sometime in the year 1882, at an annual dinner offered at Carolus-Duran's studio, and I hardly knew any of the students, but I had been told Sargent would be there, and Paris was full at the time of his successes at the Salon. He had just been awarded a second-class medal with his *El Jaleo* and *La Jeune Fille à la Rose*, this being the highest distinction given to a foreigner at the Salon."¹ Sargent and Belleruche became close friends.

Through Duran's studio connections, Belleruche also befriended two other influential artists, Henri Toulouse Lautrec and Paul Helleu. In 1883, Belleruche, Sargent and Helleu visited Haarlem, Netherlands to study the paintings of Frans Hals and other Dutch masters. Belleruche was particularly interested in Vermeer's paintings.

In 1887, five years after studying in Duran's studio, Belleruche debuted his paintings with a self-portrait at the Paris Salon's annual exhibition of the Académie des Beaux-Arts. The Salon continued to accept his paintings, and in 1894, Belleruche joined the New English Art Society so he could exhibit his paintings in London. Although his paintings were accepted for exhibition at both venues, Belleruche's oils were not well received by critics. It was not until he took up lithography in the 1900's that Belleruche received critical acclaim. This was his second career pivot which led him to ultimately produce such dazzling lithographs that they became known as "the rivals of painting."²

1 Albert Belleruche "The Lithographs of Sargent" *Print Collector's Quarterly* Vol 13 (February 1926).

2 Roger Marx, "Peintres-Lithographes contemporains: Albert Belleruche", *Gazette des Beaux-Arts* I, Vol. 39 (1908).



3 – Albert de Belleruche with Hat and Cigarette, (K177, AB 794).



4 – *Méditation*, 1904, (K026, AB 58, X440), 23 1/2 x 18 in. (597 x 457 mm.).

3. Influences of Three Women

Three women heavily influenced Albert Bellerocche's life and art. They were Lili Grenier, his model, muse, and mistress of 15 years, Julie Visseaux, his wife and model, and Mrs. Alice Milbank, his mother and model. This catalogue raisonné of Bellerocche's lithographs is primarily anchored by these three women. His career can be divided into two periods: 1882 to 1910 in Paris and 1912 to 1944 in England. Bellerocche's third career pivot event in occurred in June, 1910, when the beautiful twenty-eight-year-old Julie Visseaux married Albert and the couple left Paris to live in Brussels and then in England.

Lili Grenier (1863 – c.1936)

Lili Grenier was the smart and stunning red-headed model for Toulouse-Lautrec (5-6). Bellerocche's studio was opposite the Moulin Rouge, not far from Lautrec's studio in the Montmartre district of Paris. Bellerocche and Lautrec were friends and Bellerocche often visited Lautrec in his studio where he met Lili. Bellerocche became infatuated with the young Lili and around 1888-1890 he persuaded her to leave Lautrec to become his model and long-time mistress. Lili played a central role in Bellerocche's artistic and romantic life during his time in Paris from about 1890 until 1907-1908, when Albert met his future bride, Juile Visseaux. During this period, Bellerocche produced many oils, drawings, and 67 lithographs of Lili. A good example of this is *Méditation*, (K026, AB 58, X440) (4).



5 – Lili Grenier photographed by François Gauzi.



6 – Grenier, Rabache, Metivet and Toulouse-Lautrec (all students of Cormon) with Lili.

Julia (Julie) Emile Maria Visseaux (1882-1958)

About 1907, Jules Edouard Visseaux, a sculptor and friend of Belleruche, commissioned him to do a society portrait of Visseaux's beautiful daughter, Julia. According to Belleruche's daughter Alice, Albert was "smitten" with Julia and thought she was "divine." His first lithograph of Julia is *Divine de Profile Miss V.* (K067, AB 199) (7). Eventually Belleruche asked Visseaux for permission to marry his daughter. Visseaux, aware of Belleruche's reputation and his relationship with Lili Grenier, refused the request.

Lili Grenier was also deeply opposed to a possible marriage and tried to break up the couple. To protect her interest, Julia sent Lili a letter warning her to stay away from Albert. Julia was so jealous of Lili that she used her key to Albert's apartment/studio to remove all the lithographs and drawings of Lili. Julia's chiding appears to have worked as Belleruche does not record any lithographs of Lili after 1908.

Around 1908, Julia agreed to marry Belleruche on the condition that he give up Lili and move from Paris to England. Belleruche agreed to Julia's terms, and on their way to London, Julia and Albert appear to have shared a hotel room in Dover on May 20, 1910, as depicted in his lithograph *Julia at Burlington Hotel, Dover* (K080, AB 923) (8). They were married in June 1910 at a ceremony at All Saints' Church, St. John's Wood, London and in a second ceremony at a Catholic church in Paris in September 1910.



7 - *Divine de Profile,*
Miss V., 1907,
(K067, AB 199),
6 1/2 x 5 1/4 in.
(165 x 133 mm.)



8 – *Julia at Burlington Hotel, Dover*, 1910, (K080, AB 923),
17 1/2 x 11 1/4 in. (445 x 286 mm.)

In late 1910, Albert and Julia relocated to Brussels where Bellerroche exhibited his work at the Exposition Universelle. After his daughter, Alice, was born in Brussels in 1911, the family moved permanently to England and from that time forward Julia became known as Julie. From January 1912-1916 they lived in Hampstead, (Glencairn), London. From 1917-1940 in Rustington (Old Manor), Sussex, and from 1940-1944 in Southwell, Nottingham (Crown Hotel). Julie became Bellerroche's constant model. He produced 60 lithographs of his beautiful wife from 1907-1924.

Bellerroche's marriage to Julie was the third, and last, pivot for his life and career. It was a big one that changed his life dramatically! He left Montmartre in Paris, the vibrant center of Belle Epoch. He cut his ties with Degas, Helleu, and his many artist friends. He also lost connections with the salons and many galleries that had exhibited his art work. After 1910, Bellerroche rarely exhibited in Paris until near the end of his career.

Mrs. Alice Milbank (c.1840-1916)

Belleruche's mother, Marquissa Alice Sidonie, was born about 1840 in Brussels, Belgium. She married Marquis Edmund de Belleruche, and they had three children, George, Maria and Albert, the youngest. Alice's husband, Edmund, died in 1867, when Albert was three years old. In 1871, Alice, considered a great beauty, married Harry Vane Milbank, also a man of means, and the family moved to Paris. Albert was seven years old at that time.

Having twice married well, Alice Milbank was able to provide her son a titled and privileged life. Albert grew up in Paris, a city with an exciting art culture. From 1871-1891, the family lived at 23 Avenue Montaigne, a posh address near the Champs-Élysées. Alice Milbank, who entertained lavishly, saw to it that Albert attended the best school, moved in the best social circles, and studied at Paris' top art studio.

Alice afforded her son the economic freedom to pursue his passion for art. She steadily supported him for many years. Because of her support, Albert was never forced to take on commissions, promote or sell his art work to maintain his lifestyle.

Albert Belleruche generally referred to his mother as Mrs. Milbank. He was devoted to her and named his first child, Alice, in her honor. From 1900, until her death in 1916, Belleruche produced thirty lithographs of Mrs. Milbank, for example, *Mrs. Milbank Reading by Lamp on Table*, c.1904 (K137, AB 531) (9). She owned two properties that Belleruche loved to visit. One was in Thornham, Scotland and the other at Ferby Lodge, St. John's Wood, London. Mrs. Milbank is pictured with her pet dog in *Ferby Lodge avec Beabear*, c.1904 (K134, AB 505, X2320) (10).

In the four years spanning 1900-1904, Belleruche produced a dozen lithographs of his mother. They all show her aging well. *Ferby Lodge avec Beabear* was done when she was age 64. One wonders if Belleruche's devotion to his mother caused him to erase years from her face!



9 – *Mrs. Milbank Reading by Lamp on Table*, c.1904, (K137, AB 531)
15 1/2 x 19 3/4 in. (394 x 502 mm.).

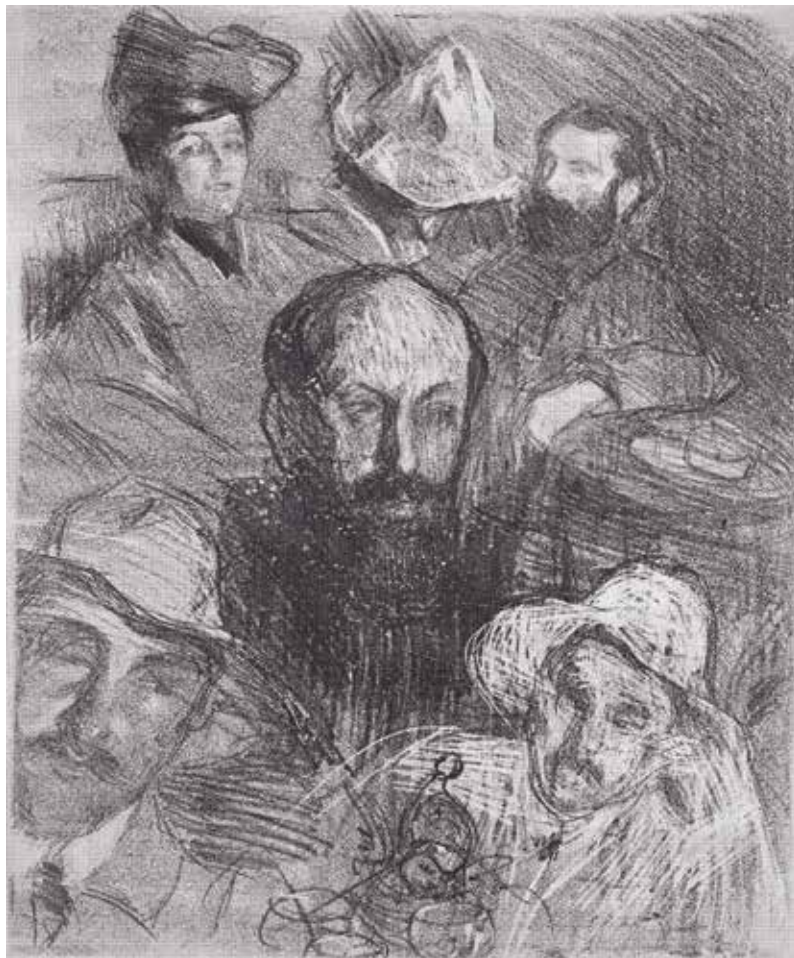


10 – *Ferby Lodge avec Beabear*, c.1904, (K134, AB 505, X2320), 20 1/2 x 14 1/2 in. (521 x 368 mm.).

4. Friendships and Influence of Other Artists

Belleruche frequently enjoyed going to Paris cafes with his fellow artists and friends. He told his son William that “many artists made the discovery of the Rochefoucauld. A little place without pretensions, close to the studio in the same street, but the clientele was very mixed, high and low. Nevertheless, the restaurant was always on the point of closing, perhaps because some of the clients were insolvent and couldn’t pay so were given credit. They always had apprehensions of catastrophe, but that did not stop them having charm and popularity.”

Belleruche’s lithograph, *La partie d’amis, Café de la Rochefoucauld* (K860, AB 587, X430, Z14) (11), bears testimony to the good times he had with his friends including John Singer Sargent, Henri Toulouse-Lautrec, Edgar Degas, Pierre-Auguste Renoir, and many others.



11 – *La partie d’amis, Café de la Rochefoucauld*, 1905, (K860, AB 587, X430, Z14), 22 1/2 x 18 1/2 in. (572 x 470 mm.).

John Singer Sargent (1856-1925)

After meeting at an 1882 banquet given in honor of Carolus-Duran by his former students, Albert Belleruche and John Singer Sargent became life-long friends and influenced each other’s art. In 1883, in his studio at 41 Boulevard Berthies, Sargent did a painting of Belleruche. Sargent, eight years older than his friend, often teased Belleruche by calling him “Baby Milbank.” Indeed, two of Sargent’s paintings are inscribed to “Baby Milbank.”

Belleruche was often a visitor at Sargent's home. Around 1884, Belleruche painted a charming study of two girls in sailor's dresses leaning over a table in Sargent's dining room. This oil, *The Dining Room of John Singer Sargent*, (12), was painted in the style of Sargent. While Sargent received wide acclaim for his paintings, Belleruche did not and he was determined to find his "own voice" which he eventually did with lithography.

When Sargent moved to London in 1886, he continued to pursue Belleruche as a friend and fellow artist, but never on an equal basis. Sargent was immensely successful and easily over-shadowed his friend. On February 20, 1892, Sargent wrote to Belleruche "I am glad your picture is appreciated at the Volney" (probably *Cercle Artistique et Littéraire* on rue Volney). But in the same letter, Sargent criticized an unfinished painting by Belleruche: "I think the general tone – especially in the flesh is a little wine-colored and I don't like the way the tail of the dress hangs down in a point." ¹



12 – *The Dining Room of John Singer Sargent*, c. 1884, signed, oil on canvas, 17 1/4 x 16 3/4 in. (435 x 425 mm.).

The two artists remained close and shared each other's studios when it was convenient. In the summer of 1891, Sargent spent several weeks in Paris where he used Belleruche's studio at 30 Rue de Bruxelles to paint a portrait. In a letter dated February 15, 1892, Sargent tells Belleruche "You can always use my (London) studio and if you come over let me know..." ²

Bellerocche's pivot to lithography was influenced by his admiration of Sargent's ability to spontaneously draw with charcoals on paper. Bellerocche was able to draw with this same fluidity with his crayons on lithographic stones.

When discussing his lithographs, Sargent showed a greater appreciation for Bellerocche's work. Sargent wrote, "I like that drawing very much – particularly the darked proof on yellow paper. I don't know how many proofs one can make from a lithograph, but I would like to have six others – dark ones..."³ Sargent's interest in lithography was limited though. He was primarily an oil painter and only produced seven lithographs, two of which were of Bellerocche, both done in 1905, and printed by Bellerocche on his press. Sargent's lithographs were sketched on transfer paper rather than directly on stones. Bellerocche avoided using transfer paper because of his early experience that this method produced poor quality images. Bellerocche's technical experiments and commitment earned him 'a leading role in the renaissance of lithography.'

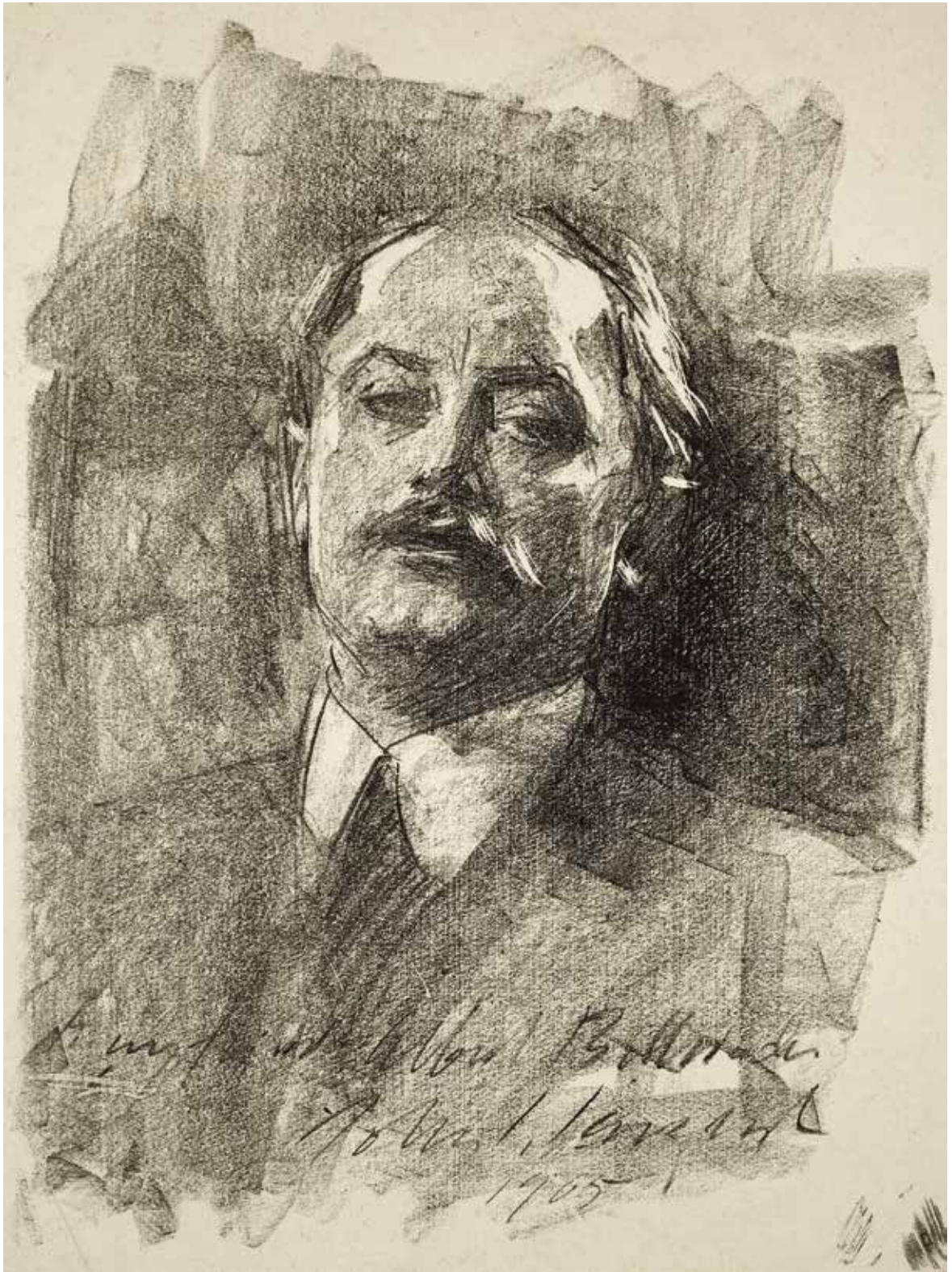
Many of Bellerocche's lithographs show the influence of Sargent. His *Esquisse pour un portrait, Marthe* (K295, AB 243, X038) (13) echoes Sargent's standing portrait of *Mrs. George Swinton, Elizabeth Ebsworth* in the Art Institute of Chicago (14). Bellerocche's *Marthe* strikes the same statuesque pose as Sargent's Elizabeth Ebsworth. We also see Sargent's influence in Bellerocche's lithograph *Miss King with Violin* (K278, AB 226). Miss King has the same classical pose of looking with a vacant stare as seen on the face of Miss Beatrice Townsend in Sargent's painting of her. Unfortunately, in all four images, the viewer is unable to emotionally connect with any of the women.



13 – *Esquisse pour un portrait, Marthe*, 1907 (K295, AB 243, X038), 22 x 14 in. (559 x 356 mm.)



14 – John Singer Sargent, *Mrs. George Swinton (Elizabeth Ebsworth)*, 1897, oil on canvas, 90 3/4 x 48 3/4 in (2310 x 1240 mm).



15 – John Singer Sargent,
Portrait of Albert de Belleruche, 1905, inscribed: "To my friend Albert Belleruche, John S. Sargent, 1905".
transfer lithograph, 20 1/2 x 15 1/2 in. (520 x 394 mm.),

In 1912, when Belleruche moved to London at age 47, he shared a studio with Sargent at 483 Fulham Road. During Belleruche's time in England, Sargent appears to be the only artist with whom he had a relationship.

Sargent's lasting tribute to Belleruche is his well-known lithograph, *Portrait of Albert de Belleruche*, of 1905 (15).

1 Albert Belleruche, 'Disciple et émule personnel de Sargent', Elaine Kilmurray, Exhibition Catalogue Russell-Cotes Museum, Bournemouth, England (2024).

2 Albert Belleruche, 'The Lithographs of Sargent', *Print Collector's Quarterly*, vol XIII, (1926).

3 'Une place de premier plan dans la renaissance de la lithographie'. Roger Marx, 'Peintres-Lithographes contemporains: Albert Belleruche', *Gazette des beaux-arts*, I, vol, 39, (1908).

Edouard Manet (1832-1883)

While Belleruche was influenced by his close friendship with Sargent, it was Manet's style that inspired him, especially in portraiture. Belleruche's standing figures embrace Manet's statuesque bodies and his facility with chiaroscuro. Belleruche also favored Manet's less flamboyant, simple classicism style.

Around 1880, Manet produced a series of classically beautiful pastel portraits, including *Portrait of Irma Brunner* now in the Musée d'Orsay, Paris (16). Belleruche captured the same pensive expression of Irma in his portrait of *Petite Manon*, 1908, (K288, AB 260, X438) (17) He also followed Manet's style of contrasting the light pastel of his sitter with a fancy black hat, Belleruche used an elegant dark hat to contrast Manon's light clothing.



16- Edouard Manet,
Portrait of Irma Brunner, c.1880,
pastel on canvas, 20 7/8 x 17 3/8 in. (530 x 440 mm.).



17 - *Petite Manon*, 1908,
(K288, AB 260, X438),
8 7/8 x 6 3/8 in. (225 x 162 mm.)

Henri de Toulouse-Lautrec (1864-1901)

During his short stay in Carolus-Duran's studio, Belleruche struck up a close friendship with Toulouse-Lautrec, whose portrait by Albert recently sold at auction. Their bond was enhanced by the fact that they both came from noble families. After leaving Duran, Belleruche took a studio at 30 Rue Bruxelles near Lautrec's studio. It was there that he met Lili, the famous model. In 1888, Lautrec painted *Madame Lili Grenier* (18) wearing a kimono that actually belonged to Belleruche.¹ Lili did not like being painted by Lautrec because she felt her images were "unflattering." Her dislike of Lautrec's style most likely made it easier for Belleruche to woo her away from Lautrec. About 1890, Belleruche painted Lili as a still-slender 27-year-old woman in *La danseuse* (19).

While Belleruche admired Lautrec's work and owned his poster *La Revue Blanche*, there is little evidence that Lautrec influenced Belleruche's art style. Lautrec's friendship and introduction to the model Lili were the primary influences he had on Belleruche.

¹ William de Belleruche, private note.



18 – Henri de Toulouse-Lautrec, *Madame Lili Grenier*, 1888, oil on canvas. Private Collection.



19 – *La danseuse*, c.1880, oil on canvas.

Paul C. Helleu (1859-1927)

Belleruche met Paul Helleu through his friendship with Sargent. Helleu and Belleruche both specialized in producing prints of beautiful women and they respected each other's work. They used their genius of line to create intimate connections between their sitter's character and the viewer.

Helleu produced over 2,000 drypoints, excelling in grand society portraits. He even gave Belleruche a diamond needle to try drypoints, but Belleruche preferred the fluidity and freedom of crayons on stone. He tried to persuade Helleu to try lithography, but both resisted the other's encouragement to try a different process.

One day, when Helleu and his wife, Alice, were visiting Belleruche at this studio, Belleruche renewed his pressure on Helleu to try lithography. Helleu finally yielded and agreed to do a lithograph of his wife. Belleruche printed the lithograph on his studio press. The result was a beautiful lithograph in sanguine signed “Helleu” with crayon on Belleruche’s stone (20). This unique print is the only recorded lithograph by Helleu. It was acquired from the Belleruche family collection in 1998 from Alice Belleruche – the source of this story.

Helleu’s influence can be seen in many of Belleruche’s lithographs. The seated girl in *Femme assise* (K401, AB 37.6, PA36) (21), one of Belleruche’s earliest lithographs in 1901, has the same facial expression that Helleu presents in his drypoint of *Ellen*, age 7, (22). Furthermore, the pupils of both girls are gazing to the side.

20 – Paul Helleu,
Portrait of Alice Helleu, lithograph.



21 – *Femme Assise*, 1901, (K401, AB 37.6, PA36)
14 x 10 in. (356 x 254 mm.).



22 – Paul Helleu,
Ellen, age 7 (detail), drypoint print.

Edgar Degas (1834-1917)

Like Degas, Belleruche was very reserved about his own work and discouraged visitors to his studio. Again, like Degas, Belleruche belonged to a very wealthy family and painted for the sheer love of it, not for financial reward.

Degas encouraged Belleruche's work and admired the way he reflected light in still lifes.. Degas bought his drawings at exhibitions, and owned three of his lithographs, including *La femme arabe* (K547, AB 168.1). Belleruche notes that Degas insisted that the print "show pubic hair" and Belleruche obliged.

Degas' influence on Belleruche is especially evident in his nudes. *Etude de nue* (K528, AB 17) of a woman bathing in a small metal tub reminds one of Degas' painting and the sculpture of the same. If it was not signed "Belleruche," one would be tempted to attribute *Nude Lying Down* (K023, AB 913) (23) to Degas. The sweet lithograph, *Les petites filles* (K399, AB 37.1) (24), echoes Degas' painting *Dancers in Pink* of 1876.



23 – *Nude lying down*, 1903 (?), (K023, AB 913),
10 5/8 x 14 3/4 in. (270 x 375 mm.)



24 – *Les petites filles*, 1901, (K399, AB 37.1),
8 5/8 x 10 7/8 in. (219 x 276 mm.).

Dutch Old Masters – Vermeer (1632-1675), Rembrandt (1606-1669), and de Hooch (1629-1684)

La Couseuse (K400, AB 37.2) (25) combines many Dutch Old Master techniques. The scratching greatly highlights the girl's hair and the cross-hatched lines in the upper right were commonly used by Rembrandt and Ferdinand Bol to enhance their etchings. The child's white collar against her shaded face produces wonderful chiaroscuro and her concentration on the work shows the influence of Vermeer's *The Lacemaker* of 1669-70, now in the Louvre, Paris (26). In addition, Belleruche's use of scraping enhances the folds of the girl's dress. *La Couseuse* is a charming work that shows strong 17th century Dutch influence in Belleruche's lithography.

Mr. Anglada (K827, AB 156), another of Belleruche's lithographs, echoes Rembrandt's chiaroscuro technique of a bright face, surrounded by a dark hat, beard and dark tusche background. Belleruche scratched the dry tusche in the man's coat to enhance the its highlights in the lower right.

In his lithograph *La Boissiere* (K874, AB 314) (27), Belleruche embraced Pieter de Hooch's construction of giving the viewer a tantalizing glimpse through an open door, reminiscent of de Hooch's *Interior of a Dutch House* (c.1657).



Billie Chase

25 – *La Couseuse*, 1901, (K400, AB 37.2), 14 1/2 x 11 3/4 in. (368 x 298 mm.).



26 – Johannes Vermeer), *The Lacemaker*, 1669-70, oil on canvas, 9 5/8 x 8 3/8 in. (2.5 x 210 mm.).



27 – *La Boissiere*, 1909, (K874, AB 314), 17 7/8 x 14 3/4 in. (454 x 375 mm.).

Claude Monet (1840-1926)

Monet's impressionism pervaded the Paris art community for Belleruche's entire artistic career. He certainly knew Monet and studied his art, which influenced Belleruche's oils and lithographs. Like Monet, Belleruche often retreated to the country to relax and paint or draw landscapes. In 1909, Belleruche spent a summer in Châteaudun, where he drew a lithograph of trees on the Loire River, *Châteaudun le Loire* (K902, AB 309) (28). This work might have been influenced by Monet's 1891 painting, *Poplars on the Epte*, (National Galleries of Scotland) (29).



28 – *Châteaudun, le Loire*, 1909, (K902, AB 309).



29 – Claude Monet, *Poplars on the Epte*, 1891, oil on canvas, 32 1/8 x 32 in. (818 x 813 mm.).

Influences of Classical and Impressionist Schools

During his career, Belleruche embraced the classical style and the impressionist style inspired by Monet's painting *Sunrise* of 1872. In Belleruche's oil *Lili with a Green Ribbon in Her Hair*, (c.1890-92) (56, page 42) we see the classical influence of a simple rendering that was favored by conservative painters and salons. This is the style Belleruche was taught in Duran's studio. Yet in Belleruche's oil *Lili Resting on a Pillow* (c.1890-92) (57, page 42), we see him experimenting with impressionism.

Starting in 1900, in his lithographs, Belleruche also practiced both styles in his lithographs. In *Woman in a Big Hat Standing in a Bedroom* (K085, AB 516, X321) (30) we clearly see the classical influence in this rendering of Julie with the fancy hat. In Belleruche's *Divine de Profil, Miss Visseaux* (6) and in *Madame Rosenthal* (K273, AB 262, X093) (31) we see the fluid lines of the impressionist style.



30 – *Woman in a Big Hat Standing in a Bedroom*, (K085, AB 516, X321),



31 – *Madame Rosenthal*, 1908 (K273, AB 262, X093), 19 1/4 x 17 3/4 in. (489 x 451 mm.).

5. Style and Techniques

In 1990, the author was fooled by Bellerocche's mastery when he acquired what appeared to be two drawings, a fine silver point – *Petite Caroline* (K214, AB 233) (32) and a brown chalk pastel *Printemps* (K702, AB 400, X099) (33) by a little-known artist named Albert de Bellerocche. On closer examination, the author was amazed to discover that these prints were both lithographs, not drawings, and wondered how it was possible to produce such authentic looking “drawings” from a stone! The author's mistake was a common occurrence. When Bellerocche's lithographs were exhibited at the Salon d'Automme in 1903, they were described as “etchings” and in 1904 as “pastels!”



32 – *La Petite Caroline*, 1901
(K214, AB 233),
14 x 9 1/2 in. (356 x 241 mm.)

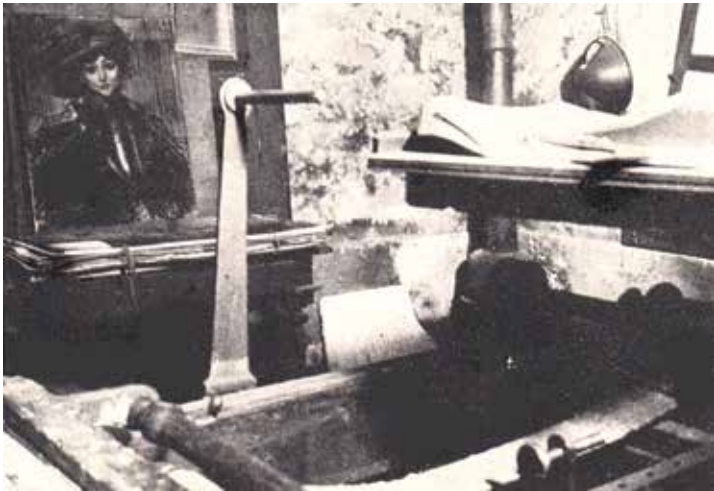


33 – *Printemps*, 1915,
(K702, AB 400, X099),
25 1/2 x 21 1/2 in. (648 x 546 mm.).

Bellerocche was a master of lithography. He controlled every stage of the process. He prepared his own stones, freely drawing with crayons (varying from very fine to coarse). He often combined crayons with wash and tusche. He carefully selected antique and tinted paper to enhance his images and printed on his own press. Bellerocche's secret was to have total control of the entire process.

Unlike Sargent and Cassatt, Bellerocche did not like to use transfer papers as he believed this compromised image fidelity. He also did not trust others to print from his stones. To improve an image, he carefully selected tinted or antique paper to print with his own press (34).

Bellerocche's total control of his crayon allowed him to produce a broad range of effects. These effects varied from the beautifully subtle image of *Printemps* to the fine drawing of *Petite Caroline*, to the bold dramatic strokes of *Leone* (K276, AB 147, X076) (35 and cover). To produce the shimmering



34 – Albert de Bellerocche’ press with stone for *Leone* in background.



35 – *Leone*, 1910, (K276, AB 147, X076), lithograph, 27 x 21 in. (686 x 533 mm.)

“silver point” effect of *Petite Caroline*, Bellerocche used a very sharp crayon. For the soft chalk pastel effect of *Printemps*, he lightly applied the flat side of his crayon. In other drawings, he smudged the crayon around to simulate chalk-like “pastels” as seen in *Réflexion*, (K768, AB 415), and *Girl Walking* (K757, AB754) (36). He forcefully applied the blunt end or flat side of his crayon to produce the bold strokes seen in *Leone*, and many of the images of *Gildys Accoudée* (K247, AB 203, X030) (37) and *Madame Fleury, portrait* (K343, AB 255, X091) (38).



36 – *Walking*, c.1914, (K757, AB 754, X409), 15 1/2 x 7 1/2 in. (394 x 191 mm.)



37 – *Gildys Accoudée*, 1906, (K247, AB 203, X030), 22 7/8 x 19 in. (581 x 483 mm.).



38 – *Madame Fleury, portrait*, 1907, (K343, AB 255, X091), 25 1/2 x 20 1/4 in. (648 x 514 mm.).

Belleruche extended his control of the process by checking his image accuracy with counterproofs, which he produced by transferring a just-printed wet image onto a second sheet of paper. The two pieces of paper were then allowed to dry under pressure of the press. *Petite Yvette, Woman Chin on Hands* (K391T, AB 86BRT) (39) is a good example of a proof and counterproof. The counterproof (on the right) is always lighter than the original (on the left).



39 – *Petite Yvette, Woman Chin on Hands*, 1905, (K391, AB 86BR), 11 1/2 x 10 3/4 in. (292 x 273 mm.)

Belleruche personally managed every stage of lithographic production, combining the roles of artist and technician. He brought creative legitimacy and recognition to a medium dismissed as both industrial and commercial. Having prepared his lithographic stones, Belleruche drew directly onto them, without first drafting an image on paper. He then manipulated the tusche and crayon with great dexterity, producing delicate images on one work, and tar-like marks on the next. He experimented with the tint and weight of paper, until he was satisfied with the overall result. He almost always drew his images accurately the first time, rarely needing second states to correct his work. Most second states involved cropping to focus on the subject (e.g. *Mabel*, K678, AB 287.1 and K679, AB 287.2). For a medium tailored to produce print-runs in the thousands, Belleruche's works are uniquely singular. His lithographic images equal the monotypes of Mary Cassatt, Camille Pissarro, Renoir and Edgar Degas.

One product of Belleruche's mastery of drawing and lithographs is his uncanny ability to connect the viewer with the subject using very few lines. His sparse use of facial lines to evoke strong feelings is part of the charm of *Le Rendezvous* (K748, AB 44, X012) (40), *Tête Inclinée* (K423, AB 209) (109, page 64) and *Reflets dans la glace* (K594, AB 486) (110, page 64).



40 – *Le Rendezvous*, 1914, (K748, AB 44, X012), 20 x 14 in. (508 x 356 mm.).

6. Innovations with Ink and Paper

Multi-Color Lithographs

During the Belle Epoch period (1890-1914), there was a growing demand for color reproductive prints on paper, as a low-cost alternative to expensive oil paintings. This need was primarily filled by color mezzotints, Japanese woodcuts, color drypoints “à la poupée” (Helleu), pochoir prints and multi-color lithography (Renoir and Toulouse-Lautrec). The color lithographs were difficult and expensive to produce as they required the use of multiple stones, one for each color and registration pins.

Belleruche's innovation was a process to apply several colored inks on a single stone. *Femme nue de dos* (K544, AB 5) (41) is an early attempt to accomplish this by applying ochre and black inks in two sections of the stone and printing it on light green paper. The resulting three colors gave depth to the lithograph and inspired Belleruche to continue working on this technique. To avoid the running together of the two liquid inks, Belleruche initially partitioned the inking into upper and lower sections of the image on the stone as can be seen in *Enid*, 1st State, 2 colors (K619, AB 740, X283), *Portrait bust of Enid* (?) (K620, AB 743), *Nude on bed* (K542, AB 594) and *Julie with Fargo's Puppies* (K124, AB 147d) (42).



41 – *Femme nue de dos*, 1905, (K544, AB 5), 17 7/8 x 11 in. (454 x 279 mm.).



42 – *Julie with Fargo's Puppies*, 1920, (K124, AB 147d), 18 1/2 x 14 3/8 in. (470 x 365 mm.).

But Belleruche sought to go beyond the boundaries of a partitioned color image. The author suggests that his friend and fellow artist Paul Helleu, who specialized in multi-color drypoint prints, taught Belleruche the “a la poupee” method. Helleu hand “painted” his copper plates with different color inks as seen in his color drypoint *Alice Helleu* (43). Belleruche may have improvised by using a fine paint brush to over paint a second color. His early attempt at “painting” the stone technique in



43 – Paul Helleu, *Alice Helleu*, c.1900, colour drypoint print, 15 5/8 x 12 3/4 in. (397 x 324 mm.).



44 – *Gitane*, 1914, (K755, AB 469).

Gitane (K755, AB469,) (44) is more satisfying than the partitioning of previous examples. Here, using a single stone, Bellerophon printed ochre and dark brown inks on light blue paper producing a strikingly strong image with thick and ragged black hair lines.



45 – *Young Woman with Hat*, (K815, AB668), one-colour lithograph, 13 x 12 in. (330 x 305 mm.)



46 – *Young Woman with Hat*, (K815, AB668), two-colour lithograph, 13 x 12 in. (330 x 305 mm.)



47 – *Tête de femme, Priscilla*, 1909, (K350, AB 59B, N25), 25 7/8 x 19 3/4 in. (657 x 502 mm.)

With encouragement from Helleu, Belleroche continued to refine his skills of “painting his stone”. Belleroche would begin by drawing the full image on the stone, then normally apply a light-color ink over the entire image. *Young Woman with Hat* (K815, AB668) (45) is printed with only one color, salmon. But for two colors, before printing, Belleroche would first apply the salmon ink, then selectively carefully over-paint the stone with a black ink (K815, AB668) (46). Because the black ink had a high viscosity, there was no bleeding of the inks, but the black lines appear thicker and more course. The results were beautifully refined multicolor lithographs like *Tête de femme, Priscilla* (K350, AB 59B, N25) (47), and *Mabel in a Bonnet* (K657, AB 363B), *Lili Sleeping* (K066, AB 784). These color lithographs illustrate Belleroche’s remarkable achievement of single stone printing of multicolor inks on tinted paper to produce beautiful three-color images. In these lithographs the tinted paper supplied the skin tone for the women’s faces. Because of their complexity, Belleroche produced less than twelve color single impression lithographs making them very rare single impressions. He was truly a pioneer. His innovations advanced the state of lithography!

Single Color Lithographs

Belleroche and Helleu did not ask printers to apply multi color inks to their images. Also, printers preferred single-color images which could be produced faster and did not require any artistic skills. As a result, Belleroche spent most of his time working on ways to enhance his single-color lithographs that were easier to print in larger editions of ten to forty.

Some of Belleroche’s innovations to enhance his mono-tone lithographs included scratching and scraping of the crayon and dribbling or crinkling of the wash while on the stone. In addition, he experimented with tinted and antique paper to enhance the overall image. In a radical move, Belleroche may have even bleached his paper to lighten sections of an image before printing, producing a dramatic effect!

To produce the effect of white highlights in his model's hair, Belleroche scratched the crayon or dried tusche on the stone with a needle or a wire brush as can be seen in his lithograph *Lili, Seated* (K024, AB 912) (48) and in many others. Scraping is like scratching, but is done with a broader flat tool. It brightens larger areas to improve light/dark contrasts and chiaroscuro as seen in *Gildys, grand portrait* (K245 AB 201) (49 and 111, page 74), *Femme assise, Miss Shaw* (K373, AB 179),



48 – *Lili, Seated*, (K024, AB 921),
22 7/8 x 17 1/8 in. (581 x 435 mm.)



49 – *Gildys, grand portrait*, 1906, (K245,
AB 201, X426), 32 x 22 in. (813 x 559 mm.)

Gildys Reading a Book (K249, AB 697), and in *Girl Walking* (K757, AB754) (36, page 30). Wash or tusche are liquids that can be brushed, dripped or drizzled onto the stone's surface to produce special effects. Crinkling results from rubbing something like a wax paper ball on the surface of the stone which is inked with wash or tusche. This technique produces very special effects as seen in Julie's dress in *Angelique* (K119, AB 345) (50).

Belleruche insisted on doing his own printing to maintain total control of the process, including the inking of his stone. Two impressions of his landscape, *Scene from a Window, Glencairn* (K913, AB 451, OX328) (51-52) illustrate how he created a day or night scene based on the inking of the stone. Belleruche extended his image control by a judicious choice of paper. He frequently used old eighteenth century papers as well as Japan, Chine, tissue and tinted paper to complement the sitter and enhance the overall image.

Belleruche's lithograph *Shadows* (K780, AB 434) (53) is a 'tour de force' of light and dark contrasts. To enhance the white areas, he brushed on water-based ground to repel the oil-based ink. To increase contrasts in the dark areas, he applied oil-based ground which absorbs ink.



50 – *Angélique*, 1915, (K119, AB 345, X379), 24 x 16 1/8 in. (610 x 410 mm.)



51 – *Scene from Window, Glencairn*, 1915 (K913, AB 451, OX328), day version, 10 1/2 x 12 1/2 in. (267 x 318 mm.)



52 – *Scene from Window, Glencairn*, 1915 (K913, AB 451, OX328), night version, 10 1/2 x 12 1/2 in. (267 x 318 mm.)



53 – *Shadows*, 1916, (K780, AB 434, X14318), 23 1/4 x 18 1/2 in. (591 x 470 mm.).

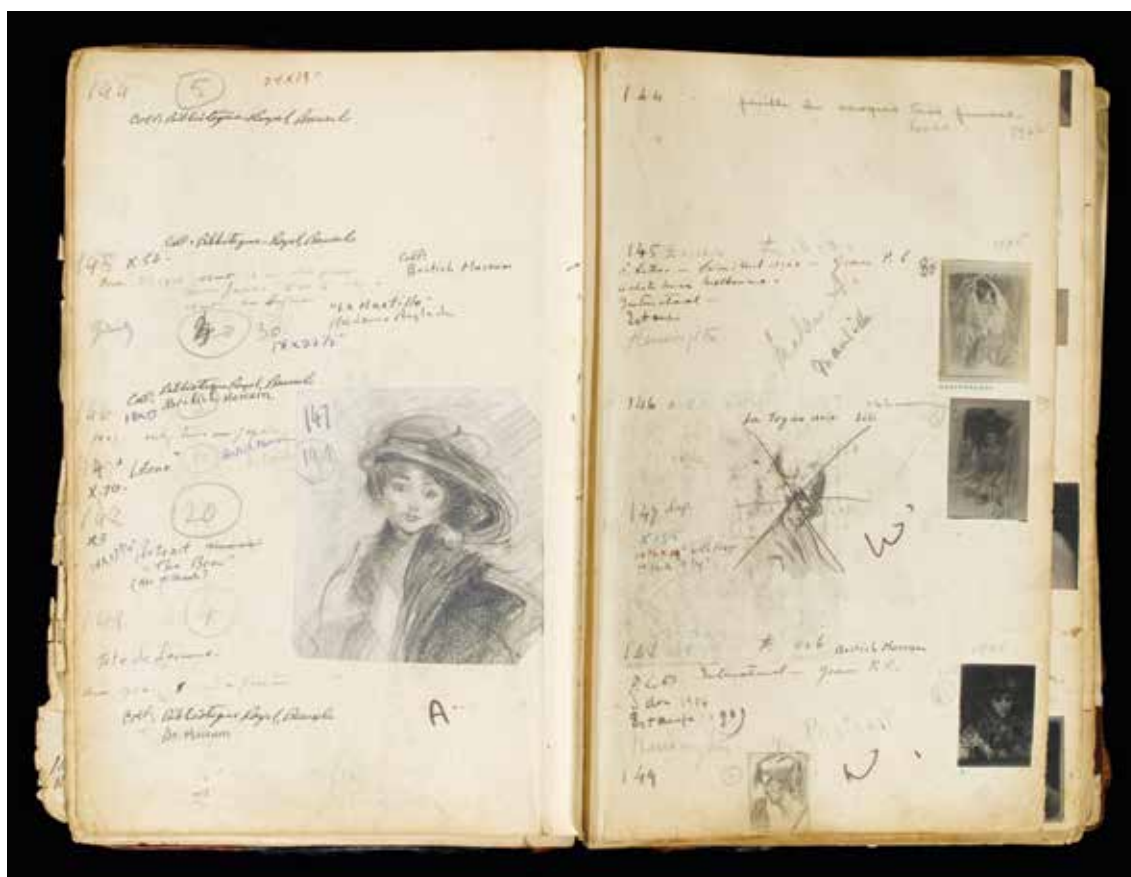
Belleruche's most mysterious special effect is his artificial whitening of grey paper in selected sections of an image to enhance chiaroscuro as seen in *Gildys, Grand portrait* (49), Belleruche's only gold medal winning lithograph. The question is, "How did Belleruche make the center whiter than the paper?" The author's theory is that Belleruche bleached the center section of the grey paper before printing. An alternate explanation could be that he selectively painted the stone "à la poupée" with a white ink. However, close examination of a fine impression of *Gildys, Grand portrait* does not reveal any traces of white ink on the paper. (See 111, page 74, for details.)

Belleruche sought and found his own voice to evoke powerful impressions of hundreds of subjects. His complete control gained him mastery of the lithographic process. His gift to the viewer is to intimately connect us with the personal character of each of his subjects.

7. Catalogue Raisonné - Description and Construction

Albert de Belleroche produced about 960 lithographs from 1900 until the 1930's. This catalogue raisonné lists and illustrates all of these lithographs currently known by the author.

During his lifetime, Belleroche kept a work Log Book, a sample page of which is shown below (54), Belleroche illustrated it with photos and some drawings plus detailed data on 618 (about 2/3) of his lithographs. After his death in 1944, Julie, his wife, discovered hundreds more lithographs in his studio files which Belleroche had not recorded in his Log Book. Julie added a supplement of 285 photos of these unrecorded prints to the Log Book. In the process, she mistakenly entered some lithographs of works that Belleroche had already included. Later, around 1955, Alice and William, Belleroche's children, added an additional 26 lithographs to the Log Book. Based on 30+ years of collecting and researching Belleroche's lithographs, the author has added 33 more.



54 – A sample page from Albert de Belleroche's Log Book.

In his Log Book, Belleroche recorded 618 lithographs with numbers 1- 517 because he repeated numbers like 36.1, 36.2, 36.3 etc. Julie extended his numbers from 518 - 780 and Alice and William increased the number to 803. These numbers are commonly used with a prefix of "AB," such that lithograph #123 would be AB 123. The author's 33 "orphan" images are numbered AB 901- AB 933 to distinguish them from the original family Log Book. In this catalogue raisonné, all 962 of Belleroche's lithographs are listed with descriptions, and 937 (97%) of them are illustrated.

Following the classical format of a catalogue raisonné, Belleruche's lithographs are here presented by subject, chronologically. For the first time, all 60 lithographs of Julie, Belleruche's wife, are presented in chronological order allowing the reader to witness the development of Julie as Mlle Visseaux, his fiancé in 1907, to his bride in 1910, to the mother of his children. In 1924, at the age of 60, Belleruche appears to have retired from producing lithographs on a regular basis. The author only records 12 lithographs after 1924, most of them of Alice, Belleruche's daughter.

A major problem with Belleruche's numbering system (AB#s) is that it is random, lacking meaning. A new numbering system is required to capture this classic ordering of Belleruche's works. Accordingly, each lithograph has been assigned a number with the prefix "K". Each work is identified by its new "K" number and its old "AB" number. A Concordance of K# to AB# is included in Appendix II.

Catalogue Highlights – Popular Subjects

The catalog is divided into six groups. These groups include the most important subjects, based on the number of lithographs produced. Lili, with the most lithographs (67), is where we start because she predates Julie by many years. Lili was one of Belleruche's earliest subjects when he began his lithography in 1900 -1901. Belleruche also produced 60 lithographs of his wife Julie beginning in 1907. Lili, Julie, Mrs. Milbank (his mother), Alice (his daughter), and Albert (himself) are in the first of the six groups.

I Mistress & Family

A. Lili Grenier (1863- 1936)

Born Noémie Amélie Sansborn, Lili Grenier was the daughter of wealthy Montmartre merchants. She was beautiful, cheerful and witty by nature and one of the most popular artist models of the late 19th century. With long red hair, a milky complexion and fine freckles, her beauty was sought by many Paris artists including F. Cormon, Toulouse-Lautrec, Degas, and Belleruche. Lili was notably photographed by François Gauzi (1862-1933) (55).



55 – Lili (detail), photographed by François Gauzi.

In private notes taken by Albert's son William Belleruche and his partner Gordon Anderson, more light is shed on Lili's life. In 1955, William and Gordon spent a great deal of time with Julie Belleruche and interviewed her extensively for a book William was planning to write. They recorded much of what she shared with them. They write, "*Lili had magnificent skin, but while she had a beautiful body she was more or less built like a man with big shoulders, thighs and rather thin legs. When she was very young that didn't matter much, but towards 35 to 40 years old the middle of the body rather developed (heavy)... What she had which made her irresistible for certain men was her boldness and her clever repartee. She had spirit (the spirit which artists understand). She was cruel with other female models, but she helped them also. She was an extraordinary mixture of exaggerated generosity and not always suitable. She remained a model all her life. From the time when she was a child her mother*

and her little cousins were also professional models. When Lili was small, she was a professional model for the Princess Mathilde Bonaparte, the niece of Napoleon III.”

William and Gordon continue, “Lili married several times, the first time a very modest one, her husband was a young assistant pastry cook or butcher...He couldn’t really dominate her and he was a drunk. She didn’t lose much time in that miserable life. Lili moved out the few things which belonged to him and escaped to some friends who hid her. The marriage, I think, was dissolved a few years later and she married Albert Grenier, known as Bibi. He was a charming person who was very rich and who did painting as an amateur and with whom she lived quite a time – apparently while posing for other artists. He died young of drink... She married a friend of Bibi, the son of a banker very well-known, Leroiy, another millionaire, much younger than Lili and he too died of illness brought on by drink.”

Lili lived a bohemian lifestyle. Even though married, she and Albert Belleruche were lovers for seventeen years, from 1890 until 1907. This was the longest relationship Lili ever had. She was so attached to Belleruche, that she tried (unsuccessfully) to break up his engagement to Julie, whom he married in 1910.

Further notes from William and Gordon state, “Lili was both intelligent and a woman of taste. She acquired an important collection of paintings by artists for who she posed. She thus acquired many works by Belleruche and selected some of the very best. Nor was she to benefit only from Belleruche’s easy-going generosity. Albert’s son, William, once related how, as a young boy, he called on Lili at her home at Couilly, Port auz Dames, with a gift of flowers to put on her lately deceased third husband’s grave. Lili, however, had a much more practical idea and promptly put them in a vase. The walls of her home, he remembered, were covered with unframed pictures by Lautrec, Degas, Fantin-Latour, Renoir and many others.” The Lili Grenier Estate Sale held by Millon, Paris in 2022, included, among many works of art, 125 of Belleruche’s lithographs, mostly of Lili.

Belleruche did 67 lithographs of Lili, 15 of which are labeled “Petite Lili” in his Log Book. The *Petite Lilis* are all of a swelt young woman in her 20s. In addition, the author attributes another



56 – Portrait of Lili with Green Ribbon in her Hair, c.1890, oil on canvas.



57 – Portrait of Lili, Resting on a Pillow, c.1890, oil on canvas.

seven as “Petite Lili?” The other 45 lithographs of Lili done from 1901 to 1908, show a more mature and rounded woman, about 35 to 40 years old.

So, the question arises...could there have been two Lilis? Lili Grenier was born in 1863. Toulouse Lautrec painted her in 1888 (18, page 23). By 1890, Bellerocche had persuaded her to leave Lautrec and become his model. Bellerocche painted many oils, c.1890, of Lili that depict her as a very attractive young redhead (56-57). By 1901, twelve years later, Lili was 38 years old, a year older than Albert. The first lithographs Bellerocche made of Lili (1901-1902) depict an older and heavier Lili in her late 30s. However, between 1902 and 1907, Bellerocche also produced 15 lithographs labeled either “Lili” or “Petite Lili” that show a much younger and attractive woman. *Femme Accountée, Lucienne* (K520, AB 284) (76 -pg 54) may also be Petite Lili.

The author suggests a possible explanation for this discrepancy. In 1994, the author acquired a Bellerocche painting from his daughter, Alice, titled *La Niece de Lili et Amie*, (1902) (58). This painting of Lili’s redheaded niece reveals how much she resembled her aunt when her aunt was younger, *Petite Lili* (K012, AB 88) (59), and *Rieuse* (K013, AB 89T). A careful examination of the images of Lili and Petite Lili reveal a difference in the chins of the two women. While Lili had a cleft chin, which can be seen in Lautrec’s painting (18), as well as in a photo of her by François Gauzi (5), none of the prints of Petite Lili appear to have a cleft chin, and neither does *La Niece* in Bellerocche’s painting. Also, supporting this conclusion, on the back of a photo of the lithograph *Distraction* (K039, AB 78) (77 -pg 54), William de Bellerocche wrote “Lili’s niece- Petite Lili 1905”. Apparently, Bellerocche had two models named Lili – Lili (Grenier) and her younger niece, Petite Lili.



58 – *La Niece de Lili et Amie*, (1902), oil on canvas.



59 – *Petite Lili*, 1903, (K012, AB 88).

B. Julia Visseaux – Julie de Bellerocche (1882-1958)

Julia Visseaux, the daughter of sculptor Jules Edouard Visseaux, grew up at Le Moulin de Martigny, Villiers sur-Morin, outside of Paris. Her stories reveal that she was a talented and determined woman. According to Julia’s son, William, Julia’s mother was rather plain looking and her father had many young mistresses. Julia was so troubled by this that she refused to attend her father’s funeral because so many of his young female admirers attended.

William also related that Julia had been forbidden by her father to take up singing as a career because women who appeared on stage were regarded as little better than prostitutes. Dame Nelly Melba, in retirement, gave singing lessons to Julia, who she regarded as a natural mezzo

soprano, and this accolade aroused jealousy in Dame Nelly's daughter who was also a singer. When Julia's father forbade her to continue her singing lessons, Dame Nelly offered to coach her for nothing, but instead Julia ran away to Brussels to pursue her singing career. When her father saw a review of a performance she had given, he came after her and dragged her back to Paris. Julia was so upset that she planned to join a convent.

But instead, in 1910, twenty-eight-year-old Julia married Albert de Belleroyche, a forty-five-year-old artist friend of her father. Belleroyche's Log Book refers to Julia Visseaux before they were married, but after 1910, her name appears as Julie de Belleroyche.

Julie and Albert had three children: Alice born in Brussels (1911-2004), William (1912-1969), and Harry (1915-?), both sons born in London. The lithograph *Julie de B at St Gudule, Brussels* (K924T, AB 359T) (60) shows Julie on her roof terrace in Brussels in 1911, when she was expecting Alice. The family lived in Brussels from September 1910 until their move to London in January, 1912.



60 – *Julie de B at St. Gudule, Brussels*, 1911, (K924, AB 359).



61 – Julie de Belleroyche with John Napper and her son William (standing), Brighton, 1955.

In England, Julie's interest in singing continued. To assist his wife when she lost her voice, Albert invented a wax cylinder recording device. Julie loved composing songs to sing as she played her piano. She even tried out with the National Opera Company of London.

After Albert died in 1944, Julie lived at 5 Arundel Terrace in Brighton. In a photo taken in 1955, Julie is seen at age 73 with her son William (standing) and John Napper relating the many stories about herself, her family, and her rival, Lili Grenier (61). Julie died in 1958.

C. Mrs. H.V. Milbank (1840 -1916)

Belleroyche's mother, Mrs. Milbank was the subject of one of his earliest lithographs, done in 1902, *Evening, Mrs. Milbank* (K129, AB 416B). At that time, she was sixty years old and still a beautiful woman. (See also *Ferby Lodge* (K134, AB 505) (10).) Mrs. Milbank enjoyed wearing large, elegant hats and almost half of Belleroyche's lithographs of her feature her in a grand hat. *Mrs. Milbank with a Plumed Hat* (K141, AB 492B) depicts her as a strong, self-assured woman wearing a fashionable Paris hat. But in *The Boa* (K145, AB 148) (62), Mrs. Milbank appears to have lost the appearance of a lively society woman and her facial expression suggests that she is in pain.

Mrs. Milbank died in 1916, but Bellerocche may have paid her tribute upon his retirement in 1924, at age sixty. The lithograph *Woman in a Big Hat* (K156, AB 26) depicts a woman in a grand hat as Alice loved to wear. In total, Bellerocche produced thirty lithographs of his mother.



62 – *The Boa*, 1906, (K145, AB 148, X003).



63 – *Alice with a Ribbon*, c.1915, (K160, AB 544, #G-7).

D. Alice de Belleruche (Sutton) (1911 – 2004)

Alice was born in 1911, when her newly married parents were living in Brussels. While she was still an infant, the family moved to England where Alice was raised.

When Alice was about four, Albert produced a tender lithograph of his daughter, *Alice with a Ribbon* (K160, AB 544) (63). Between 1913 and 1930, Albert produced 17 lithographs of his daughter. He only produced one lithograph of son William, *Julie de Belleruche with William* (K108, AB 317) in 1912 (64), and two of son Harry in 1915, *Mother with Baby, Harry* (K122, AB 670) (65) and *Mother with Child, Harry* (K123Q, AB 902Q), which may be a drawing.



64 – *Julie de Belleruche with William*, 1912, (K108, AB 317).



65 – *Mother with Baby, Harry*, c.1915, (K122, AB 670, AN7).

Albert called his daughter “Frou Frou.” In a lithograph of that name, he depicts her in a fancy hat (K171, AB 209B). Alice loved to play the guitar. Most likely the last lithograph Albert did of her, at age 18, was *Alice with Guitar, age 18* (K173, AB927) (66). He also did a painting of her practicing the guitar, *Alice with Guitar* (67).

According to her brother William, “Alice was a fine concert guitarist paying both classical and flamenco music.” Around 1930, Alice married Edgar Sutton and moved to Paris. The couple had three children.

Alice and her two brothers eventually inherited the family’s collection of Belleruche’s art, including several thousand of his lithographs. In 1994, Alice agreed to sell some of these paintings and lithographs on the condition that this would restore awareness and appreciation of her father and his art. This sale resulted in a gift of 110 lithographs to the San Diego Museum of Art which were exhibited in 2001, documented by museum curator Steven Kern. This Catalogue Raisonné is a second effort to fulfill the promise made to Alice to honor Belleruche and his wonderful lithographs.



66 – *Alice with Guitar, age 18, c.1930,*
(K173, AB 927)



67 – *Alice with Guitar,*
oil on canvas.

E. Albert de Belleruche (1864 -1944)

Belleruche's career spanned five decades, first in Paris and then in England. In Paris, he was friends with many artists and developed numerous business connections. In 1887, Belleruche exhibited his first painting at the Société des Artistes Français (SAF). In the following years, he exhibited almost annually at the SAF.

After Belleruche embraced lithography as a medium in 1900, he received wider recognition and his business grew beyond Paris. He joined the New English Art Club which enabled him to exhibit in London as well. In 1907 and 1908, Belleruche exhibited at the Senefelder Club of London. The Club published *The Neolith*, a journal that produced 700 impressions of his lithograph *Mélancholie* (K472, AB 240) (102, page 63). By this time, Belleruche had an established studio in Montmartre, Paris (68).

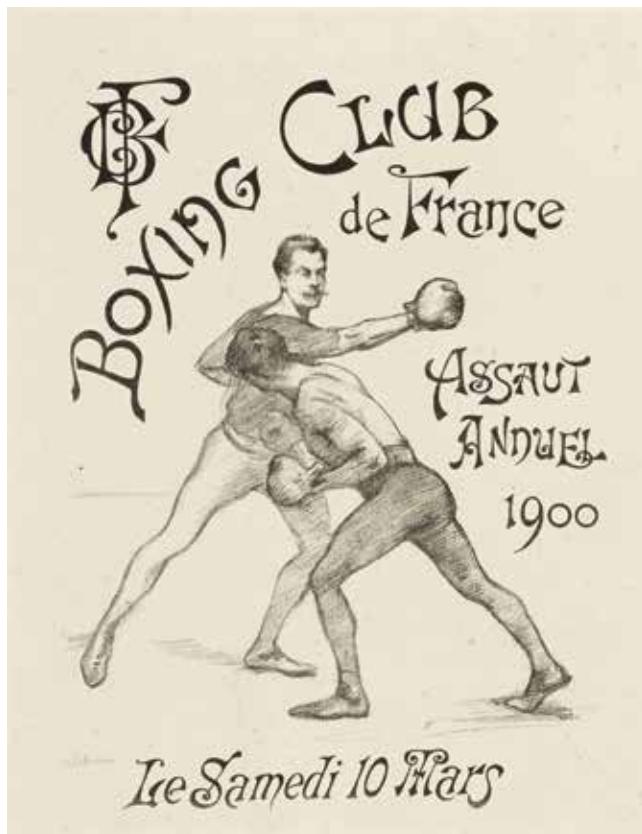
Several people greatly impacted Belleruche's life and career. His mother, Mrs. Milbank, supported the young Albert and was instrumental in getting him an invitation to study in Carolus-Duran's studio in 1872. Through Albert's association with Duran, he met John Singer Sargent who influenced his art style and became his life-long close friend. Another of Albert's friends, Toulouse-Lautrec, introduced Albert to Lili Grenier, who became his model, muse, and mistress from 1890-1907.

Belleruche was a boxing enthusiast as well as an artist. In the late 1890's he helped form the Boxing Club of France. He even produced a lithograph poster for the group, *Boxing Club of France*, (K848, AB 588) (69).

At the height of his career in Paris, Belleruche met and eventually married Julia Visseaux who turned his life upside down. Julia, who later went by the name of Julie, became his devoted wife, mother of his three children, and model for the remainder of his life. She described Albert as a shy



68 – Albert de Belleruche in his Montmartre studio, c.1900.



69 – Poster, *Boxing Club of France*, 1900, (K848, AB 588, AZ28).

man. He only produced five lithographs of himself, far fewer than many other artists. Rembrandt produced over 100 self-portraits and Van Gogh produced 36. In Belleruche's *Self-Portrait* (K174, AB 36.3) (70) one sees a modest man. He even preferred not to use his title of Count.

Julie and Albert left Paris for London where they were married in May of 1910. They returned briefly to Paris in September of the same year for a second Catholic ceremony. As Albert was exhibiting his works at the Exposition Universelle in Brussels, the couple moved to Brussels until January, 1912, when they permanently moved to London. Mrs. Milbank, Albert's mother, appears not to have followed Albert and Julie to Brussels or London. Belleruche did 30 lithographs of Mrs. Milbank – 28 of which were dated 1900-1910 in Paris.

Away from his mistress, Lili Grenier's influence, and other distractions in Paris, Albert focused on his new bride. During their 15-month stay in Brussels, Belleruche produced 27 lithographs, almost all of Julie and the city view from their terrace as seen in *Julie de B at St. Gedule, Brussels* (60). These 27 lithographs represent almost half of Albert's 60 lifetime lithographs of Julie.



70 – *Self Portrait*, 1902, (K174, AB 36.3, Z03).



71 – *Chiffon Pregnant with Alice*, 1911,
(K097, AB 351, X431, N23).

During their long “honeymoon” in Brussels, Julie became pregnant. Albert recorded his expectant wife in a lithograph entitled *Chiffon, Pregnant with Alice* (K097, AB 351, X431, N2312) (71). Their daughter, Alice, was born on May 25, 1911. When Alice was eight months old, Albert moved his family to Hampstead, London (Glencairn).

Julie’s insistence that they live in London effectively ended Bellerroche’s career in Paris. There is no record of relationships during his time in London with any artists except J. S. Sargent, who was also living in London.

From 1912 to 1924, Bellerroche recruited new English models including Dorothy, Joyce and Mable Charles (see Section IV, pages 56-57). During this period, he only produced about 380 lithographs, as opposed to the 580 he produced in Paris between 1900 and 1910.

Albert also had to enlist new galleries to exhibit and sell his works. He was modestly successful,

establishing connections with four galleries in London, two in New York, and a few in Europe, but none in Paris. Appendix III, The Timeline of Bellerocche's Life and Career, details his business activities for each year.

In late 1917, Albert moved his family from London to Rustington, into a 13th century building, opposite the Manor Church. He set up a studio in the house shown in a photo from Gordon Anderson (72).

After the move to Rustington, until his death in 1944, Bellerocche produced less than 80 lithographs, mostly of his family, a few models, and local landscapes. His gallery connections atrophied as well, with no sales recorded. There were, however, a number of exhibitions around the time of his retirement in 1924, at age 60.

In the 1930's Bellerocche gifted large collections of his lithographs to various institutions including the Bibliothèque Royal in Brussels, the British Museum in London, and the Brangwyn – de Bellerocche Museum in Orange, France (which now has his original Log Book).

In 1940, during World War II, Bellerocche evacuated his family from Rustington on the coast to Southwell in Nottingham. He took rooms at the Crown Hotel where his friends continued to visit. He also rented a room in town where he painted a few oils. Albert became ill at the Crown Hotel and died in 1944. He was buried at the Southwell Minister.

Since the 1940's, there have been over a dozen exhibitions to honor Bellerocche's works including the 2001 exhibition at the San Diego Museum of Art in San Diego, California, and the 2024 exhibition at the Russell-Cotes Museum in Bournemouth, England. (See Appendix III).



72 – Interior of Albert de Bellerocche's house in Rustington.

II Paris Models, 377 lithographs, 1900 -1910

Belleroche presents a parade of attractive models, mostly beautiful women. His genius was to emotionally connect the viewer with each of the models. Following are his most popular models.

Gildys, 17 lithographs 1903-1909, ex. *Gildys Profile* (K246, AB 202) (73).

Marthe, 12 lithographs, 1906 -1910, ex. *Marthe*, (K298, AB 258) (74).

Nini Fleury, 20 lithographs, 1903 -1909, ex. *Madame Fleury, grand chapeau* (K347, AB 780) (75).



73 –*Gildys, profil*, 1906, (K246, AB 202, X084).



74 – *Marthe*, 1908,
(K298, AB 258).



75 – *Madam Fleury, Grand chapeau*, c.1908,
(K347, AB 780).

III Nudes, 68 lithographs

Three examples of the 68 nude subjects are:

Femme accoudée, Lucienne, 1908, (K520, AB 284) (76).

Distraction, Petite Lili, 1905, (K039, AB 78) (77).

Nayade, (K523, AB 607), recognized as the most beautiful (78).



76 – *Femme accoudée, Lucienne*, 1908,
(K520, AB 284).



77 – *Distraction, Petite Lili*, 1905,
(K039, AB 78).



78 – *Nayade*, c.1910, (K523, AB 607, N19).



79 – Miss Mabel Charles, 1916, (K677, AB 287).

IV English Female Models, 241 lithographs, 1911-1930
The following three women were his most popular English models.

Mable, Miss Charles, 36 lithographs 1912-1917, ex. *Miss Charles*, (K677, AB 287) (79).
Joyce, 18 lithographs 1912-1924, ex. *Woman with Chin Up, Joyce*, (K635, AB 793B) (80).
Dorothy, 15 lithographs, 1914-1924, ex. *The Little Maid, Dorothy*, (K603, AB 391) (81).



80 – *Woman chin up*, 1915 (?),
(K635, AB 793B).



81 – *The Little Maid, Dorothy*, 1915
(K603, AB 391).

English Women War Workers

To document how World War I changed the role of women, Belleruche produced six lithographs of women doing jobs that had been traditionally done by men. These lithographs were:

Post Woman (K712, AB 363) (82).

Ticket Collector (K713, AB 428B) (83).

Bus Conductor (K714, AB 429) (84).

Rainy Day, a Selfridge Porter (K715, AB 749) (85).

Window Cleaner (K716, AB 750) (86).

Two War Workers (K717, AB 520) (87).



82 – *The Post Woman*, 1914,
(K712, AB 363).



83 – *The Ticket Collector*, 1915,
(K713, AB 428B, X314).



84 – *The Bus Conductor*, 1915,
(K714, AB 429, X258).



85 – *Rainy Day, a Selfridge Porter*, 1915,
(K715, AB 749, X269).



86 – *Woman Window Cleaner*, 1916,
(K716, AB 750, X293).



87 – *Two War Workers*, c.1916,
(K717, AB 520, X448).

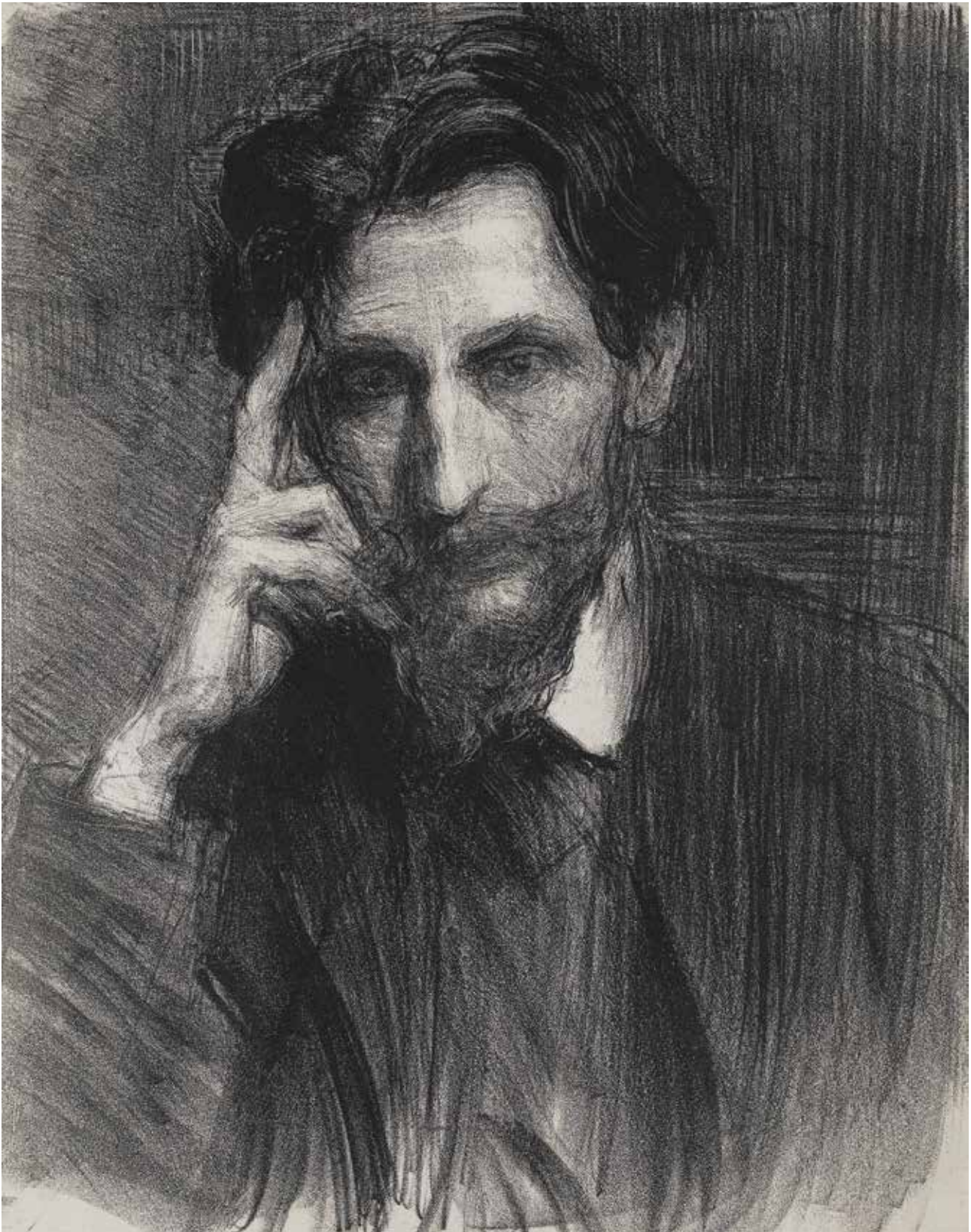
During the War, Belleruche's friend Harry Selfridge, (owner of Selfridge's Department Store), hired many women to fill positions traditionally held by men at his store. These positions included porters (84).

According to a Belleruche son William, Mr. Selfridge sent some of these female workers to sit as models for Belleruche's lithographs.

It is curious that all these woman war workers look like Joyce, the same model Belleruche used for 18 other lithographs. It is possible that Joyce was one of the workers Mr. Selfridge had sent to Belleruche. In 1919, Belleruche produced the Peace Posters lithograph (K636, AB 929). In this poster, he re-used a 1915 image of Joyce (K631, AB 132B) (88) who remained a model for him until 1924.



88 – *Joyce Standing*, 1915
(K631, AB 132B).



89 – *Henry Gazell*, 1904, (K840, AB 581 T).

V Men, 46 lithographs 1900 – c.1933

Henry Gazell was the most popular of Belleruche's male models.
4 lithographs, ex. *Henry Gazell*, 1904, (K840, AB 581) (89).

VI Other, 89 lithographs 1900-1940

Interiors 29 lithographs 1904-1924, ex. *Studio, Glencairn*, 1912, (K883, AB 665T) (90).

Landscapes 38 lithographs 1904-1940, ex. *Les Meules de Foin*, 1907, (K922, AB 155) (91).

Still Lifes 15 lithographs 1900-1924, ex. *La Vieille Bouteille*, 1908, (K941, AB 292T) (92).

Dogs and Misc. 7 lithographs 1900-1918, ex. *Fargo, Alice's toy terrier*, c.1923 (K957, AB 550) (93) and
Croquis, 1903, (K960, AB 61) (94).



90 – *Studio, Glencairn*, c.1912
(K883, AB 665, AOX62).



91 – *Les Meules de Foin*, 1907,
(K922, AB 155).



92 – *La Vieille Bouteille*, 1908,
(K941, AB 292T)



93 – *Fargo, Alice's toy terrier*, c.1923,
(K957, AB 550).



94 – *Croquis*, 1903,
(K960, AB 61).

Data Sources

All of the data in Belleruche's Log Book and information from his family, close friends, dealers, auctions, and other sources are included. Each lithographic image is labeled by its K and AB numbers, title, date, subject, size, edition, museum ownership, and comments from Belleruche's Log Book or the author.

Edition Size

Belleruche experimented with inks, various papers, wash and crayon until he was satisfied with an image. Normally, he produced about ten impressions, but sometimes he made as many as 49, and at other times he produced as few as one. According to his Log Book, Belleruche produced 98 single impressions and 46 biotypes (editions of two). His lifetime total production for all his lithographs probably exceeded 10,000 impressions, not counting impressions produced for magazines.

Six of Belleruche's lithographs were so popular that Paris art galleries demanded editions of 40.

Les petite filles, (K399, AB 37.1) (95).

Songerie, (K010, AB 49) (96).

Femme assise, *Miss Shaw*, (K373, AB 179) (97).

Madame Rosenthal, (K273, AB 262) (98).

Princess Troubetzkoy, (K382, AB 272) (99).

Madame Fleury, sur la table, (K344, AB 259) (100).



95 – *Les petites filles*, 1901,
(K399, AB 37.1),



96 – *Songerie*, 1903,
(K010, AB 49).



97 – *Femme assise*,
Miss Shaw, 1905,
(K373, AB 179).



98 – *Madame Rosenthal*, 1908,
(K273, AB 262).



99 – *Princess Troubetzkoy*, 1908,
(K382, AB 272).



100 – *Madame Fleury*,
sur la table, 1908,
(K344, AB 259).

In addition to the lithographs Belleruche produced himself, an additional 35,000 impressions were made from “his original stones” by others during 1903-1908 for commercial use in magazines and societies. These included:

Epreuve – 2,000 impressions of *Songerie*, (K010, AB 49) (96).

Estampe Nouvelle – *Désabandon*, (K025, AB 16) (101).

Neolith – 700 impressions of *Mélancholie*, (K473, AB 240B) (102).

L’Art et les Artistes – 7,000 impressions of *Jeanne Manon*, (K287, AB 246) (103).

Epreuve – “impressions from original stone” of *Petite Florence*, (K234, AB 170) (104).

Societe du Amis des Arts – 700 impressions of *Le Canet*, (K357, AB 204).

Gazette des Beaux Arts – 1500 impressions of *Marthe (Vallie)*, (K293, AB 223) (105).

Connoisseur – 20,000 impressions of *Marthe assise*, (K301, AB 323) (106).



101 – *Désabandon*, 1904,
(K025, AB 16).



102 – *Mélancholie*, 1907,
(K473, AB 240B).



103 – *Jeanne Manon*, 1908,
(K287, AB 246).



104 – *Petite Florence*, 1904,
(K234, AB 170).



105 – *Marthe (Vallie)*, 1907,
(K293, AB 223).



106 – *Marthe assise*, 1908,
(K301, AB 323).

To crown Belleruche’s Paris success, between 1905–1908, three of his lithographs received professional recognition at exhibitions and were awarded medals. In 1905, Belleruche won a bronze medal from Societe des Artistes Francais for *Pensées lointaines*, (K028, AB 94) (107). In 1908, he won a gold medal in the Amieus exhibition for his largest lithograph,

Gildys, Grand portrait, (K245, AB 201) (111). And in 1908, he also won a silver medal from the Societe des Artistes Français for his lithograph of *Mrs. Milbank*, (K147, AB 242) (108).



107 – *Pensées lointaines*, 1904, (K028, AB 947.32).



108 – *Mrs. Milbank*, 1907, (K147, AB 242).



109 – *Tête inclinée*, c.1903, (K423, AB 209).



110 – *Reflets dans la glace*, c.1903, (K596, AB 486).

8. Museums and Galleries

Museum Collections

Today, over 25 museums have collections of Bellerocche lithographs. Bellerocche gave almost 1,800 impressions to five of these museums. Below is a list of major collections where these lovely lithographs may be viewed by the public. In 1933, Bellerocche gave about 500 lithographs to the Bibliothèque Royale in Brussels, of which 291 were exhibited. For his advancements of lithography as an art form, in 1933, King Albert I of Belgium awarded Bellerocche the Chevalier du l'Ordre de Leopold.

Museums Holding Bellerocche Lithographs

Graphische Sammlung Albertina, Vienna
Ashmolean Museum, Oxford
Bibliothèque Nationale, Paris (approx 617 given by Bellerocche)
Bibliothèque Royale de Belgique, Brussels (approx 500 given by Bellerocche (1932)
British Museum London (approx 400 given by Bellerocche (1911-1940)
Cornell, Ithaca (H.F Johnson Museum of Art) (approx 25)
Cooper Hewitt Museum, New York
Art Institute, Chicago (approx 12)
Metropolitan Museum of Art, New York (approx 12)
Musée Royaux des Beaux Art, de Belgique, Brussels
Museum of Fine Arts, Boston (approx 12)
Brangwyn, de Bellerocche Musée (Musée Municipal), Orange, France (approx 130)
National Gallery of Victoria, Melbourne
National Museum of Wales, Cardiff (99 given by Bellerocche)
Santa Barbara Museum of Art, Santa Barbara, CA
Staatliche Graphische Sammlung, Munich
Tate Gallery, London
San Diego Museum of Art (approx 120)
Victoria and Albert Museum, London
National Gallery, Washington DC (approx. 12)

Art Galleries

Many accounts of Bellerocche's career argue that because he was financially independent, he was not forced to promote or sell his art works. While this is true, a close analysis of his lithography Log Book and personal business diary reveal that Bellerocche did in fact sell about 1,000 lithographs through various art dealers. These two private sources records sales of 135 different lithographs to 13 galleries starting in 1903. Based on sales, the top four Paris galleries were: Galerie Henry Graves, Goupil Gallery, Isabey and Raffet and Peintre- Litho- Devambez.

Bellerocche's best customer was Galerie Henry Graves in Paris which sold hundreds of his lithographs of 65 different subjects. The prices paid varied from £1.1 to £8.8 (£140 to £1500 value in 2024). Bellerocche did not record any sales after 1916, two years before he moved to Rustington, Sussex. After a show in London in 1916, Bellerocche notes in his diary "All back unsold !!!!"

So why did Bellerocche sell his lithographs at all? If he did not need the money, perhaps he had a different motive. As previously discussed, Bellerocche joined Renoir and other pioneering artists in transforming lithography from a low-cost commercial reproduction process (e.g. Lautrec's posters advertising products) to an art form on its own. Bellerocche's possible motive in selling his prints may have been to confirm that art dealers and their clients valued his lithographs. Perhaps he was looking for validation of his lithographs as a new creative expression of his own art.

9. Appendices

APPENDIX I Critical Reviews

In 1908, the famous Parisian critic Roger Marx wrote:

Bellerocche holds a premier position in the current renaissance of lithography. No one since Eugène Carrière has equaled Bellerocche's technique or his understanding of lithography. He is a master... Indeed he is a painter-lithographer: he brings his subjects to life in moving light and shadows. His ink creates tones which reach the limits of the joyous and profound...His art, born in a daylight which is its own justification, is created from love.

While his works are diverse...they celebrate foremost the womanhood of our time...These are thoroughly modern works which capture brief, reverent moments of joy, tenderness and wonder, much like the works of Sargent, Helleu, or Besnard. Bellerocche's portraits of women are iconographic: they may be benevolent, dignified, gentle, gracious, and even humorous or portly. But always they are full of charm and contrast. Upon his stone, he puts the allure of a short-lived moment, some feeling of joy or hope he sees in a fleeting smile or a faraway look which might suggest a daydream or divine puzzle. His women possess an inner sovereignty. He captures this in the pale whiteness of their faces, the striking evocative gaze of their eyes, and the astonishing naturalness of their hair. Besides his portraits of women, his works include wonderful remembrances or keepsakes of the countryside, as well as interiors, and still-lives – precious, jewel-like studies which are...full of shimmering reflections or faintly glimmering shadows. And lastly are his voluptuous nudes which remind us of Degas and Rodin.

*It is only this painter-lithographer who can create a palette so admirable in its gradation, going from a deep velvety black to a delicate gray – light, blonde, vaporous, silvery...No other [artist] had succeeded in making lithography the equal, the rival of painting.*¹

In 1935, Frank Brangwyn, an artist friend of Bellerocche wrote:

*As a lithographic artist he stands alone. No modern can touch him either in his knowledge or in the quality to be gotten out of the stone. No one else has succeeded in making lithography the rival of painting. His prints are full of color and animation and subtle delicacy.*²

In 1943, Arthur M. Hind, art historian and Keeper of Prints and Drawings at The British Museum from 1933-1945 wrote:

*In sensitive draughtsmanship, in variety and handling and in understanding the possibilities of the medium, his work in lithography is among the greatest achievements [of the medium] since its discovery a century and a half ago.*³

In 2001, Steven Kern, former Curator of European Art at the San Diego Museum of Art wrote:

*Albert Bellerocche was at the lead of the turn-of-the-century revival of lithography, when artists began to stretch the medium beyond the limits of creativity and technical production as defined by commerce. In Bellerocche's work, artist and technician came together. Involved in every stage of the creation of his art, Bellerocche challenged the traditional definition of lithography and its relation to the other arts. Bellerocche and his revolutionary lithographs indeed rivaled painting.*⁴

¹ Roger Marx, "Peintres-Lithographes contemporains: Albert Bellerocche", Gazette des Beaux-Arts I, Vol. 39 (1908).

² Frank Brangwyn, foreword, in Julian A. Millest, "Albert Bellerocche", Apollo, Vol. XXI, no. 203 (April 1935).

³ A.M. Hind, Albert Bellerocche. London: The Commodore Press (1943).

⁴ Steven Kern, "The Rival of Painting, The Lithographs of Albert Bellerocche", Exhibition Catalog, San Diego Museum of Art (2001).

APPENDIX II Concordance AB# - K#

AB#	K#	AB#	K#	AB#	K#	AB#	K#	AB#	K#
1	402	47	927	98	486	151	884	206	220
2	5	48	154	98B	227	152	283	207	272
3	6	49	10	99	710	153	105	208	271
4	7	50	495	100	685	154	54	209	423
5	544	51	11	101	217	155	922	209B	171
6	414	52	443	102	150	156	827	210	59
6B	415	53	419	103	232	157	938	210B	60
7	209	54	420	104	319	158	90	211	500
8	8	55	3	105	89	158B	91	211A	501
9	196	56	762	106	53	159	106	212	248
10	384	57	666	106B	838	160	284	212A	796
10B	385	58	26	107	315	161	446	213	312
11	637	59	197	107B	316	162	786	214	263
12	442	59B	350	108	879	163	188	215	250
13	403	60	88	109	83	164	447	216	526
14	404	60B	731	110	720	165	215	217	208
15	323	61	960	111	1	166	448	218	221
16	25	62	262	112	320	167	325	219	366
17	528	62B	82	112B	800	168	449	220	900
18	9	63	359	113	845	168.1	547	221	369
19	277	64	410	113B	550	169	854	222	251
20	416	64B	411	114	642	170	234	223	293
21	951	65	412	115	240	170B	235	224	294
22	192	66	52	116	199	171	531	225	471
23	417	67	638	117	330	171B	450	226	278
23B	652	68	667	118	428	171C	451	227	275
24	426	68.1	668	119	239	172	431	228	261
25	940	69	216	120	111	173	498	229	70
26	156	70	378	120B	112	174	128	230	322
27	361	71	763	121	269	175	432	231	538
28	847	71.1	496	122	184	176	433	231B	539
29	405	71.2	497	123	233	177	775	232	527
30	545	72	639	124	304	178	499	233	214
30.A	525	72B	640	125	270	179	373	234	230
31	81	73	852	126	185	180	907	235	367
32	469	74	329	127	186	181	831	236	368
33	418	75	4	128	444	182	873	237	228
34	328	75B	729	129	718	183	182	238	551
35.1B	406	76	389	130	308	184	236	238B	321
35.1	407	77	390	130.1	280	185	55	239	61
35.2	408	78	39	131	586	186	383	240	472
36.1	2	79	421	132	629	187	458	240B	473
36.2	409	79.1	422	132R	630	188	151	241	906
36.3	174	80	143	132B	631	189	198	242	147
36.4	362	81	899	133	901	190	58	243	K295
36.5	948	82	139	134	719	191	340	244	381
36.6	953	83	144	135	318	192	189	245	260
37.1	399	84	734	136	546	193	470	246	287
37.2	400	85	27	137	372	194	898	247	289
37.3	387	86	641	138	445	194B	776	248	460
37.4	862	86B	391	139	170	195	56	248B	461
37.5	370	86BR	392	140	429	196	309	249	462
37.6	401	87	229	141	430	197	310	250	296
37.7	870	88	12	142	923	197B	311	251	152
38	747	88B	393	143	292	198	181	252	360
39	494	89	13	144	530	199	67	253	877
40	485	90	625	145	187	200	244	254	342
40B	142	91	849	146	41	200A	955	255	343
41	104	92	427	147	276	201	245	256	735
42	242	93	210	147d	124	202	246	257	297
43	730	94	28	147dB	125	203	247	258	298
44	748	95	456	148	145	204	357	259	344
45	395	96	40	149	457	204B	459	260	288
46	529	97	413	150	282	205	238	261	313

AB#	K#	AB#	K#	AB#	K#	AB#	K#	AB#	K#
262	273	315	722	373	750	425	895	481	480
263	299	316	560	374	658	426	100	482	148
264	255	317	108	374B	670	427	656	483	388
265	380	318	802	375	701	427B	743	484	489
266	62	319	183	376	659	428	14	485	553
267	944	320	241	376A	503	428B	713	486	594
268	828	321	126	377	660	429	714	487	771
269	452	322	202	377A	504	429B	29	487B	772
270	64	323	301	378	655	430	857	488	861
271	68	324	303	379	647	431	947	489	756
272	382	325	592	379B	648	432	101	490	306
273	42	326	116	380	661	433	102	491	481
273A	218	327	584	381	751	434	780	492	140
274	375	328	291	382	752	435	781	492B	141
275	219	329	502	383	662	436	934	493	791
275B	787	330	521	384	663	437	103	494	435
276	487	331	72	385	778	438	684	495	436
277	936	332	937	386	690	439	782	495B	437
278	788	333	92	387	680	440	505	496	942
278B	488	334	93	387A	929	440B	506	497	564
279	300	335	94	388	789	441	563	498	200
280	540	336	109	389	766	442	744	499	534
281	689	337	945	390	649	443	875	500	535
281B	688	338	696	391	603	444	726	501	31
282	107	339	95	391B	703	444B	623	502	533
283	552	340	96	392	476	445	327	503	554
284	520	341	646	392B	110	446	753	504	519
285	376	342	920	393	767	447	600	505	134
286	364	343	921	394	950	448	803	506	508
287	677	344	777	395	779	448.1	804	507	386
287.1	678	345	119	396	885	449	434	508	226
287.2	679	346	117	397	114	450	769	509	307
287B	590	347	707	398	915	451	913	510	863
288	943	348	118	399	671	452	281	511	792
289	858	349	650	400	702	453	541	512	793
290	463	350	695	401	120	454	507	513	621
291	491	351	97	402	159	455	30	513A	258
292	941	351B	98	403	704	456	698	514	509
293	252	352	739	404	672	457	611	514B	510
294	257	353	740	405	891	458	609	515	624
294B	492	353.1	654	406	626	459	583	515C	254
295	193	354	113	407	916	460	770	516	85
296	878	355	691	407B	917	461	708	JULIE'S	#s
297	949	356	573	408	673	462	532	516D	930
298	225	357	349	409	674	463	561	517	511
299	524	358	305	410	675	464	477	517E	512
300	179	358B	475	411	732	465	562	518	676
301	474	359	924	412	890	466	783	519	692
302	71	360	231	412B	880	467	264	519B	693
303	266	361	749	413	881	468	754	520	717
303B	267	362	741	414	664	469	755	521	265
303B2	268	363	712	415	768	470	834	522	146
304	302	363B	657	416	919	470R	805	523	75
305	686	364	725	416B	129	471	190	524	43
306	194	364B	253	417	99	472	745	525	565
306A	290	365	764	418	742	472B	613	526	709
307	195	365B	765	419	724	473	478	527	131
308	279	366	699	420	705	474	801	528	132
309	902	367	522	421B	681	475	868	529	149
310	903	368	736	421	682	476	952	529.1	135
311	904	369	653	421C	683	477	784	529.2	127
312	237	370	628	422	651	478	479	529.3	136
313	876	371	622	423	925	479	790	530	133
314	874	372	669	424	612	480	84	531	137

AB#	K#	AB#	K#	AB#	K#	AB#	K#	AB#	K#
532	138	594A	543	656	911	719	820	780	347
533	153	595	22	657	926	720	733	ALICE'S	#s
534	69	596	566	658	893	721	439	781	130
535	76	597	33	659	932	722	211	782	867
536	77	598	575	660	888	723	212	783	65
537	78	599	576	661	933	723R	213	784	66
538	121	600	577	662	897	724	398	785	36
539	79	600A	578	663	935	725	455	785B	37
540	86	601	115	664	912	726	536	786	63
541	157	602	579	665	883	727	259	787	518
542	164	603	580	666	396	728	286	788	614
543	165	604	581	667	425	729	466	789	484
544	160	605	567	668	807	730	222	790	467
545	161	606	568	669	808	731	223	791	738
546	167	607	523	670	122	732	224	792	633
547	168	608	555	671	610	733	711	793	634
548	191	609	585	672	274	734	604	793B	635
549	961	610	34	673	517	735	605	794	177
550	957	611	549	674	809	736	616	795	74
551	169	612	49	675	810	737	615	796	207
552	57	613	556	676	811	738	821	797Q	958Q
553	44	614	548	677	812	739	618	798	956
554	45	615	557	678	785	740	619	799	158
555	46	616	569	679	813	741	597	800	794
556	47	617	570	680	627	742	595	801	894
557	15	618	571	681	773	742R	596	802	759
558	16	619	572	682	746	743	620	803	760
559	17	620	558	683	814	744	617	803R	761
560	18	621	559	684	356	745	728	AUTHOR	#s
560B	19	622	35	685	721	746	606	901	163
560C	20	623	582	686	358	747	172	902Q	123Q
561	32	624	795	687	727	748	155	903Q	178Q
562	21	625	706	688	815	749	715	904	50
563	797	626	514	689	397	750	716	905	723
564	859	627	365	690	482	751	700	906	440
565	176	628	643	691	816	751B	697	907	850
566	839	629	644	692	687	752	607	908	201
567	855	629B	645	693	483	753	822	909	51
568	175	630	515	694	817	754	757	910	87
569	832	631	374	695	180	755	774	911	468
570	851	632	591	696	324	756	371	912	394
571	846	633	516	697	249	757	632	913	23
572	864	634	424	698	363	758	601	914	602
573	844	634.1	493	699	438	759	377	915	537
574	853	635	806	700	345	760	314	916Q	285Q
575	865	636	798	701	341	761	593	917Q	824Q
576	833	637	464	702	331	762	694	918Q	038Q
577	856	638	465	703	332	763	351	919Q	872Q
578	841	639	799	703B	333	763B	352	920	490
579	842	640	892	704	334	764	353	921	24
580	843	641	737	705	335	764R	354	922	317
581	840	642	939	706	336	765	355	923	80
582	869	643	914	707	337	766	598	924	599
583	829	644	909	707B	338	767	758	925	243
584	830	645	908	708	339	768	379	926	441
585	837	646	928	709	346	769	587	927	173
586	866	647	905	710	203	770	588	928	825
587	860	648	910	710B	204	771	589	929	636
588	848	649	896	711	205	772	256	930	826
589	959	650	918	712	206	773	665	931	162
590	513	651	882	713	954	774	348	932	166
591	835	652	931	714	73	775	823	933	66.1
591.1	836	653	946	715	453	776	326		
592	48	654	886	716	454	777	871		
593	574	655	887	717	818	778	889		
594	542	655.1	887.1	718	819	779	608		

APPENDIX III Timeline: Life and Career

Albert Gustave Gristonede de Belleruche

- 1864 Born October 22, Swansea, Wales
Father: Marquis Edmund Charles de Belleruche
Mother: Marquissa Alice Sidonie (nee Vandenburg Baruch of Brussels, Belgium)
Two Siblings: George Charles and Maria Louise (married M Brewer)
- 1867 Father, Edmund de Belleruche died
- 1870 Alice de Belleruche remarried to Harry Vane Milbank, J.P. Deputy Lieutenant N.R
H.V. Milbank adopted Alice's children
Albert attended the Ecole Charlmont, Paris, and the College Beoudeu, Paris
Albert's addresses in Paris:
23 Avenue Montaigne, Paris (mother's home) 1870-1890
100 Rue d'Amsterdam (1894) 1907
30 Rue de Bruxelles (1891 to about 1910)
- 1882 Studied art at Carolus-Duran's L'Atelier, Paris
Met artists John Singer Sargent, Henri Toulouse-Lautrec and Paul C. Helleu.
- 1883-86 Visits Haarlem, Netherlands in 1883 with Sargent and Helleu. Shared studio with John Singer Sargent at 30 Rue de Bruxelles, Paris, and at 483 Fulham Road, London
- 1886 Visited Sargent's home at 33 Tite Street, London, often
- 1887 First exhibited et la Société des Artistes Francais (S.A.F.), Paris. (oil Self Portrait)
- 1890 Exhibited S.A.F. (Received Honorable Mention for oil *En Visite*)
Lili Grenier becomes his model
- 1891 Exhibited S.A.F.
- 1892 Exhibited Volney Gallery, Paris (referred to in J S Sargent letter dated 20 Feb 1892)
Became a member of the New English Art Club - seconded by JS Sargent
- 1894 Albert and George reverted to the de Belleruche name - George became the Marquis de Belleruche and Albert the Count de Belleruche (at the age of 30)
- 1895 Exhibited Salon, Paris, Salle 21 Portrait de Rochefort oil
- 1896 Exhibited New English Art Club, London, Caracas, (Awarded Cuarta Clase by the Estados Unidos de Venezuela)
- 1897 Exhibited New English Art Club, London and S.A.F., Paris
- 1898 Exhibited S.A.F., Paris, New English Art Club, London (oil The Cup of Coffee)
- 1900 Co-founded the Boxing Club de France, started exhibiting lithographs,
Exhibited S.A.F. (Awarded "Mention Honorable")
- 1901 Exhibited S.A.F
- 1902 Exhibited Vienna, S.A.F., Raffet Gallery
Painted the Funeral Procession of Emile Zola who lived opposite his flat in Paris
- 1903 Became the only English Membre-Fondateur de 1903 Salon d'Automne, Paris
Exhibited Gallery of Manz, Joyant & Co, London, Vienna Goupil Gallery, London,
Graves Gallery, London, S.A.F., Paris, Salon d'Automne
- 1904 Exhibited Salon d'Automne, Goupil Gallery, London Paris. Centenary Exhibition of Isabey and Raffet.
(about 48 lithographs), New English Art Club, London
- 1905 Exhibited S.A.F. (Awarded Médaille de 3rd Classe)
- 1906 Exhibited Graves Gallery, London, Salon 'Automne, Paris, Société International, Paris, Galeries Graves, Paris

- 1907 Exhibited Société International Salon d'Automne
- 1908 Exhibited New Gallery, London, Société Internationale Fair, Bordeaux Amies des Arts, Eleslieil Gallery, Marseilles, Galerie Devambez, Paris, Musi Carcassonne, Amiens, France (awarded Medaille d'Or, the highest distinction for a foreigner), Galerie Chauchat, Paris, S.A.F. (awarded Medaille de 2nd Class), Galeries Henry Graves, Paris, A London gallery South Room, Nantes, France, Vie Dame in Kunst und Mode, Berlin, Konoplich Musi, Berlin, Marseilles.
- 1909-10 Exhibited Galerie Devambez, Paris-Painting Femme aubain, Galeries Henry Graves, Paris, Graves Gallery, London, New Gallery "International Society", S.A.F., Robinson Gallery, Exposition Universelle, Brussels (awarded Silver Medal for oil Emuie), Goupil Gallery, London "Senefelder Club", Galerie Devambez, Paris, Le Salon de L'Estampe, Bruxelles, S.A.F., Paris
- 1910 June 6 married Julie Emile Maria Visseaux (born 7 June 1882) at All Saints Church, St John's Wood, London. Had second wedding ceremony in Paris in September. Moved to Brussels the same year. Exhibited at Exposition Universelle, Brussels, 03/23/1910 to 11/07/1910.
- 1911 Exhibited Camberwell, England
Daughter Alice Julia Padhia born 25 May, Brussels, Belgium
14 March 20 lithographs to the Dresden Graphische Sammlung / Gifted lithographs to the British Museum
- 1912 Exhibited Stafford Gallery "Senefelder Club", King Edward VII's Galleries
Moved to "Glencairn", 46 West End Lane, Hempstead, London NW
Son William Edmund Henry born 12 May, London
- 1914 Exhibited Kennedy Galleries, New York, "Salon "Artists Francais", Dowdeswell Galleries, London
- 1915 Exhibited King Edward VII's Galleries, Dublin, Ireland, Dowdeswell Galleries, Whitechapel Gallery, Galerie Devambez, Paris
Son Harry born, London
Presents 18 Lithographs to the British Museum
- 1916 Exhibited Kensington, Dublin, Ireland,
Presents a lithographic stone and a set of lithographs to the Victoria and Albert Museum, London, lithos to Dowdeswell, lithos to Kensington Museum, and loan of lithos to Academy
26 April Mrs. Milbank, artist's mother dies, Ferby Lodge, St John's Wood, London
- 1917 Moves his family to the 13th Century Rustington Manor (The Old Manor), Rustington, Sussex, England.
- 1917-18 Issue of his Patent No. 891 dated 19 Jan 1916 for "Improvements in or relating to, the production of facsimiles of watermarks or erasures on paper or the like"
- 1921 Exhibited Brown Robertson Co. New York (17 lithos)
- 1923 Exhibited Zurich "British Graphic Art"
Exhibited Salon de 1923, S.A.F., Paris
- 1924 Exhibited Salon d'Automne
- 1927 Exhibited Leicester Galleries
- 1932 Gifted 457 lithographs and drawings to the Biblioteque Royal, Brussels
Exhibited Belgian Royal Library (Cabinet des Estampes)
- 1933 Retrospective Exhibition Bibliothèque Royale de Belgique, Brussels: "Exposition de L'œuvre Litographique d'Albert de Belleroche.
King Albert of Belgium bestows on him the Order of Chevalier de L'Ordre de Leopold
- 1934 Exhibited Worthing Art Gallery, Worthing, Sussex (together with works of Frank Brangwyn, R.A.)
- 1937 Gifted 231 lithographs to the British Museum
- 1939 Gifted works of art , including about 130 lithographs to the Brangwyn-de Belleroche Museum, Orange, Vaucluse, France, as a Franco-British Tribute
Exhibited Brighton Public Art Galleries, Brighton, Sussex
- 1940 Moved his family to Southwell, Nottingham, England. For a time stayed with an old school friend,

- the Rev Percy Hales, then took rooms at the Crown Hotel, Southwell
- 1941 Exhibited Colnaghi Gallery, London
Gifted 123 lithographs to the British Museum
- 1942 Exhibited Walker Galleries, London
Presented collection of his works to the National Museum of Wales
Exhibited The National Museum of Wales, Cardiff, drawings, lithographs and paintings
Exhibited J Ledger & Son, London (mixed)
Exhibited Nottingham YMCA "Contemporary British Art" for H.M. Forces
Exhibited Nottingham YMCA "Allied Nations"
- 1943 Exhibited The Leicester Galleries, London (mixed)
Exhibited The Strand YMCA (Gatti's) "Allied Nations"
- 1944 Albert Belleroche dies, 14 July, at the Crown Hotel, Southwell and is buried at Southwell Minster, Nottingham
Exhibition Wilton Gallery, London (paintings, drawings and lithographs)
Exhibition Nottingham YMCA " Old and Modern Masters"
- 1947 Retrospective Exhibition, Salon d'Automne, Paris
- 1954 Exhibition Salon d'Automne (room devoted to his pictures)
Exhibition The Leicester Galleries, London (drawings)
Exhibition The Leicester Galleries (mixed)
- 1955 Exhibition Arthur Tooth & Sons, London (oils)
Exhibition The Wilton Gallery (mixed)
Exhibition The Cafe Royal, London (mixed)
Son, William, gifts 21 lithographs to the Glynn Vivian Art Gallery, Swansea, Wales
Son, William, gifts 99 lithographs to the National Museum of Wales
Son, William, gifts 619 lithographs to the Bibliotheque Nationale , Paris
- 1956 Exhibition The Leicester Galleries (lithographs)
Salon d'Automne (room devoted to works by Belleroche and Toulouse Lautrec)
- 1957 Exhibition Motcombe Gallery, London
- 1959-68 Exhibitions The Upper Grosvenor Galleries, London (one-man exhibitions of lithographs and paintings)
- 1964 Exhibition Wilton Gallery, London (drawings, lithographs and paintings)
- 1981 Exhibition Campbell and Franks Fine Arts, London (paintings and lithographs)
- 1989 Exhibition The Fine Art Society, London (mixed)
Exhibition with catalogue, Albert Belleroche, Richard Reed Armstrong, Chicago, Illinois, USA
- 1996 Exhibition with catalogue, Women of the Belle Epoch, Theodore B. Donson, New York, USA
- 2001 Exhibition "The Rival of Painting: The Lithographs of Albert Belleroche", San Diego Museum of Art, San Diego, California.
- 2019 Exhibition with catalogue, Albert de Belleroche, Davidson Galleries, Seattle, Washington, USA
- 2024 Exhibition "Albert de Belleroche (1864-1944)", Russell-Cotes Museum and Art Gallery, Bournemouth, England.

Albert de Belleroche was a member of the following:

Société des Artistes Français, Paris (S.A.F.)
New English Art Club, London (NEAC)
Membre-Fondateur de Salon d'Automne, Paris
Société Internationale, Paris
Senefelder Club, London
Société des Artistes Lyonnais
Amies des Arts

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111 – Gold medal Ameius, 1908, *Gildys, Grand portrait*, 1906, (K245, AB 201).

10. Catalogue Raisonné

Abbreviations and Notes

Numbers

AB – Number assigned by Belleruche in his log book.

K – Number assigned by author for this catalog raisonné based on subject groupings chronologically.

Other Numbers – Supplemental numbers assigned by Julie, Alice and possibly William to certain categories of lithographs. Using “12” as an example number:

N.12 – Nude.12 Catalog of Belleruche nudes compiled by Julie.

X.12 – Catalog of women and a few interiors compiled by Alice.

Z.12 – Catalog of animals and men compiled by Julie.

OX.12 – Catalog of landscapes and interiors compiled by Julie.

AOX.12 – Another catalog of landscapes and interiors.

AN12 – Catalog of family members and friends compiled by Julie (?)

X – No image in Belleruche’s log book.

Q – Questionable, suffix (e.g. K959Q, AB 797Q) is probably a draw

R – Reverse image, suffix (e.g. K596, AB 742R) is a counterproof

B – Bis, second state of image, suffix (e.g. K020, AB 429B) , very infrequent

Primary Title

Title of work as it appears in Belleruche’s log book. French titles appear for entries from 1900-1910 and English titles from 1910 on after the artist moved from France to England. If no title found in Log Book, author supplied a title.

Date

Dates of works are from Belleruche’s log book (e.g. 1903 or, if the entry is circa 1903, c.1903).

If no date appears in the log book, author has estimated a date for the lithograph.

Subject

Name of person, place, or item. If “(?)” appears, name is author’s suggestion for the image.

The dimensions of each lithograph are shown as height x width, in both inches and centimeters. These dimensions measure the size of the stone mark’s boundaries, not the size of the image or the paper.

Edition

Ed Edition size. Using “10” as an example size:

10 ten impressions indicated by artist in his log book.

10c posthumous estimate of ten impressions by family.

10 (?) author’s estimate of ten from extant impressions in collections and museums

Museums

AI Graphische Sammlung Albertina, Vienna

AS Ashmolean Museum, Oxford

BN Bibliotheque Nationale, Paris (619 lithos given by William Belleruche in 1955 ?)

BR Bibliotheque Royale de Belgique, Brussels (approx 500? lithos given by Belleruche in 193 ?)

BM British Museum London (approx 200 lithos given by Belleruche, 1911,1914,1921)

COR Cornell, Ithaca (H.F Johnson Museum of Art) (approx 25 lithos)

CH Cooper Hewitt Museum, New York

CHI Art Institute, Chicago (approx 12 lithos)

MMA Metropolitan Museum of Art, New York (approx 12 lithos)

MRB Musee Royaux des Beaux Art, de Belgique, Brussels

BOS Museum of Fine Arts, Boston (approx 12 lithos)

O Brangwyn, de Belleruche Musée (Musée Municipal), Orange, France (approx 200? lithos)

MEL National Gallery of Victoria, Melbourne

WAL National Museum of Wales, Cardiff (approx 200? lithos given by Belleruche)

SB Santa Barbara Museum of Art, Santa Barbara, CA

MUN Staatliche Graphische Sammlung, Munich

TAT Tate Gallery, London

SD San Diego Museum of Art (approx 120 lithos)

VA Victoria and Albert Museum, London

W National Gallery, Washington DC (approx. 12 lithos)



K001, AB 111

Tête de profile avec chapeau, 1901
Subject: Lili (?)
15 x 11 1/2 in. (381 x 292 mm)
Edition: 10
Museums: BR



K002, AB 36.1, X005, T21

Flammette, 1902
Subject: Lili
24 3/8 x 19 5/8 in. (619 x 499 mm)
Edition: 10
Museums: BM, BR, O
Comments: State II 18 x 18 in. (457 x 457 mm)



K003, AB 55, X436

Petite Lili au Chapeau, 1902
Subject: Lili
13 1/2 x 11 in. (343 x 279 mm)
Edition: 20
Museums: BN, BR
Comments: Log drawing is reverse



K004, AB 75

Petite Lili half Nude, 1902 (?)
Subject: Lili
19 x 14 5/8 in. (483 x 371 mm.)
Edition: 10
Museums: BR, O



K005, AB 2, X016

Le Sommeil, 1903
Subject: Lili (?)
24 3/4 x 18 7/8 in. (629 x 479 mm)
Edition: 5
Museums: BR, O
Comments: Reverie



K006, AB 3, X054

La Fourrure, 1903
Subject: Lili (?)
20 1/2 x 18 1/4 in. (521 x 464 mm.)
Edition: 25
Museums: BM, BR, O, VA
Lavis & crayon experimental



K007, AB 4, N26

Lili près du feu, 1903

Subject: Lili

23 1/2 x 17 1/2 in. (597 x 445 mm.)

Edition: 20

Museums: BM, BR, O(2)

Comments: State II 15 7/8 x 18 3/4 in. (403 x 476 mm.)



K008, AB 8, X171

Petite Lili (?), Baigneuse, Sortie du Bain, 1903

Subject: Lili, Petite (?)

12 3/8 x 9 7/8 in. (314 x 251 mm.)

Edition: 15

Museums: BR, BM, O

Comments: "21" in pencil



K009, AB 18, N08

Femme Accroupie sur un lit, 1903

Subject: Lili

15 1/4 x 11 5/8 in. (387 x 295 mm.)

Edition: 20

Museums: BM, BR, O

Comments: Sanguine



K010, AB 49, X435

Songerie (Dreamer), 1903

Subject: Lili

13 x 10 in. (330 x 254 mm.)

Edition: 40

Museums: BN

Comments: Sanguine, sold 25 gns



K011, AB 51, X191, N17

Petite Lili (?) à la Harpe, 1903

Subject: Lili (?)

26 3/8 x 15 in. (670 x 381 mm.)

Edition: 30

Museums: BR, O(2), W

Comments: 5 in sanguine



K012, AB 88

Petite Lili, 1903

Subject: Lili

7 3/8 x 5 1/2 in. (187 x 140 mm.)

Edition: 10

Museums: BM, BR

Comments: "88" in stone



K013, AB 89

Petite Lili (?), Rieuse, 1903
Subject: Lili
Edition: 30
Museums: BM, BN, BR, W



K014, AB 428

Tete de femme, 1903
Subject: Lili
19 x 15 1/4 in. (483 x 387 mm.)
Edition: 3
Museums: BR



K015, AB 557

Lili, bust portrait, c.1903
Subject: Lili
11 x 9 1/2 in. (279 x 241 mm.)
Edition: 1
Comments: Shows Lili's cleft chin



K016, AB 558, X287B

Croquis (Lili), c.1903
Subject: Lili
10 x 9 in. (254 x 229 mm.)
Edition: 1
Museums: SD



K017, AB 559

Lili, Repos, c.1903
Subject: Lili
22 x 18 in. (559 x 457 mm.)
Edition: 1



K018, AB 560

Petite Lili, dormeuse, c.1903
Subject: Lili
11 x 9 1/2 in. (279 x 241 mm.)
Edition: 1



K019, AB 560B, AN04

Petite Lili (?), *dormeuse*, c.1903
Subject: Lili
16 x 22 in. (406 x 559 mm.)
Edition: 2
Museums: SD



K020, AB 560C, AN04

Petite Lili (?), *dormeuse*, c.1903
Subject: Lili
Museums: SD
Comments: Crop of AB 560B



K021, AB 562, AN01

Lili, bust, 3/4 profile to right, c.1903
Subject: Lili
10 x 7 1/2 in. (254 x 191 mm.)
Edition: 3
Museums: BM, O, SD
Comments: AB's model & mistress



K022, AB 595, AN67

Lili Sleeping in bed, c.1903
Subject: Lili
11 X 20 in. (279 x 508 mm.)
Edition: 4



K023, AB 913

Nude lying down, 1903 (?)
Subject: Lili (?)
10 5/8 x 14 3/4 in. (270 x 375 mm.)
Museums: SD
Comments: Lavis, similar to AB606



K024, AB 921

Petite Lili (?), *seated*, 1903 (?)
Subject: Lili (?)
22 7/8 x 17 1/8 in. (581 x 435 mm.)
Museums: O(#360)
Comments: "75" in Stone



K025, AB 16, N16

Béatitude, also "*Désabandon*", 1904
Subject: Lili
16 15/16 x 16 1/2 in. (430 x 419 mm.)
Edition: 30
Museums: BR, O(2)
Comments: State II has crack



K026, AB 58, X440

Méditation, 1904
Subject: Lili
23 1/2 x 18 in. (597 x 457 mm.)
Edition: 30
Museums: BN, BR
Comments: Sanguine, black



K027, AB 85

Lili, Study in a Chair, 1904
Subject: Lili
15 3/5 x 14 in. (390 x 350 mm.)
Edition: 10
Comments: single impression (?)



K028, AB 94, X009, X051

Pensées lointaines, 1904
Subject: Lili
20 x 17 in. (508 x 432 mm.)
Edition: 10
Museums: BR
Comments: Bronze Medal at S.A.F.
1905



K029, AB 429B

Petite Lili, 1904
Subject: Lili
Edition: 4



K030, AB 455

Lili, Profile, c.1904
Subject: Lili
Edition: 6
Museums: BR



K031, AB 501, N25

Petite Lili Assise, c.1904

Subject: Lili

15 1/4 x 11 1/2 in. (387 x 292 mm.)

Museums: BR



K032, AB 561, #106

Lili, bust, 3/4 profile to left, c.1904

Subject: Lili

21 x 17 in. (533 x 432 mm.)

Edition: 10



K033, AB 597, N04

Petite Lili Nude, seated right, 1904 (?)

Subject: Lili

12 x 10 in. (305 x 254 mm.)



K034, AB 610

Petite Lili Nude reclining, 1904 (?)

Subject: Lili

21 x 18 in. (533 x 457 mm.)

Edition: 1



K035, AB 622

Nude Lili, seated facing left, 1904 (?)

Subject: Lili

19 x 14 1/2 in. (483 x 368 mm.)

Edition: 1

Museums: O



K036, AB 785

Lili, Easter Monday 11 PM, c.1904

Subject: Lili

11 x 8 1/2 in. (279 x 216 mm.)



K037, AB 785B

Lili, Easter Monday 11 PM, c.1904
Subject: Lili
16 1/8 x 13 1/4 in. (410 x 337 mm.)
Comments: Stone cropped



K038Q, AB 918Q

Femme Endormie - buste nue, 1904 (?)
Subject: Lili (?)
17 1/8 x 11 5/8 in. (435 x 295 mm.)
Museums: O(#375)
Comments: Log, "litho", but drawing?



K039, AB 78

Distraction, Petite Lili, 1905
Subject: Lili (?)
13 3/4 x 13 1/3 in. (349 x 339 mm.)
Edition: 20
Museums: O, BM
Comments: Photo with note by Wm de B. "Lili's niece- Petite Lili, 1905",
S II 13 3/4 x 12 5/8 in. (349 x 320 mm.),
with mole on right breast



K040, AB 96

Lili, 1905
Subject: Lili
14 3/4 x 13 1/4 in. (375 x 337 mm.)
Edition: 15
Comments: "96" in the stone



K041, AB 146

La Toque Noir, 1905
Subject: Lili
18 1/2 x 13 3/4 in. (470 x 349 mm.)
Edition: 5
Museums: BR, BM
Comments: Lili has cleft chin



K042, AB 273, X014

Espérance (Lili), 1905
Subject: Lili
Edition: 4
Comments: Very rare



K043, AB 524

Strong profile – Woman with Hat, 1905 (?)
Subject: Lili
Comments: No Image



K044, AB 553, AN22

Petite Lili (?) in a Hat, c.1905
Subject: Lili (?)
21 x 16 1/2 in. (533 x 419 mm.)
Edition: 3



K045, AB 554

Petite Lili, c.1905
Subject: Lili
14 x 11 1/2 in. (356 x 292 mm.)
Edition: 1



K046, AB 555, AN71

Petite Lili, nude, c.1905
Subject: Lili
15 x 15 in. (381 x 381 mm.)
Edition: 1



K047, AB 556

Lili, resting on her left elbow, 1905
Subject: Lili
17 1/8 x 16 in. (435 x 406 mm.)
Edition: 10



K048, AB 592

Petite Lili (?), c.1905
Subject: Lili (?)
17 1/2 x 21 1/2 in. (445 x 546 mm.)
Edition: 1
Comments: Nini Fleury (?)



K049, AB 612

Petite Lili, nude, c.1905

Subject: Lili

15 1/4 x 10 in. (387 x 254 mm.)

Edition: 2

Comments: Same as AB465, Lavis



K050, AB 904

Lili, 1905 (?)

Subject: Lili (?)

16 7/8 x 13 5/8 in. (420 x 340 mm.)



K051, AB 909

Lili, 1905 (?)

Subject: Lili (?)

24 x 17 1/5 in. (600 x 430 mm.)



K052, AB 66, X346

Femme à la harpe, 1906

Subject: Lili (?)

18 1/2 x 10 1/4 in. (470 x 260 mm.)

Edition: 30

Museums: WAS

Comments: Some impressions, 3 colors



K053, AB 106

Femme de profil, Lili, 1906

Subject: Lili

22 5/8 x 16 1/2 in. (575 x 419 mm.)

Edition: 10

Museums: BR

Comments: Duplicate of K057,
State II: 20 x 15 3/4 in. (508 x 400 mm.)



K054, AB 154, X028

Les bandeaux, 1906

Subject: Lili (?)

28 x 20 7/8 in. (711 x 530 mm.)

Edition: 10

Museums: BM, BN, BR, O, COR

Comments: Some images 22 1/2 x 20 1/2 in.
(571 x 520 mm.)



K055, AB 185, N15

Petite Lili (?), *Nude Back*, 1906

Subject: Lili (?)

14 7/8 x 10 5/8 in. (378 x 270 mm.)

Edition: 15

Museums: BR, O, BM

Comments: 10 on chine



K056, AB 195, X031

La Femme au Grand Chapeau, 1906

Subject: Lili

Edition: 15

Comments: unique sanguine impression (?)



K057, AB 552

Lili pensive, profile, 1906

Subject: Lili

20 x 14 1/2 in. (508 x 368 mm.)

Edition: 10

Comments: AB 552 = AB 106



K058, AB 190, N45

Petite Lili, 1907

Subject: Lili

11 3/4 x 16 7/8 in. (298 x 429 mm.)

Edition: 15

Museums: BM, BR, O

Comments: 5 chine, 4 old paper, 9 black, 4 sanguine



K059, AB 210

Petite Lili, Mantille, 1907

Subject: Lili

6 1/2 x 5 in. (165 x 127 mm.)

Edition: 20

Museums: BM, BR

Comments: Little head of 210B



K060, AB 210B, X414

Lili with feather hat, 1907

Subject: Lili

19 1/4 x 13 7/8 in. (489 x 352 mm.)

Edition: 10

Museums: SD

Comments: State II: 16 x 13 1/2 in. (406 x 342 mm.)



K061, AB 239

Petite Lili (Tête), 1907

Subject: Lili

Museums: BR

Comments: 10 old paper



K062, AB 266, X112

Le collier, 1907

Subject: Lili (?)

16 x 12 1/2 in. (406 x 318 mm.)

Edition: 10

Museums: BR

Comments: 8 sang, 6 old colored paper



K063, AB 786

Lili in a feathered hat, c.1907

Subject: Lili

15 5/8 x 11 1/2 in. (397 x 292 mm.)

Comments: Stone misnumbered "143"



K064, AB 270, X111

Lili et la lampe, 1908

Subject: Lili

23 x 18 3/4 in. (584 x 476 mm.)

Edition: 10

Museums: BM, BR

Comments: Some on old color paper



K065, AB 783

Lili, on a Rêverie Poster, 1908 (?)

Subject: Lili

19 1/2 x 12 1/2 in. (495 x 318 mm.)

Comments: Sheet Music Poster



K066, AB 784

Lili, asleep, 1908 (?)

Subject: Lili

11 1/8 x 16 1/2 in. (283 x 419 mm.)

Comments: Rare, 2 colors, Lili has cleft chin



K066.1, AB 933

Lili, bust facing left, 1908 (?)

Subject: Lili

Comments: Lili Grenier's estate auction, 2022



K067, AB 199, X350

Divine de profil, Miss Visseaux, 1907

Subject: Julia

6 1/2 x 5 1/4 in. (165 x 133 mm.)

Edition: 20

Museums: BR

Comments: 7 old paper, some Japan



K068, AB 271

Miss Visseaux, Grand Chapeaux, 1908

Subject: Julia

Edition: 15

Museums: BR

Comments: old paper



K069, AB 534

Mlle Julia Visseaux, c.1908

Subject: Julia

23 3/4 x 16 3/4 in. (603 x 425 mm.)

Edition: 1

Comments: Lavis, AB's future wife



K070, AB 229, X381

Julia, Big head with a toque, 1909

Subject: Julia

23 x 18 in. (584 x 457 mm.)

Edition: 10

Museums: BR

Comments: Miss Visseaux, AB's future wife



K071, AB 302

Femme assise, Julia Visseaux (?), 1909

Subject: Julia (?)

22 x 16 1/2 in. (559 x 419 mm.)

Edition: 10

Museums: BR

Comments: Whatman paper, 1794



K072, AB 331, X229

Frileuse, 1909

Subject: Julia

9 3/4 x 8 1/2 in. (248 x 216 mm.)

Edition: 3

Comments: Wash



K073, AB 714, X350

Le Grande Chapeaux (Miss V.), 1909

Subject: Julia

21 x 16 in. (533 x 406 mm.)



K074, AB 795

Julia Visseaux, head looking left, c.1909

Subject: Julia

17 3/4 x 11 7/8 in. (451 x 302 mm.)



K075, AB 523, X449

The Milk Girl (Julia), c.1910

Subject: Julia

19 x 16 in. (483 x 406 mm.)

Comments: 3 states various sizes, wash



K076, AB 535

Julia seated in an armchair, 1910

Subject: Julia

14 x 10 1/2 in. (356 x 267 mm.)

Edition: 2

Comments: The artist's wife



K077, AB 536, X230

Petite Julia, profile, c1910

Subject: Julia

8 1/2 x 6 in. (216 x 152 mm.)

Edition: 4

Comments: State II is narrower



K078, AB 537, AN68

Petite Julia, profile, c.1910
Subject: Julia
8 x 5 1/2 in. (203 x 140 mm.)
Edition: 2
Comments: the artist's wife



K079, AB 539

Julia in medallion, profile, c.1910
Subject: Julia
3 X 3 in. (76 x 76 mm.)
Edition: 1
Comments: 3-in. (76 mm.) circle of
AB's wife



K080, AB 923

Julia Visseaux Smoking in Dover Hotel,
1910
Subject: Julia
17 1/2 x 11 1/4 in. (445 x 286 mm.)
Edition: 1 (?)
Comments: Hotel Burlington Dover
May 1910



K081, AB 31

La main sur l'épaule, 1910
Subject: Julie de B.
Edition: 2
Museums: BM
Comments: TIERRE CANEE SOURDA
FIERRIAN



K082, AB 62B, X315

Correspondence, 1910
Subject: Julie de B.
14 3/4 x 10 1/2 in. (375 x 267 mm.)
Edition: 10
Comments: View of St. Gudule,
Brussels



K083, AB 109

Woman, 1910
Subject: Julie de B. (?)
15 x 13 1/2 in. (381 x 343 mm.)
Edition: 10
Museums: BR



K084, AB 480

Caline, Julie, 1910

Subject: Julie de B.

21 1/2 x 18 1/4 in. (546 x 464 mm.)

Edition: 10

Museums: BR



K085, AB 516, X321

Woman with hat standing in bedroom, 1910 (?)

Subject: Julie de B. (?)



K086, AB 540, X362

Reproches, c.1910

Subject: Julie de B.

15 x 10 1/2 in. (381 x 267 mm.)

Edition: 1



K087, AB 910

Woman asleep on a divan, 1910 (?)

Subject: Julie de B. (?)



K088, AB 60, X044

Sortie de Théâtre, 1911

Subject: Julie de B.

20 1/2 x 10 5/8 in. (521 x 270 mm.)

Edition: 15

Museums: BM, BR, O

Comments: K731, AB 060B is a crop of K088, AB 60



K089, AB 105

Convalescence, 1911

Subject: Julie de B.

10 1/2 x 15 in. (267 x 381 mm.)

Edition: 10

Comments: *Femme au Lit*



K090, AB 158, X113

Le Collier rose (necklace), 1911
 Subject: Julie de B.
 23 1/4 x 18 7/8 in. (591 x 479 mm.)
 Edition: 10
 Museums: BR, BN
 Comments: Rectangle, counterproof exists



K091, AB 158B

Le Collier rose (oval), 1911
 Subject: Julie de B.
 10 1/2 x 10 1/2 in. (267 X 267 mm.)
 Edition: 10
 Museums: BR, BN
 Comments: Circle 10 in. (254 mm.) diameter



K092, AB 333, X388

Conchita, 1911
 Subject: Julie de B.
 15 3/4 x 11 3/4 in. (400 x 298 mm.)
 Edition: 12
 Museums: BN, BR, O



K093, AB 334, X316

The Toilet, 1911
 Subject: Julie de B.
 14 3/4 x 10 3/4 in. (375 x 273 mm.)
 Edition: 12
 Museums: BR, W
 Comments: Shows influence of Vermeer



K094, AB 335, AN71

La Couture, Bruxelles, 1911
 Subject: Julie de B.
 14 7/8 x 10 3/4 in. (378 x 273 mm.)
 Edition: 6
 Museums: BN, BR
 Comments: AB's wife sewing



K095, AB 339, X317

La Lecture (the Work Basket), 1911
 Subject: Julie de B.
 14 1/2 x 10 1/2 in. (368 x 267 mm.)
 Edition: 15
 Museums: BR
 Comments: black, sanguine



K096, AB 340, OX14

Grotte Châteaudun, 1911

Subject: Julie de B.

18 3/4 x 14 3/4 in. (476 x 375 mm.)

Edition: 15

Museums: BM, BN, O

Comments: The Grotto



K097, AB 351, X431, N23

Chiffon Pregnant w. Alice, 1911

Subject: Julie de B.

12 5/8 x 9 3/8 in. (321 x 238 mm.)

Edition: 10

Museums: BR

Comments: black, sanguine



K098, AB 351B, X289

Chiffon, avant le cercle, 1911

Subject: Julie de B.

7 1/2 x 7 1/2 in. (191 X 191 mm.)

Edition: 10

Museums: BR, BM

Comments: circle, cut from AB 351



K099, AB 417

Tête de femme penchée, 1911 (?)

Subject: Julie de B. (?)

Edition: 10

Museums: BM, BR



K100, AB 426, X443

Le panier à ouvrage, 1911

Subject: Julie de B.

14 3/4 x 10 3/4 in. (375 x 273 mm.)

Edition: 10

Museums: BN, BR



K101, AB 432, X324

Le Reveil (Waking), 1911

Subject: Julie de B.

11 1/2 x 12 in. (292 x 305 mm.)

Edition: 10

Museums: BR

Comments: Image is 11 1/2 in. (292mm.) circle



K102, AB 433, X390

La Correspondence, 1911
Subject: Julie de B.
19 x 14 1/2 in. (483 x 368 mm.)
Edition: 4
Museums: BR
Comments: Chair tilted



K103, AB 437, X318

Interior with Julia, 1911
Subject: Julie de B.
14 3/4 x 10 1/2 in. (375 x 267 mm.)
Edition: 10
Museums: BR



K104, AB 41

Tristine, 1912
Subject: Julie de B.
Edition: 10
Museums: BM, BR
Comments: Rustington



K105, AB 153

Convalescence, 1912
Subject: Julie de B.
Edition: 10
Museums: BR



K106, AB 159

The Sporting Girl, 1912
Subject: Julie de B.
16 x 11 in. (406 x 279 mm.)
Edition: 15
Museums: BR, W



K107, AB 282

Convalescence, c.1912
Subject: Julie de B.
19 1/4 x 15 3/4 in. (489 x 400 mm.)
Edition: 6
Museums: BR



K108, AB 317

Julie de B. w. William, 1912

Subject: Julie de B.

14 1/2 x 13 3/4 in. (368 x 349 mm.)

Edition: 4

Comments: with son, William



K109, AB 336, X400

Juliette, 1912

Subject: Julie de B.

23 1/2 x 17 1/2 in. (597 x 445 mm.)

Edition: 6

Museums: BR

Comments: Glencairn



K110, AB 392B

Profile of Julia seated, c.1912

Subject: Julie de B.

14 1/2 x 10 1/2 in. (368 x 267 mm.)



K111, AB 120

Julie de Belleruche, 1913

Subject: Julie de B.

12 x 9 in. (305 x 229 mm.)

Edition: 5

Museums: BR

Comments: AB 120B cut 9 1/4 x 8 1/4 in.
(235 x 210 mm.)



K112, AB 120B

Julie de B., 1913

Subject: Julie de B.

9 1/4 x 8 1/4 in. (235 x 210 mm.)

Edition: 1 (?)

Comments: Cut down from AB120



K113, AB 354

The Garter, 1913

Subject: Julie de B.

23 x 14 1/4 in. (584 x 362 mm.)

Edition: 10

Museums: BR

Comments: Lavis



K114, AB 397

Pause (Julia?), 1913

Subject: Julie de B.

12 1/4 x 10 1/8 in. (311 x 257 mm.)

Edition: 10

Museums: BM, BR, SD



K115, AB 601, AN25

Portrait of Julie, c.1913

Subject: Julie de B. (?)

9 x 7 1/2 in. (229 x 191 mm.)

Edition: 4



K116, AB 326, X439

Nurse Resting Rustington, 1914

Subject: Julie de B.

Edition: 4

Museums: BM, BR

Comments: Rustington



K117, AB 346, X079

Julia, 1914

Subject: Julie de B.

24 1/4 x 17 1/2 in. (616 x 445 mm.)

Edition: 10

Museums: BM, BR, AL

Comments: Lavis, black, bistre



K118, AB 348, X043

Le Canapé Louis XV, 1914

Subject: Julie de B.

24 1/2 x 17 1/2 in. (622 x 445 mm.)

Edition: 10

Museums: BN, BR

Comments: Lavis



K119, AB 345, X379

Angélique, 1915

Subject: Julie de B.

24 x 16 1/8 in. (610 x 410 mm.)

Edition: 10

Museums: BR, O, W

Comments: *Sortie du théâtre*



K120, AB 401

Going Out, 1915
 Subject: Julie de B. (?)
 25 x 14 1/4 in. (635 x 362 mm.)
 Edition: 15
 Museums: BR, SD



K121, AB 538

Petite Julia, bust profile, c.1915
 Subject: Julie de B.
 9 x 7 in. (229 x 178 mm.)
 Edition: 1
 Comments: single impressions
 with note from William de Bellerroche.



K122, AB 670, AN7

Mother with baby, Harry, c.1915
 Subject: Julie de B. (?)
 12 1/2 x 8 1/4 in. (318 x 210 mm.)
 Edition: 2
 Comments: 2 copies green paper



K123Q, AB 902Q

Mother and child, Harry, c.1915
 Subject: Julie de B. (?)
 Comments: Signed "Bellerroche",
 Drawing (?)



K124, AB 147d, X155

Julie and Frago's Puppies, 1920
 Subject: Julie de B.
 18 1/2 x 14 3/8 in. (470 x 365 mm.)
 Edition: 5
 Comments: 2 color print bl. & sang.



K125, AB 147dB, X155

Julie w/o Frago's Puppies, 1920
 Subject: Julie de B.
 15 x 13 in. (381 x 330 mm.)
 Edition: 5
 Comments: Like 147d, w/o puppies



K126, AB 321

Julie at Rustington, 1924
Subject: Julie de B.
8 x 6 in. (203 x 152 mm.)
Edition: 6
Museums: BR
Comments: 4 copies known



K127, AB 529.2

Mrs. Milbank, with necklace, c.1900
Subject: Milbank, Mrs.
Comments: Young looking
Mrs. Milbank



K128, AB 174

Petite tête de femme, c.1902
Subject: Milbank, Mrs. (?)
Edition: 15
Museums: BR



K129, AB 416B, X065

Evening (Mrs. Milbank), 1902 (?)
Subject: Milbank, Mrs.
18 x 13 1/2 in. (457 x 343 mm.)
Edition: 10
Comments: Artist's Mother, w.
Beabear (?)



K130, AB 781

Alice Milbank w. dog terrier, 1902 (?)
Subject: Milbank, Mrs.
15 x 10 1/2 in. (381 x 267 mm.)
Edition: 5
Comments: 2 Rue de Ter



K131, AB 527

Alice Milbank "Petite Ma", c.1903
Subject: Milbank, Mrs.
16 x 13 in. (406 x 330 mm.)
Edition: 2
Comments: One copy "Petite Ma"



K132, AB 528

Mrs. Milbank, bust portrait, c.1903
Subject: Milbank, Mrs.
21 x 17 1/4 in. (533 x 438 mm.)
Edition: 1
Comments: The artist's mother



K133, AB 530

Mrs. Milbank, repose in an arm chair, 1903
Subject: Milbank, Mrs.
14 x 9 in. (356 x 229 mm.)
Edition: 4
Comments: The artist's mother



K134, AB 505, X23

Ferby Lodge avec Beabear, 1904 (?)
Subject: Milbank, Mrs.
20 1/2 x 14 1/2 in. (521 x 368 mm.)
Museums: BR
Comments: Beabear, the terrier dog (?)



K135, AB 529.1

Mrs. Milbank, 1/2 length profile with hat, 1904 (?)
Subject: Milbank, Mrs.
23 x 19 1/9 in. (584 x 485 mm.)
Comments: The artist's mother



K136, AB 529.3

Mrs. Milbank at Firby Lodge, 1904
Subject: Milbank, Mrs.
Comments: The artist's mother



K137, AB 531

Mrs. Milbank reading by lamp on table, c.1904
Subject: Milbank, Mrs.
15 1/2 x 19 3/4 in. (394 x 502 mm.)
Comments: The artist's mother



K138, AB 532, AN74

Mrs. Milbank sitting in a room, 1904
Subject: Milbank, Mrs.
15 1/2 x 18 1/2 in. (394 x 470 mm.)
Edition: 4
Comments: The artist's mother



K139, AB 82, X386

Interior – Firby Lodge, 1905
Subject: Milbank, Mrs. (?)
20 3/8 x 16 7/8 in. (518 x 429 mm.)
Edition: 15
Museums: BM, BR
Comments: Also 22 x 16 in.
(559 x 406 mm.)



K140, AB 492

Young woman with large hat, 1905 (?)
Subject: Milbank, Mrs. (?)
22 x 17 in. (560 x 432 mm.)
Edition: 10
Museums: BR



K141, AB 492B, AN72

Mrs. Milbank w. plumed hat, c.1905
Subject: Milbank, Mrs.
20 5/8 x 16 3/4 in. (524 x 425 mm.)
Edition: 15
Museums: SD



K142, AB 40B

Mrs. Milbank in hat, 1906 (?)
Subject: Milbank, Mrs.
6 1/4 x 5 in. (159 x 127 mm.)



K143, AB 80

Tête en face, 1906
Subject: Milbank, Mrs.
7 1/2 x 5 1/2 in. (191 x 140 mm.)
Edition: 20
Museums: BR, BM
Comments: Sanguine, black



K144, AB 83

Le grande chapeau, 1906

Subject: Milbank, Mrs.

21 x 16 3/4 in. (533 x 425 mm.)

Edition: 15



K145, AB 148, X003

The Boa, 1906

Subject: Milbank, Mrs.

24 3/8 x 17 3/4 in. (619 x 451 mm.)

Edition: 20

Museums: BM, BN, BR, VA, AL, O

Comments: The artist's mother



K146, AB 522, X071

Worried, Mrs. Milbank, c.1906

Subject: Milbank, Mrs.

20 x 15 3/4 in. (508 x 400 mm.)



K147, AB 242, X394

Mrs. Milbank, 1907

Subject: Milbank, Mrs.?

24 1/2 x 18 in. (622 x 457 mm.)

Edition: 30

Museums: BM, O

Comments: Silver Medal S.A.F. 1908



K148, AB 482

Femme au petit chien, 1907

Subject: Milbank, Mrs.

14 1/2 x 10 1/2 in. (368 x 267 mm.)

Edition: 10

Museums: BN, BR



K149, AB 529

Mrs. Milbank w. large feathered hat, c.1907

Subject: Milbank, Mrs.

19 1/2 x 15 in. (495 x 381 mm.)

Edition: 1

Comments: The artist's mother



K150, AB 102

Deux femmes assises, Firby Lodge, 1908
Subject: Milbank, Mrs.
18 x 13 3/8 in. (457 x 340 mm.)
Edition: 10
Museums: BR
Comments: Firby Lodge, 2 women



K151, AB 188, X442

Mrs. H.V. Milbank in her bedroom, 1908
Subject: Milbank, Mrs.
24 3/4 x 18 in. (629 x 457 mm.)
Edition: 5
Museums: BR
Comments: Firby Lodge, 5 old paper



K152, AB 251

Mrs. Milbank, 1908
Subject: Milbank, Mrs.
15 1/2 x 10 1/2 in. (394 x 267 mm.)
Edition: 10
Comments: Interior Firby Lodge



K153, AB 533

Mrs. Milbank sitting by a desk, 1908
Subject: Milbank, Mrs.
16 x 22 in. (406 x 559 mm.)
Edition: 10
Comments: The artist's mother, Firby Lodge



K154, AB 48, X384

Mrs. Milbank at the piano, 1910
Subject: Milbank, Mrs.
15 x 10 5/8 in. (381 x 270 mm.)
Edition: 10
Museums: WAS
Comments: Edition possibly 15



K155, AB 748, X299

Full Length portrait, Mrs. Milbank (?), 1915
Subject: Milbank, Mrs. (?)
17 x 10 1/2 in. (432 x 267 mm.)



K156, AB 26, X095

Woman in a big hat, 1924
Subject: Millbank, Mrs. (?)
24 1/2 x 17 1/2 in. (622 x 445 mm.)
Edition: 10
Museums: BR, W
Comments: Tribute to mother on his retirement (?)



K157, AB 541

Alice leaning in a chair, c.1914
Subject: Alice de B.
11 x 9 1/2 in. (279 x 241 mm.)
Edition: 2
Comments: AB's daughter, age 2-3



K158, AB 799

Alice, age 2-3 years, c.1914
Subject: Alice de B.
16 1/2 x 11 in. (419 x 279 mm.)
Edition: 3



K159, AB 402

Alice, age 4 (?), 1915
Subject: Alice de B.
11 1/2 x 8 in. (292 x 203 mm.)
Edition: 3
Museums: BR



K160, AB 544, #G-7

Alice with ribbon, facing left, 4 yrs (?),
c.1915
Subject: Alice de B.
12 1/4 x 10 1/4 in. (311 x 260 mm.)
Edition: 2
Comments: State II is 8 1/4 x 6 3/4 in.
(210 x 171 mm.)



K161, AB 545

Alice with ribbon, facing right, c.1915
Subject: Alice de B.
11 x 9 1/2 in. (279 x 241 mm.)
Edition: 1
Comments: Artist's daughter, age 4 (?)



K162, AB 931

Alice, age 4-5 (?), c.1915

Subject: Alice de B.

8 3/4 x 7 3/4 in. (222 x 197 mm.)



K163, AB 901

Alice, age 5 (?), c.1916

Subject: Alice de B.



K164, AB 542, #E

Alice, 1/2 length, head to right, c.1918

Subject: Alice de B.

8 x 6 1/2 in. (203 x 165 mm.)

Edition: 3

Comments: The artist's daughter, 8-10 years old (?)



K165, AB 543

Alice, bust portrait, with long hair, c. 1920

Subject: Alice de B.

14 1/2 x 12 3/4 in. (368 x 324 mm.)

Edition: 4

Comments: Age 4 (?), one copy 13 x 11 in. (330 x 279 mm.)



K166, AB 932

Alice, with hat, age 12-13 (?), c.1921

Subject: Alice de B.

17 7/8 x 14 5/8 in. (454 x 371 mm.)

Comments: "252" in stone, drawing (?)



K167, AB 546, AG.8

Alice with Frago (dog), c.1924

Subject: Alice de B.

5 1/2 x 4 in. (140 x 102 mm.)

Edition: 1

Comments: Artist's daughter, age 13-14 (?)



K168, AB 547, #T

Alice as a teenage, c.1926
Subject: Alice de B.
12 x 9 in. (305 x 229 mm.)
Edition: 3
Comments: AB's daughter, age 13-14



K169, AB 551

Alice in dome hat, portrait, c.1928
Subject: Alice de B.
Edition: 2
Comments: AB's daughter, age 20 (?)



K170, AB 139, X441

Frou-Frou, Alice, 18 years, 1929
Subject: Alice de B. (?)
17 x 13 3/4 in. (432 x 349 mm.)
Edition: 10
Museums: O
Comments: 2nd portrait 1919 ED 4 (?)



K171, AB 209B

Frou Frou, Alice, age 18-20 (?), c.1930
Subject: Alice de B.



K172, AB 747, DO4

Petite fille penchant, c.1930
Subject: Alice de B. (?)
13 x 9 1/2 in. (330 x 241 mm.)
Comments: Shows influence of P.C. Helleu



K173, AB 927

Alice with Guitar, age 18-20 (?), c.1930
Subject: Alice de B. (?)
Comments: On a postcard, has plate marks



K174, AB 36.3, Z03

Self Portrait, 1902
Subject: Albert de B.
17 x 12 3/4 in. (432 x 324 mm.)
Edition: 15
Museums: BR, O



K175, AB 568

Cartoon Self Portrait, c.1902
Subject: Albert de B.
6 x 4 in. (152 x 102 mm.)
Edition: 1



K176, AB 565

Self Portrait
Subject: Albert de B.
11 x 10 in. (279 x 254 mm.)
Edition: 1



K177, AB 794

Albert de B. in hat & cigarette
Subject: Albert de B.



K178Q, AB 903Q

Self Portrait
Subject: Albert de B.
11 7/8 x 8 1/2 in. (302 x 216 mm.)
Comments: May not be AB,
Drawing (?)



K179, AB 300

Miss Rennie Alhambra, 1909
Subject: Alhambra, Miss Rennie
12 x 10 1/4 in. (305 x 260 mm.)
Edition: 10
Comments: about 4 sanguine



K180, AB 695, X276

Miss Alhambra (?), left profile, 1909

Subject: Alhambra, Miss Rennie (?)

6 x 4 1/2 in. (152 x 114 mm.)

Edition: 1

Comments: Same Miss Alhambra in AB 300 (?)



K181, AB 198, X257

Profile Portrait of a Woman, 1906

Subject: Ames, Miss (?)

8 x 6 1/2 in. 203 x 165 mm.)

Edition: 15

Museums: BR

Comments: 10 old paper, X257 in Red



K182, AB 183

Miss Ames, 1907

Subject: Ames, Miss

Edition: 15

Museums: BR

Comments: 8 japan, 6 old paper



K183, AB 319

Miss Eva Ames, 1909

Subject: Ames, Miss

21 1/2 x 14 3/4 in. (546 x 375 mm.)

Edition: 12

Museums: BR, SD

Comments: Book cover, "The Dress Taylor"



K184, AB 122, X114

Le Chapeau de Plume, "Isabelle", 1904

Subject: Anglada, Mme.

24 x 17 7/8 in. (610 x 454 mm.)

Edition: 15

Museums: BR, O

Comments: Brussel's copy "Isabelle"



K185, AB 126, X033

Insolence, 1905

Subject: Anglada, Mme.

22 x 17 in. (559 x 432 mm.)

Edition: 15

Museums: BR, O

Comments: State II signed in stone



K186, AB 127

Mme. Anglada (artist), 1905

Subject: Anglada, Mme.

18 1/4 x 14 in. (464 x 356 mm.)

Edition: 10

Museums: BM, BR

Comments: Tête de femme grand chapeau



K187, AB 145, X052

La Mantille, a Spanish Artist, 1905

Subject: Anglada, Mme.

22 3/4 x 18 7/8 in. (578 x 479 mm.)

Edition: 30

Museums: BR, BM, MEL, O

Comments: 10 old paper, 7 Jap, 6 Chine



K188, AB 163

Petite tête profile mantille, 1905

Subject: Anglada, Mme.

14 3/8 x 10 4/5 in. (365 x 274 mm.)

Edition: 10

Museums: BR



K189, AB 192, X094, X108

Madame Anglada (Dormeuse), 1905

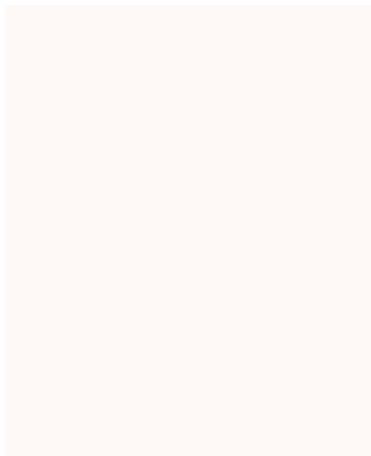
Subject: Anglada, Mme.

20 1/4 x 17 1/2 in. (514 x 445 mm.)

Edition: 10

Museums: BR

Comments: Also X108 (?)



K190, AB 471

Petite tête Mme. Anglada (face), 1908

Subject: Anglada, Mme.

Edition: 6

Museums: BN

Comments: No image



K191, AB 548, #L

Babette in a wicker chair, 1910 (?)

Subject: Babette

14 x 11 1/2 in. (356 x 292 mm.)

Edition: 1



K192, AB 22, X407

Profil Berteil, 1902
Subject: Berteil
Edition: 10
Museums: BM, BR



K193, AB 295

Berteil with large hat, 1909
Subject: Berteil
Edition: 10
Museums: BR
Comments: see AB307



K194, AB 306, X047

Le Repos, Dormeuse, 1909
Subject: Berteil (?)
12 1/2 x 24 3/4 in. (318 x 629 mm.)
Edition: 10
Museums: BR



K195, AB 307

Berteil, Anxieuse, 1909
Subject: Berteil
17 3/4 x 15 3/8 in. (451 x 391 mm.)
Edition: 20
Museums: BR, O
Comments: See AB 295 & AB 306



K196, AB 9

Berthe, 1902
Subject: Berthe
13 x 12 3/4 in. (330 x 324 mm.)
Edition: 10
Museums: BM, BR



K197, AB 59, X331

Berthe au Café, 1904
Subject: Berthe
6 5/8 x 7 1/2 in. (168 x 191 mm.)
Edition: 15
Museums: BR
Comments: Petite Berthe et grand chapeau



K198, AB 189

Berthe, Canapé, 1904

Subject: Berthe

12 x 9 3/4 in. (305 x 248 mm.)

Edition: 10

Museums: BR, O

Comments: 10 old paper, "189" in stone



K199, AB 116

Berthe au fauteuil, 1905

Subject: Berthe

19 x 12 3/4 in. (483 x 324 mm.)

Edition: 15

Museums: BM, BN, O, BM

Comments: La Petite Malade



K200, AB 498

Women, Portrait, 1905

Subject: Berthe or Regine Martial (?)

Museums: BR

Comments: Same woman K304, K201, K723



K201, AB 908

Woman with Collar, 1905 (?)

Subject: Berthe or Regine Martial (?)

15 1/2 x 10 in. (394 x 254 mm.)

Edition: 2 (?)

Comments: Same woman K304, K201, K723



K202, AB 322

Blanche, 1909

Subject: Blanche

Edition: 15

Museums: BR

Comments: 15 old paper



K203, AB 710, X333

Blanche, c.1909

Subject: Blanche

17 x 15 1/2 in. (432 x 394 mm.)

Comments: 3 copies in 2 colors, black/sanguine



K204, AB 710B, X333

Blanche, c.1909
Subject: Blanche
15 x 11 1/2 in. (381 x 292 mm.)
Edition: 5
Comments: Crop of AB 710



K205, AB 711

Blanche, portrait, c.1909
Subject: Blanche
15 x 11 in. (381 x 279 mm.)
Edition: 5



K206, AB 712

Blanche, head, c.1909
Subject: Blanche
9 x 11 in. (229 x 279 mm.)



K207, AB 796

Blanche, c.1909
Subject: Blanche
22 x 17 in. (559 x 432 mm.)



K208, AB 217, X074

Anxiety (Blanche), 1910 (?)
Subject: Blanche
Edition: 4
Museums: BR
Comments: Blanche, 1916", but AB not in Paris (?)



K209, AB 7

Marie Boetzel, 1904
Subject: Boetzel, Marie
21 x 16 in. (533 x 406 mm.)
Edition: 15
Museums: BR



K210, AB 93, X023

Marie Boetzel, 1904

Subject: Boetzel, Marie

17 x 15 in. (432 x 381 mm.)

Edition: 10

Museums: BM, BR, BOS

Comments: Copy "X.24" on verso



K211, AB 722, AN45

Portrait of Lady in Large Hat, 1910 (?)

Subject: C., Madame

20 x 16 1/2 n. (508 x 419 mm.)



K212, AB 723

Portrait Bust of Lady in Hat, 1910 (?)

Subject: C., Madame

12 x 10 in. (305 x 254 mm.)



K213, AB 723R

Portrait Bust of Lady in Hat, 1910 (?)

Subject: C., Madame

12 x 10 in. (305 x 254 mm.)

Comments: Counterproof of AB 723



K214, AB 233

La Petite Caroline, 1901

Subject: Caroline

14 x 9 1/2 in. (356 x 241 mm.)

Edition: 15

Museums: BR, BN

Comments: One of AB's early lithos



K215, AB 165

Colette, 1905

Subject: Collette

Edition: 14

Museums: BR

Comments: 4 before crack, 10 after



K216, AB 69, X405

Comtesse de G., 1906

Subject: Comtesse de G.

16 1/2 x 13 1/2 in. (419 x 343 mm.)

Edition: 10

Museums: BN, BR

Comments: One has AB444 on verso



K217, AB 101, X070, AN27

Comtesse de S., 1908

Subject: Comtesse de S.

19 1/4 x 15 7/8 in. (489 x 403 mm.)

Edition: 10

Comments: "101" in the stone



K218, AB 273A

Darras profile with veiled hat, 1908

Subject: Darras

19 x 15 in. (483 x 381 mm.)

Edition: 5

Museums: BR

Comments: Log "273 dup"



K219, AB 275, #N

Little Darras & Dog, 1908

Subject: Darras

19 3/4 x 16 5/8 in., (502 x 422 mm.)



K220, AB 206

Mme A. Dayot, 1907

Subject: Dayot, A.

17 x 15 3/4 in. (432 x 400 mm.)

Edition: 10

Museums: BR, SD

Comments: Some on old paper



K221, AB 218, X427

Mme A. Dayot, 1907

Subject: Dayot, A.

20 x 15 in. (508 x 381 mm.)

Edition: 15

Museums: BN, BR

Comments: Founder's wife of *L'Art et les Artistes*



K222, AB 730, X274

Bust Profile of Pretty Lady, c.1907
Subject: Dayot, A. (?)
14 x 11 in. (356 x 279 mm.)
Comments: Same subject AB 728
- AB 732 (?)



K223, AB 731

Bust Portrait of Pretty Lady, 1907 (?)
Subject: Dayot, A. (?)
19 x 16 in. (483 x 406 mm.)
Edition: 1
Comments: AB 728 - AB 732 all same
woman (?)



K224, AB 732

Bust Portrait of Pretty Lady, 1907 (?)
Subject: Dayot, A. (?)
17 x 14 in. (432 x 356 mm.)
Comments: AB728 - AB732 are same
subject (?)



K225, AB 298, X066

Madame Armand Dayot, 1909
Subject: Dayot, Mme.
22 x 19 in. (559 x 483 mm.)
Edition: 10
Museums: SD



K226, AB 508

Madame Armand Dayot, 1909 (?)
Subject: Dayot, Mme.
Museums: BR



K227, AB 98B

Invitation, cut down, 1908
Subject: Del teuel
4 1/2 x 5 1/2 in. (114 x 140 mm.)
Edition: 10
Museums: BM, BR
Comments: Trial proof of AB 98



K228, AB 237, X408

Miss Deschamp, 1907
Subject: Deschamp, Miss
Edition: 10
Museums: BR



K229, AB 87

Alice N., 1906
Subject: Dolores, Mrs. Alice Nerdon
15 1/2 x 13 1/2 in. (394 x 343 mm.)
Edition: 10
Museums: BR, BOS, W
Comments: "87" in stone,
copy 21 x 17 in. (533 x 431 mm.)



K230, AB 234, X402

Dolores, 1907
Subject: Dolores, Mrs. Alice Nerdon
25 x 18 3/4 in. (635 x 476 mm.)
Edition: 10
Museums: BR, N
Comments: 5 old paper



K231, AB 360

Dolores, 1910 (?)
Subject: Dolores, Mrs. Alice Nerdon
13 x 11 1/4 in. (330 x 286 mm.)
Edition: 10
Museums: BR, W, O(2), BOS
Comments: Log "1916, but AB not in
Paris (?)



K232, AB 103, X117

Dolores, Sourire, 1906
Subject: Dolores, Mrs. Alice Nerdon
20 3/4 x 17 3/8 in. (527 x 441 mm.)
Edition: 20
Museums: BM
Comments: State II "103" in the stone



K233, AB 123, X021

Été, 1905
Subject: Été
24 1/4 x 19 in. (616 x 483 mm.)
Edition: 15
Museums: BM, BR, O
Comments: Sanguine



K234, AB 170, F06

Petite Florence, Petite Rembrandt, 1904
 Subject: Florence
 16 1/2 x 17 1/4 in. (419 x 438 mm.)
 Edition: 10 (?)
 Museums: BM, O(2), W
 Comments: Epreuve printed from AB's stone, 1904



K235, AB 170B

Petite Florence, 1906 (?)
 Subject: Florence
 8 3/4 x 12 3/4 in. (222 x 324 mm.)
 Edition: 6 (?)
 Comments: AB 170 cut down



K236, AB 184

Françoise, 1909
 Subject: Françoise
 21 x 17 in. (533 x 432 mm.)
 Edition: 5
 Museums: BR



K237, AB 312

Françoise, small head, 1909
 Subject: Françoise
 Edition: 4
 Museums: BR



K238, AB 205

Mme H Frantz, 1906
 Subject: Frantz, Mme H.
 26 x 21 in. (660 x 533 mm.)
 Edition: 10
 Museums: BR
 Comments: State II 20 1/2 x 16 5/8 in. (520 x 422 mm.)



K239, AB 119

Mrs. Henri Frantz, 1907
 Subject: Frantz, Mme H.
 16 3/4 x 14 5/8 in. (425 x 371 mm.)
 Edition: 10
 Museums: BOS, WAS, SD
 Comments: 119 in the stone



K240, AB 115

Mrs. Henri Frantz, 1908
 Subject: Frantz, Mme H.
 16 1/2 x 14 5/8 in. (419 x 371 mm.)
 Edition: 15
 Museums: BR
 Comments: State II, A. Bellerocche & 115



K241, AB 320

Germaines et Frago, 1909
 Subject: Germaines
 Edition: 10
 Museums: BR
 Comments: Alice de B's dog, Fargo



K242, AB 42

Retort, Gildys leaning back in chair, 1903
 Subject: Gildys Leiffer
 13 1/2 x 10 in. (343 x 254 mm.)
 Edition: 10
 Museums: BM, BR



K243, AB 925, AN18

Tête de Femme, 1903
 Subject: Gildys Leiffer (?)
 18 7/8 x 15 1/2 in. 479 x 394 mm.)
 Edition: 3
 Museums: SD
 Comments: Copy w. silver gray ink



K244, AB 200, X035

Gildys, 1906
 Subject: Gildys Leiffer
 22 1/2 x 17 in. (572 x 432 mm.)
 Edition: 20
 Comments: 10 old paper, 5 chine



K245, AB 201, X426

Gildys, grand portrait, 1906
 Subject: Gildys Leiffer
 32 x 22 in. (813 x 559 mm.)
 Edition: 15
 Museums: BM, BN, AL
 Comments: Gold Medal Amieus, 1908, AB's largest print



K246, AB 202, X084

Gildys, profil, 1906
Subject: Gildys Leiffer
24 x 18 1/2 in. (610 x 470 mm.)
Edition: 20
Museums: BM, BR
Comments: black, sanguine



K247, AB 203, X030

Gildys Accoudée, 1906
Subject: Gildys Leiffer
22 7/8 x 19 in. (581 x 483 mm.)
Edition: 20
Museums: BM, BR, AL, MEL, BR
Comments: 5 chine paper



K248, AB 212, X412

Gildys, portrait, 1906
Subject: Gildys Leiffer
Edition: 5
Museums: BR
Comments: 6 old paper, X412 (?)



K249, AB 697

Gildys reading a book, 1906
Subject: Gildys Leiffer
17 3/4 x 13 1/4 in. (451 x 337 mm.)
Museums: BM
Comments: State II signed in stone



K250, AB 215, X199

Gitane, Jasime (Gildys), 1907
Subject: Gildys Leiffer
18 1/2 x 14 3/8 in. (470 x 365 mm.)
Edition: 10
Museums: BM, BR
Comments: some sized 14 x 12 in.
(356 x 305 mm.)



K251, AB 222

Gildys, 1907
Subject: Gildys Leiffer
Edition: 10
Museums: BR
Comments: 1 chine, 3 old paper



K252, AB 293, X343

Gildys, 1907
Subject: Gildys Leiffer
Edition: 4
Museums: BR
Comments: very rare



K253, AB 364B

Pensive Woman, Profile, 1907 (?)
Subject: Gildys Leiffer (?)
17 x 14 in. (432 x 356 mm.)



K254, AB 515C, X412

Gildys, Portrait bust, 1907
Subject: Gildys Leiffer
19 x 14 1/4 in. (483 x 362 mm.)
Edition: 10 (?)
Comments: One on chine volant paper



K255, AB 264, X800

Gildys seated (La Voile), 1908
Subject: Gildys Leiffer
Museums: BM, BR



K256, AB 772, AN42

Portrait of Gildys, 1908 (?)
Subject: Gildys Leiffer (?)
17 1/4 x 12 in. (438 x 305 mm.)



K257, AB 294, X085

Inquiétude, Gildys en médaillon, 1909
Subject: Gildys Leiffer
12 5/8 x 9 1/2 in. (321 x 241 mm.)
Edition: 20
Comments: 8 1/2 in. (216 mm.) circle,
State II w. crack



K258, AB 513A, X412

Gildys, 1909 (?)
Subject: Gildys Leiffer
17 x 13 in. (432 x 330 mm.)



K259, AB 727, X424

Ruban au Cou, Mrs. Grubb, c.1903
Subject: Giselle, Mrs.
14 x 12 1/2 in. (356 x 318 mm.)
Comments: One copy "Mr. Giselle"
(Mrs. Grubb (?))



K260, AB 245

Gitane, 1907
Subject: Gitane
Edition: 10
Museums: BR



K261, AB 228

Mlle Hamilton, en Voyage, 1907
Subject: Hamilton, Miss
25 1/8 x 18 7/8 in. (638 x 479 mm.)
Edition: 10
Museums: BR, O(2)
Comments: 5 on old paper



K262, AB 62

Petite Conie, 1910 (?)
Subject: Jacqueline?
16 1/2 x 10 in. (419 x 254 mm.)
Museums: BR
Comments: Jacqueline au chapeau
de paille



K263, AB 214, X109

Jeanette (Janet), 1907
Subject: Jeanette
Edition: 15



K264, AB 467, X103

Désespoir, femme accoudée, 1909

Subject: Jesespoir

Edition: 3

Comments: Jesespoir (?)



K265, AB 521, X399

Josseleene, tête blonde penchée sur épaule, c.1903

Subject: Josseleene

23 3/4 x 18 3/8 in. (603 x 467 mm.)

Comments: Japan and chine,
28 3/4 x 24 3/4 in. (698 x 629 mm.)



K266, AB 303

Madame Kemfratte, 1910

Subject: Kemfratte, Madame

Edition: 1

Museums: BR



K267, AB 303B

Madame Kemfratte, 1910

Subject: Kemfratte, Madame

Edition: 2



K268, AB 303B2

Madame Kemfratte, 1910

Subject: Kemfratte, Madame



K269, AB 121, X036

Léa avec un chapeau, 1904

Subject: Léa

22 x 15 in. (559 x 381 mm.)

Edition: 15

Museums: BR, BOS



K270, AB 125, X107

Léa, La Jaconde, 1905

Subject: Léa

22 1/4 x 17 5/8 in. (565 x 448 mm.)

Edition: 15

Museums: BM, BN, BR, W, O

Comments: State II has "125" in stone



K271, AB 208, X189

Miss Alice Leclanche, 1906

Subject: Leclanche, Alice

18 x 13 1/2 in. (457 x 343 mm.)

Edition: 15

Museums: BR



K272, AB 207

Miss Alice Leclanche, 1907

Subject: Leclanche, Alice

17 x 13 1/2 in. (432 x 343 mm.)

Edition: 15

Museums: BR

Comments: State II "207" in stone



K273, AB 262, X093

Madame Rosenthal (Léone), 1908

Subject: Leone Rosenthal

19 1/4 x 17 3/4 in. (489 x 451 mm.)

Edition: 40

Museums: BM, BR, VA, O

Comments: "La Parisienne", writer's wife



K274, AB 672

Léone In a grand hat, 1908 (?)

Subject: Léone Rosenthal (?)

18 1/2 x 13 1/2 in. (470 x 343 mm.)

Edition: 1

Comments: rare single impression



K275, AB 227, X004

Léone - "Sultane", 1909 (?)

Subject: Léone Rosenthal

17 1/2 x 18 in. (445 x 457 mm.)

Edition: 3

Museums: BR



K276, AB 147, X076

Leone, 1910
Subject: Leone Rosenthal
27 x 21 in. (686 x 533 mm.)
Edition: 10
Museums: BN, BR, AL, COR
Comments: Mrs. Leone Rosenthal



K277, AB 19, X445

Louissette, 1903
Subject: Louissette
15 1/2 x 12 1/4 in. (394 x 311 mm.)
Edition: 20
Museums: BM, BR
Comments: Chine paper, same as AB29 (?)



K278, AB 226

Miss King with Violin, 1907
Subject: Madeline King
21 1/4 x 15 3/4 in. (540 x 400 mm.)
Museums: BN, BR, W



K279, AB 308, PA33

Maltese Cape, 1909
Subject: Maltese Girl
10 1/2 x 7 1/4 in. (267 x 184 mm.)
Edition: 10 Museums: BN, BR, WAS
Comments: Unfinished 1st State



K280, AB 130.1

Madame Fia Maneau, 1906
Subject: Maneau, Mme. F.
16 x 16 in. (406 x 406 mm.)
Edition: 15
Museums: BR, BOS



K281, AB 452

Petite Manon, 1904
Subject: Manon, Jeanne
Edition: 20
Museums: BR



K282, AB 150, X302

Manon, 1905

Subject: Manon, Jeanne
22 1/4 x 18 in. (565 x mm.)

Edition: 15

Museums: BR, BM

Comments: "150" in the stone



K283, AB 152, X210

Manon, 1905

Subject: Manon, Jeanne
19 x 15 in. (483 x 381 mm.)

Edition: 15

Museums: BR

Comments: State I, no shoulder line



K284, AB 160

Manon, 1905

Subject: Manon, Jeanne
4 x 4 in. (102 x 102 mm.)

Edition: 10

Museums: BR

Comments: Circle, on chine



K285Q, AB 916Q

Manon (Maternité ?), 1906 (?)

Subject: Manon, Jeanne
19 1/2 x 16 in. (495 x 406 mm.)

Museums: O(#361)

Comments: Orange as "litho", but drawing (?)



K286, AB 728

Portrait of woman with hand on cheek, c. 1907

Subject: Manon, Jeanne
21 x 16 in. (533 x 406 mm.)

Edition: 2



K287, AB 246, X254

Jeanne (Manon ?), 1908

Subject: Manon, Jeanne?
11 7/8 x 9 7/8 in. (302 x 251 mm.)

Edition: 15

Museums: O

Comments: 7000 impressions, *L'Art et les Artistes*



K288, AB 260, X438

Petite Manon, 1908

Subject: Manon, Jeanne

8 7/8 x 6 3/8 in. (225 x 162 mm.)

Edition: 30

Museums: BN, BR

Comments: Black, sanguine



K289, AB 247, X348

Mariane (?), 1908

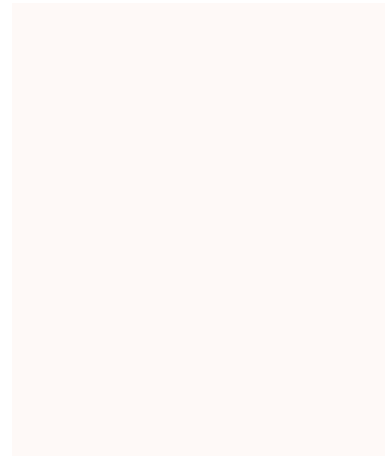
Subject: Mariane (?)

8 1/2 x 7 1/4 in. (216 x 184 mm.)

Edition: 25

Museums: BM

Comments: BS "Mariane" black, sanguine, Image larger



K290, AB 306A

Marianne, 1910 (?)

Subject: Marianne

Edition:

Museums: BM

Comments: No Image



K291, AB 328

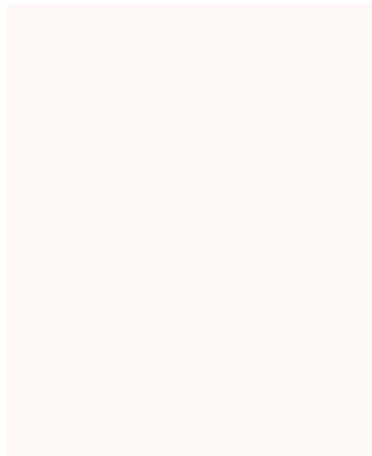
Mariette, 1909

Subject: Mariette

13 x 10 in. (320 x 254 mm.)

Edition: 10

Museums: BR



K292, AB 143

Marthe sur la table, 1906

Subject: Marthe

Edition: 15

Museums: BR

Comments: No Image



K293, AB 223

Marthe (Vallie), 1907

Subject: Marthe

Edition: 25

Museums: BM

Comments: *Gazette des Beaux Arts* printed 1500



K294, AB 224

Marthe profil, 1907
Subject: Marthe
6 x 5 in. (152 x 127 mm.)
Edition: 30
Museums: BM, BR



K295, AB 243, X038

Esquisse pour un portrait, Marthe, 1907
Subject: Marthe
22 x 14 in. (559 x 356 mm.)
Edition: 20
Museums: BM, BN, BR, VA, W
Comments: sanguine, black



K296, AB 250

Marthe portrait, 1907
Subject: Marthe
13 1/2 x 11 1/2 in. (343 x 292 mm.)
Edition: 30
Comments: Study for oil of Marthe



K297, AB 257

Marthe full face, 1908
Subject: Marthe
Edition: 14



K298, AB 258

Marthe, 1908
Subject: Marthe
Edition: 12
Museums: BR
Comments: bad stone



K299, AB 263

Marthe (full face), 1908
Subject: Marthe
10 1/4 x 8 3/4 in. (260 x 222 mm.)
Edition: 15
Museums: BR
Comments: "Colette" one impression



K300, AB 279

Marthe profile, 1908
Subject: Marthe
9 x 9 in. (229 x 229 mm.)
Edition: 10
Museums: BR, O
Comments: 10 on old paper



K301, AB 323

Marthe assise, 1908
Subject: Marthe
15 x 12 in. (381 x 305 mm.)
Edition: 30
Museums: BM, BR, O
Comments: *Connaisseur* printed
20,000 from AB's stone



K302, AB 304

Marthe à la harpe, 1909
Subject: Marthe
21 x 14 in. (533 x 356 mm.)
Edition: 10
Museums: BR
Comments: State I not signed,
20 x 12 in. (508 x 305 mm.)



K303, AB 324, X371

Marthe accoudée, 1910
Subject: Marthe
14 1/2 x 10 1/2 in. (368 x 267 mm.)
Edition: 20
Museums: BR, COR
Comments: black, sanguine, pink
paper



K304, AB 124, X118

Régine Martial (author), 1906
Subject: Martial, Regine
22 x 18 in. (559 x 457 mm.)
Edition: 5
Museums: BOS



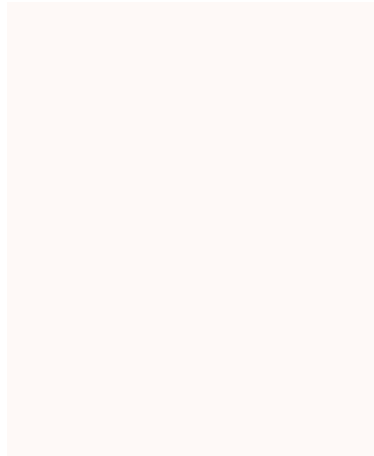
K305, AB 358, X026

Danseuse mystérieuse, 1908
Subject: Mata Hari
22 1/4 x 13 in. (565 x 330 mm.)
Edition: 4
Comments: Lavis, black, brown



K306, AB 490, X063

A La Ville Mata Hari, 1908
Subject: Mata Hari
Edition: 4
Museums: BN, BR



K307, AB 509

Mata Hari Danseuse, 1908 (?)
Subject: Mata Hari
Museums: BN, BR
Comments: No Image



K308, AB 130, X309

Mme. Andrée Megard, 1906
Subject: Megard, A.
17 x 11 3/4 in. (432 x 298 mm.)
Edition: 15
Museums: BDS, COR, WAS



K309, AB 196

Andrée Megard portrait with Hat, 1906
Subject: Megard, A.
22 1/2 x 19 in. (572 x 483 mm.)
Edition: 5
Museums: BR, WAS
Comments: 196" in the stone



K310, AB 197, X344

Andrée Megard profile with Hat, 1906
Subject: Megard, A.
19 x 15 in. (483 x 381 mm.)
Edition: 20
Museums: BR
Comments: 12 old paper, 3 Japan, 4 chine



K311, AB 197B, X417

Andrée Megard profile without Hat, 1906
Subject: Megard, A.
14 3/4 x 11 1/2 in. (375 x 292 mm.)
Comments: 3 Japan, 2 old, 4 chine



K312, AB 213, X034

Andrée Megard, portrait, 1907
Subject: Megard, A.
24 3/4 x 20 3/8 in. (629 x 518 mm.)
Edition: 10
Museums: BM, BR, WAL
Comments: Mrs. Gemier, Fr. Govt.
bought



K313, AB 261, X396

Mélusine (Inspiration), 1908
Subject: Mélusine
22 x 21 in. (559 x 533 mm.)
Edition: 10
Museums: BR
Comments: 6 on old paper
bought



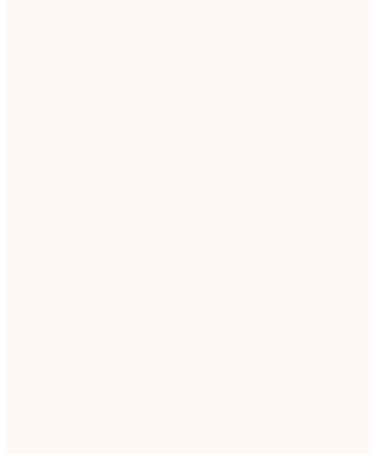
K314, AB 760, AG09

Petite fille penchant, 1910 (?)
Subject: Miss AC
6 x 4 in. (152 x 102 mm.)



K315, AB 107, X022

Miss Clifton, 1904
Subject: Miss Charles Clifton
Edition: 20
Museums: BM, BR, W
Comments: bigger than 107B (?)



K316, AB 107B, X022

Tourments, 1904
Subject: Miss Charles Clifton
21 5/8 x 17 3/8 in. (549 x 441mm.)
Museums: BM,D,O
Comments: No image



K317, AB 922

Woman up close, 1904 (?)
Subject: Miss Charles Clifton?
13 3/4 x 9 in. (349 x 229 mm.)
Comments: Same as AB135,
Clifton AB 107



K318, AB 135, X105

Inquiétude, 1905

Subject: Miss Charles Clifton
27 x 20 1/2 in. (686 x 521 mm.)

Edition: 13

Museums: BR

Comments: Same as AB135, similar to AB107



K319, AB 104

Miss Charles Clifton-profil, 1906

Subject: Miss Charles Clifton
20 1/4 x 17 5/8 in. (514 x 448 mm.)

Edition: 15

Museums: BN, BR

Comments: Langoureuse - Clifton



K320, AB 112

Femme Samonte, 1908

Subject: Miss Vivien Sidgley
17 1/4 x 15 in. (438 x 381 mm.)

Edition: 10

Museums: O

Comments: State II is 11 1/4 x 8 7/8 in. (286 x 225 mm.)



K321, AB 238B

Pensive Woman, 1908 (?)

Subject: Miss Vivien Sidgley
16 1/2 x 12 1/2 in. (419 x 318 mm.)

Museums: BR

Comments: Sanguine, japan



K322, AB 230, X029

La Mantille (Carmen), 1907

Subject: Mme Luley
23 x 18 3/4 in. (584 x 476 mm.)

Edition: 15

Museums: BM, BR

Comments: Also "L'Espanole"



K323, AB 15

Nana, 1900

Subject: Nana
Edition: 5



K324, AB 696

Nana, c.1900

Subject: Nana

15 x 11 in. (381 x 279 mm.)

Edition: 1

Comments: Same model as AB 15



K325, AB 167

Invitation, Petite tête mantille, 1904

Subject: Nana

5 5/16 x 4 1/8 in. (135 x 105 mm.)

Edition: 30

Museums: BR, BN

Comments: Dup of AB776



K326, AB 776

Hooded woman, Nana, 1904

Subject: Nana (?)

Comments: Dup of AB167



K327, AB 445

Madame Newout (?) (Newoul ?), 1909

Subject: Newout, Madame (?)

8 x 6 in. (203 x 152 mm.)

Edition: 6

Museums: BR

Comments: Log note, 19 x 13 in.
(483 x 330 mm.).



K328, AB 34, X045

Nini Abandoned, 1903

Subject: Nini Fleury

20 x 14 1/2 in. (508 x 368 mm.)

Edition: 20

Museums: BM, BR



K329, AB 74, X211

Croquis, 1903

Subject: Nini Fleury (?)

14 3/4 x 12 5/8 in. (375 x 321 mm.)

Edition: 5

Museums: BR



K330, AB 117, X080

Coquetterie, Nini asleep on sofa, 1904

Subject: Nini Fleury

Edition: 10

Museums: BR

Comments: See also 706, 707



K331, AB 702, X322

Intimate, Fleury, 1904 (?)

Subject: Nini Fleury

17 x 12 1/2 in. (432 x 318 mm.)

Edition: 1



K332, AB 703, AN14

Nini, right profile, 1904 (?)

Subject: Nini Fleury

22 1/2 x 18 in. (572 x 457 mm.)



K333, AB 703B, AN14

Nini, right profile (oval), 1904 (?)

Subject: Nini Fleury

24 x 19 in. (610 x 483 mm.)

Comments: Created from AB 703



K334, AB 704, AN54

Nini, seated, sucking her thumb, c. 1904

Subject: Nini Fleury

14 1/2 x 11 in. (368 x 279 mm.)

Edition: 2

Comments: 4 pencil signed
"A. Belleroche"



K335, AB 705

Nini, bust portrait, 1904 (?)

Subject: Nini Fleury



K336, AB 706, X271

Fleury in a wicker chair, 1904

Subject: Nini Fleury

12 x 11 in. (305 x 279 mm.)

Comments: Same stone as AB 707



K337, AB 707

Fleury in a wicker chair, 1904

Subject: Nini Fleury

11 1/2 x 15 3/4 in. (292 x 400 mm.)

Museums: BN

Comments: AB 706, 707B same stone



K338, AB 707B, X271

Fleury in a wicker chair, 1904

Subject: Nini Fleury

11 1/2 x 12 1/8 in. (292 x 308 mm.)

Comments: 8 x 10 in. (203 x 254 mm.)



K339, AB 708, X208

Indolence (Fleury), c.1904

Subject: Nini Fleury

14 x 11 1/4 in. (356 x 286 mm.)

Edition: 10

Comments: Similar to AB 519



K340, AB 191

Madame Leonardi, Visite Nini, 1905

Subject: Nini Fleury

22 1/8 x 17 3/4 in. (562 x 451 mm.)

Edition: 20

Museums: BN, BR

Comments: 5 old paper, 10 chine,
2 Japan



K341, AB 701, AN51

Fleury Seated Looking Right, 1905 (?)

Subject: Nini Fleury

14 x 10 in. (356 x 254 mm.)

Edition: 1 (?)

Comments: In pencil 2 copies, AN.51



K342, AB 254

Madame Fleury, profile, 1907

Subject: Nini Fleury

22 3/4 x 18 1/2 in. (578 x 470 mm.)

Edition: 10

Museums: BR



K343, AB 255, X091

Madame Fleury, portrait, 1907

Subject: Nini Fleury

25 1/2 x 20 1/4 in. (648 x 514 mm.)

Edition: 10

Museums: BR

Comments: Some 23 1/2 x 19 1/2 in. (597 x 495 mm.)



K344, AB 259, X398

Madame Fleury, sur la table, 1908

Subject: Nini Fleury

21 3/4 x 16 3/4 in. (552 x 425 mm.)

Comments: 21 3/4 x 16 3/4 in.

(552 x 425 mm.) image



K345, AB 700, X042

Nini-Maternité, 1908 (?)

Subject: Nini Fleury

16 x 13 in. (406 x 330 mm.)



K346, AB 709, X336

Blonde Odalisque, 1908 (?)

Subject: Nini Fleury

17 1/2 x 14 1/8 in. (445 x 359 mm.)

Comments: same model as AB 261 (?)



K347, AB 780

Madam Fleury, grand hat, c.1908

Subject: Nini Fleury

23 x 17 1/2 in. (584 x 445 mm.)

Comments: Counterproof on verso



K348, AB 774, X420

Petite Ninon, 1910 (?)

Subject: Ninon

10 1/2 x 9 in. (267 x 229 mm.)



K349, AB 357

Woman's head profile, 1903

Subject: Priscilla (?)

21 1/8 x 13 13/16 in. (537 x 351 mm.)

Edition: 10

Museums: BR

Comments: Lavis



K350, AB 59B, N25

Tête de femme, 1909

Subject: Priscilla (?)

25 7/8 x 19 3/4 in. (657 x 502 mm.)

Edition: 5

Museums: BR

Comments: Same person as
AB763 & 162



K351, AB 763, X162

Priscilla, portrait, 1909 (?)

Subject: Priscilla

20 1/2 x 16 in. (521 x 406 mm.)

Comments: Many lines in lower left
corner



K352, AB 763B, X162

Priscilla, portrait, 1909 (?)

Subject: Priscilla

20 1/2 x 16 in. (521 x 406 mm.)

Comments: Clear lower left corner



K353, AB 764, X425

Priscilla, portrait, 1909 (?)

Subject: Priscilla

19 x 15 1/4 in. (483 x 387 mm.)



K354, AB 764R, X425

Priscilla, 1909 (?)
Subject: Priscilla
Counterproof of 764



K355, AB 765, AN40

Priscilla (?), 1909 (?)
Subject: Priscilla?
18 1/2 x 14 1/4 in. (470 x 362 mm.)



K356, AB 684

Madame Rambert, 1905
Subject: Rambert, Mad.
13 x 10 in. (330 x 254 mm.)
Edition: 1
Comments: Same Model as AN 33



K357, AB 204

Le Canet (?), 1906
Subject: RB (?)
Museums: BR
Comments: Société des amis des arts, 700 Printed (?)



K358, AB 686, X300

Mrs. B.S. Reynot, 1910 (?)
Subject: Reynot, Mrs. BS,
13 x 11 in. (330 x 279 mm.)
Comments: la soeur de Lucien Robert



K359, AB 63

Madame Grant Richards, 1908
Subject: Richards, Mrs. Grant
16 3/4 x 12 3/8 in. (425 x 314 mm.)
Edition: 10



K360, AB 252

Mrs. Grant Richards, 1908
Subject: Richards, Mrs. Grant
14 x 11 in. (356 x 279 mm.)
Edition: 12
Museums: BR, BOS
Comments: "Nana" on one impression



K361, AB 27

Rosa, 1902
Subject: Rosa
6 3/4 x 5 1/2 in. (171 x 140 mm.)
Edition: 10
Museums: BR, W
Comments: A.B. in Stone



K362, AB 36.4, X002

Effronterie, 1902
Subject: Rosine
14 1/2 x 11 1/2 in. (368 x 292 mm.)
Edition: 15
Museums: BR
Comments: Wash



K363, AB 698, X383

Mlle Sablon, musical actress, c.1907
Subject: Sablon, Mlle
20 x 17 in. (508 x 432 mm.)
Edition: 10 (?)
Comments: Mlle. Sablon, musical actress



K364, AB 286

Danseuse, Sahri-Djellie, 1907
Subject: Sahri-Djellie
24 1/4 x 16 in. (616 x 406 mm.)
Edition: 20
Museums: O
Comments: Dancer at Folies Bergère



K365, AB 627, X245

Sahari Diellie, 1907
Subject: Sahri-Djellie
10 x 9 in. (254 x 229 mm.)
Edition: 2 +
Comments: Dancer at Folies Bergère (?)



K366, AB 219, X041

La Panthère Appuyée (Salvat), 1902

Subject: Salvat, Emma

23 3/4 x 18 7/8 in. (603 x 479 mm.)

Edition: 10

Museums: BM, BR

Comments: Brux 1909-10 "La Vocelle"



K367, AB 235, X403

Fiamette (Salvat), 1907

Subject: Salvat, Emma

25 x 18 3/4 in. (635 x 476 mm.)

Edition: 20

Museums: BN, BR, O



K368, AB 236, X139

Rêverie, 1907

Subject: Salvat, Emma

Edition: 20

Museums: BR

Comments: 5 old Japan paper



K369, AB 221

Salvat leaning on an arm chair, 1908

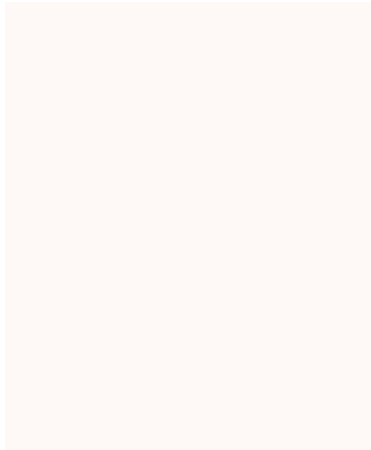
Subject: Salvat, Madame

20 1/2 x 16 1/2 in. (521 x 419 mm.)

Edition: 15

Museums: BR

Comments: "Petite Mortmartots"



K370, AB 37.5

Miss Shaw, 1901

Subject: Shaw, Miss Babsy

Edition: 10

Comments: No Image



K371, AB 756, X286

Une Jeune Fille, Babsy, c.1903

Subject: Shaw, Miss Babsy

13 x 8 in. (330 x 203 mm.)

Comments: A copy w. Babsy, WM "Lalanne"



K372, AB 137

Tête de femme, Miss Shaw (?), 1905
Subject: Shaw, Miss Babsy (?)
22 x 17 3/8 in. (559 x 441 mm.)
Edition: 10
Museums: BR
Comments: Japan paper



K373, AB 179, X195

Femme Assise (Miss Shaw), 1905
Subject: Shaw, Miss Babsy
17 3/4 x 13 3/8 in. (451 x 340 mm.)
Edition: 40
Museums: BR, O



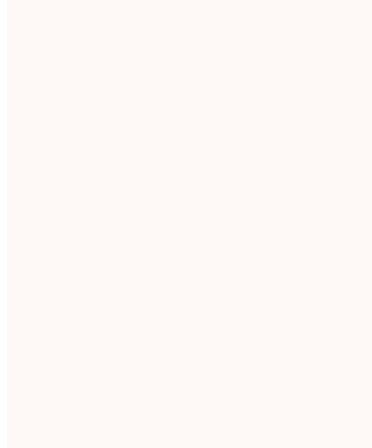
K374, AB 631

Shaw seated, crossed arms, c.1905
Subject: Shaw, Miss Babsy
19 x 15 in. (483 x 381 mm.)
Edition: 1



K375, AB 274

Miss Shaw, Babsy, 1908
Subject: Shaw, Miss Babsy
12 x 9 in. (305 x 229 mm.)
Edition: 25
Museums: BR
Comments: One copy "Babsy",
16 old paper



K376, AB 285, X415

Miss Shaw, On the river, 1909
Subject: Shaw, Miss Babsy
Edition: 10
Comments: No Image, Musi Carcass



K377, AB 759, AN12

Miss Shaw = AB 70, c. 1909
Subject: Shaw, Miss Babsy
19 x 14 1/2 in. (483 x 368 mm.)
Comments: AB 759 = AB70



K378, AB 70

Mrs. Shaw = AB 759, c. 1909
Subject: Shaw, Mrs. Babsy
19 x 14 1/2 in. (483 x 368 mm.)
Edition: 10
Museums: BR
Comments: Duplicate of AB 759



K379, AB 768, X285

Mrs. Arthur Farmiloe, c.1909
Subject: Shaw, Mrs. Babsy
11 x 8 1/2 in. (279 x 216 mm.)
Comments: Miss Shaw Bernard's title



K380, AB 265, #M

Thérèse et Madeline d'Otrante, 1907
Subject: Thérèse d'Otrante
18 1/2 x 14 1/2 in. (470 x 368 mm.)
Edition: 10
Museums: BM, BN, BR, O



K381, AB 244, X193

Princess Paul Troubetzkoy, 1907
Subject: Troubetzkoy, Princess
18 x 16 in. (457 x 406 mm.)
Edition: 10
Museums: BM, BR



K382, AB 272, X007

Princess Paul Troubetzkoy, 1908
Subject: Troubetzkoy, Princess
21 3/4 x 17 1/4 in. (552 x 438 mm.)
Edition: 40
Museums: BN, BM, BR, VA, O
Comments: Wife of sculptor Paul Troubetzkoy



K383, AB 186

Madame Zimberl (?), c.1905
Subject: Trunberl, Mme. (?)
16 x 14 1/2 in. (406 x 368 mm.)
Edition: 10
Museums: BR, SD
Comments: Log name, Turnberl (?)



K384, AB 10

Verliane, Scarf & Bonnet sketch, 1902
 Subject: Verliane
 5 1/2 x 4 7/8 in. (140 x 124 mm.)
 Edition: 20
 Museums: BR
 Comments: Fête Henri Monnier



K385, AB 10B

Verliane, Circle Cut, 1902
 Subject: Verliane
 2 3/4 x 2 3/4 in. (70 x 70 mm.)
 Comments: Dessinateurs Humoristes



K386, AB 507, X061

Countess Vitzhume, 1905
 Subject: Vitzhume, Countess
 22 1/8 x 17 in. (562 x 432 mm.)
 Museums: BR
 Comments: Joyce's face



K387, AB 37.3

Tête de jeune fille, 1901
 Subject: Yvette (?)
 9 1/4 x 8 1/4 in. (235 x 210 mm.)
 Edition: 10
 Museums: BN, BR, O



K388, AB 483

Etude d'enfant Petite Yvette (?), 1901
 Subject: Yvette
 Edition: 5



K389, AB 76, X046

Tourmentée, Yvette, arms crossed, 1905
 Subject: Yvette
 22 x 17 3/4 in. (559 x 451 mm.)
 Edition: 15
 Museums: BOS, BM, BN, BR, O



K390, AB 77

Yvette, arms not crossed, 1905
Subject: Yvette
16 1/2 x 12 1/4 in. (419 x 311 mm.)
Edition: 10
Museums: BR
Comments: Reflexion "77"
scratched in stone



K391, AB 86B, AN.9

Petite Yvette, chin leaning on hands, 1905
Subject: Yvette
11 1/2 x 10 3/4 in. (292 x 273 mm.)
Edition: 6
Comments: a photo "1903 Petite Lily
(Yvette)"



K392, AB 86BR, AN.9

Petite Yvette, chin leaning on hands, 1905
Subject: Yvette
11 1/2 x 10 3/4 in. (292 x 273 mm.)
Comments: AB86BR is Counterproof of
AB 86B



K393, AB 88B

Yvette asleep in a chair, c.1905
Subject: Yvette
8 1/4 x 5 1/2 in. (210 x 140 mm.)
Edition: 10
Museums: O



K394, AB 912

Girl with hat seated with a dog, 1905 (?)
Subject: Yvette
14 1/2 x 12 in. (368 x 305 mm.)
Museums: SD



K395, AB 45

Woman with a cup of tea, 1900
Subject: Women, Unknown
Edition: 10
Museums: BR



K396, AB 666

Nana seated in full blouse, c.1900
Subject: Nana
14 x 9 1/2 in. (356 x 241 mm.)
Edition: 1
Comments: Same model as K397,
AB 689



K397, AB 689

Nana seated in armchair, c.1900
Subject: Nana
22 x 15 1/4 in. (559 x 387 mm.)
Comments: Same model as K396,
AB 666



K398, AB 724

Older Lady, c.1900
Subject: Women, Unknown



K399, AB 37.1

Les Petites Filles, 1901
Subject: Women, Unknown
8 5/8 x 10 7/8 in. (219 x 276 mm.)
Edition: 40
Museums: BM, BN, BR, MMA
Comments: black, sanguine



K400, AB 37.2

La Couseuse, 1901
Subject: Women, Unknown
14 1/2 x 11 3/4 in. (368 x 298 mm.)
Edition: 15
Museums: BN, BR, O
Comments: State II is 11 x 8 1/4 in.
(279 x 210 mm.)



K401, AB 37.6, PA36

Femme assise, La Toque Noire, 1901
Subject: Women, Unknown
14 x 10 in. (356 x 254 mm.)
Edition: 10
Museums: BR, BM, SD
Comments: Extremely rare,
Helleu influence



K402, AB 1

La Couture, 1902
Subject: Women, Unknown
Edition: 5



K403, AB 13

La Canotier (Straw Hat), 1902
Subject: Women, Unknown
12 1/2 x 10 1/2 in. (318 x 267 mm.)
Edition: 10
Museums: BR



K404, AB 14

Parisienne, 1902
Subject: Women, Unknown
Edition: 10
Museums: BR



K405, AB 29, X392

Femme accoudée au café, 1902
Subject: Women, Unknown
22 1/2 x 16 in. (572 x 406 mm.)
Edition: 30
Museums: BN, BR, VA
Comments: AB did oil of same subject



K406, AB 35.1B

Rêverie, 1902
Subject: Women, Unknown
12 3/4 x 17 in. (324 x 432 mm.)
Museums: BR
Comments: cutdown of AB 35.1



K407, AB 35.1

Rêverie, 1902
Subject: Women, Unknown
Edition: 10
Museums: BR



K408, AB 35.2

Woman in Hat, Seated, 1902
Subject: Women, Unknown
Edition: 5
Museums: BM, BR



K409, AB 36.2, T32

La femme au toilette, 1902
Subject: Women, Unknown
17 1/2 x 13 3/8 in. (445 x 340 mm.)
Edition: 15
Museums: BM, BR, W, O
Comments: Le Kimono



K410, AB 64

Lady leaning on crossed hands, 1902
Subject: Women, Unknown
11 1/2 x 11 5/8 in. (292 x 295 mm.)
Edition: 2 (?)
Comments: before rondel



K411, AB 64B

Lady leaning on crossed hands, 1902
Subject: Women, Unknown
9 1/4 x 9 1/4 in. (235 x 235 mm.)
Edition: 15
Comments: rondel, sanguine



K412, AB 65

Femme à la harpe, 1902
Subject: Women, Unknown
Edition: 5
Comments: Lavis



K413, AB 97, #0

La Musique, Petite fille à la harpe, 1902
Subject: Women, Unknown
24 3/8 x 18 1/2 in. (619 x 470 mm.)
Edition: 10
Museums: BR, O
Comments: "97" in the stone



K414, AB 6

La Parisienne, 1903
Subject: Women, Unknown
22 x 17 in. (559 x 432 mm.)
Edition: 20
Comments: 2 Totajes



K415, AB 6B

La Parisienne (1/2 Length), 1903
Subject: Women, Unknown
17 x 14 in. (432 x 356 mm.)
Edition: 10 (?)
Comments: sanguine



K416, AB 20

La Couture, 1903
Subject: Women, Unknown
Edition: 15
Museums: BM, BR



K417, AB 23, AN69

La Liseuse, 1903
Subject: Women, Unknown (?)
9 1/2 x 7 1/2 in. (241 x 191 mm.)
Edition: 10
Museums: BR



K418, AB 33

Contemplation, 1903
Subject: Women, Unknown
24 x 19 in. (610 x 483 mm.)
Edition: 15
Museums: BM, BR
Comments: sanguine



K419, AB 53

Femme assise – profile, 1903
Subject: Women, Unknown
10 x 8 in. (254 X 203 mm.)
Edition: 15
Museums: BR



K420, AB 54

Women Seated with Hat & Scarf, 1903
Subject: Women, Unknown
10 x 7 1/8 in. (254 x 181 mm.)
Edition: 15
Museums: BR
Comments: "54" reverse in stone



K421, AB 79, X446

Distraction, 1903
Subject: Woman, Unknown
Edition: 20
Museums: BR



K422, AB 79.1

Distraction, double heads, 1903
Subject: Woman, Unknown



K423, AB 209

Tête Inclinée, c.1903
Subject: Women, Unknown
21 1/2 x 14 3/8 in. (546 x 365 mm.)
Edition: 10
Museums: BR
Comments: "Le Carnet"



K424, AB 634, X083

The model waiting, 1903
Subject: Women, Unknown
24 x 16 1/2 in. (610 x 419 mm.)
Edition: 1
Comments: Same subject as AB 20



K425, AB 667, AN52

Seated woman with parasol on knees, c.1903
Subject: Women, Unknown
22 x 17 in. (559 x 432 mm.)
Edition: 2



K426, AB 24

Woman bust, facing right, 1904
Subject: Women, Unknown
Edition: 20
Museums: BM, BR



K427, AB 92, X058

Femme accoudée, 1904
Subject: Women, Unknown
16 x 16 in. (406 x 406 mm.)
Edition: 15
Museums: BR
Comments: 2nd State with crack in stone



K428, AB 118, X006

Convalescence, 1904
Subject: Women, Unknown
22 1/2 x 18 3/4 in. (572 x 476 mm.)
Edition: 20
Museums: BM, BN, BR, VA



K429, AB 140

Femme assise, 1904
Subject: Women, Unknown
Edition: 14
Museums: BR



K430, AB 141, X037, AN2

Donneur, 1904
Subject: Lili
21 1/2 x 16 in. (546 x 406 mm.)
Edition: 2
Comments: Same woman as AB187 & 906



K431, AB 172

Indolence, 1904
Subject: Women, Unk, Lili (?)
24 3/4 x 16 1/3 in. (629 x 414 mm.)
Edition: 6
Museums: BR, O
Comments: Lavis



K432, AB 175

Petite fille endormie, 1904
Subject: Women, Unknown
12 3/16 x 11 1/8 in. (310 x 283 mm.)
Edition: 10
Museums: BN, O



K433, AB 176, X088

Regard étrange, 1904
Subject: Women, Unknown
23 x 18 3/4 in. (584 x 476 mm.)
Edition: 10
Museums: BR
Comments: Rustington, Lavis



K434, AB 449

Petite tête de femme, 1904
Subject: Women, Unknown
Edition: 6
Museums: BR



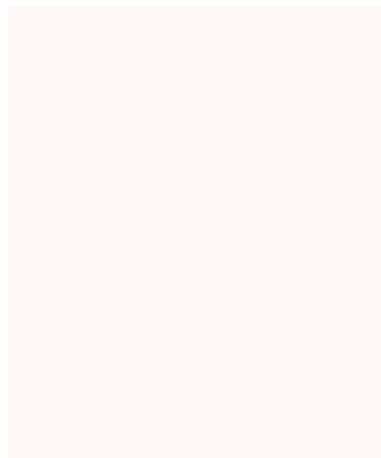
K435, AB 494, X056

Woman with Fur, 1904
Subject: Women, Unknown
Edition: 2
Comments: Lavis



K436, AB 495

Woman's Bust, 1904
Subject: Women, Unknown
Museums: BR (?)
Comments: Profis (?), Square image (?)



K437, AB 495B

Woman's Bust (?), 1904 (?)
Subject: Women, Unknown
Museums: BR
Comments: No Image, BR has copy (?)



K438, AB 699, AN65

Woman in armchair with boa, c.1904

Subject: Women, Unknown

20 x 15 in. (508 x 381 mm.)

Edition: 3

Museums: SD

Comments: State II signed in stone



K439, AB 721, AN64

Bust of woman in a bonnet, c.1904

Subject: Women, Unknown

19 1/2 x 16 in. (495 x 406 mm.)

Edition: 10

Comments: Lavis, "60" in stone in reverse



K440, AB 906

Donaur (?), 1904 (?)

Subject: Women, Unknown

Comments: Same woman as AB141 & AB187



K441, AB 926

Woman asleep on a chair, 1904

Subject: Women, Unknown

15 3/4 x 12 1/4 in. (400 x 311 mm.)



K442, AB 12

Woman drawing, 1905

Subject: Women, Unknown

Edition: 10

Museums: BR



K443, AB 52

Petite tête, 1905

Subject: Women, Unknown

4 3/4 x 3 1/2 in. (121 x 89 mm.)

Edition: 10

Museums: BR



K444, AB 128, X116

La Dentelle (Mantille), 1905
Subject: Women, Unknown
21 5/8 x 19 in. (549 x 483 mm.)
Edition: 15
Museums: BM, BR, O
Comments: 6 on old yellow paper



K445, AB 138, X140

Tête de femme, 1905
Subject: Women, Unknown
22 1/4 x 18 in. (565 x 457 mm.)
Edition: 10
Comments: Japan paper



K446, AB 161

The Fur Wrap, 1905
Subject: Women, Unknown
Edition: 20
Museums: BR, BM



K447, AB 164

The Ermine Scarf, 1905
Subject: Women, Unknown
6 3/8 x 5 1/4 in. (162 x 133 mm.)
Edition: 30
Museums: BN, BR, W
Comments: 10 on Japan, 4 old paper



K448, AB 166

Petite tête penchée profile, 1905
Subject: Women, Unknown
6 1/2 x 3 11/16 in. (165 x 94 mm.)
Edition: 10
Museums: BM, BR



K449, AB 168

Femme, Le Coiffant (?), 1905
Subject: Women, Unknown
14 x 12 in. (356 x 305 mm.)
Edition: 20
Museums: BN, BR, BM
Comments: Same as 168B, 10 on
Chine



K450, AB 171B

Woman, single face, 1905
Subject: Women, Unknown
13 7/8 x 9 in. (352 x 229 mm.)
Comments: Face of AB 172C



K451, AB 171C

Double Portrait of Woman, 1905
Subject: Women, Unknown
13 7/8 x 11 in. (352 x 279 mm.)
Comments: Similar to 171B, 2nd face



K452, AB 269

Femme Accoudée, 1905
Subject: Women, Unknown
Edition: 10
Museums: BM
Comments: 10 old paper



K453, AB 715, X380

Woman, bust 3/4 Portrait, 1905
Subject: Women, Unknown
19 x 17 in. (483 x 432 mm.)
Comments: One copy dated June 1905



K454, AB 716

Seated woman looking over her shoulder, 1905
Subject: Women, Unknown
21 x 17 in. (533 x 432 mm.)
Comments: Piercing eyes



K455, AB 725

Repos, c.1905
Subject: Women, Unknown
10 1/2 x 14 1/2 in. (267 x 368 mm.)
Edition: 2
Museums: BOS



K456, AB 95

Petite étude de femme, 1906
Subject: Women, Unknown
Edition: 10
Museums: BR



K457, AB 149

Tête de femme, 1906
Subject: Women, Unknown
13 x 10 1/2 in. (330 x 267 mm.)
Edition: 4
Museums: BR, BM
Comments: 8 on Japan



K458, AB 187

Donceur, bust facing right, 1906
Subject: Lili
Edition: 15
Museums: BR
Comments: Same woman as K430
& K440



K459, AB 204B

Grosse tête inclinée, c.1906
Subject: Julie de B.
Edition: 6
Museums: BR
Comments: 700 La L'atelier, R B, A.
Des Arts



K460, AB 248, X331

Femme au coquillage, 1906
Subject: Women, Unknown?
23 1/4 x 19 in. (591 x 483 mm.)
Edition: 15
Museums: BM, BN, BR, O
Comments: Not Julie, sanguine, black



K461, AB 248B, X331

Femme w/o Shell, 1906
Subject: Women, Unknown
23 x 19 in. (584 x 483 mm.)
Comments: AB 248, w/o Shell



K462, AB 249, X437

Soleil couchant, 1906

Subject: Women, Unknown?
24 x 17 5/8 in. (610 x 448 mm.)

Edition: 15

Museums: BR, AL, O

Comments: State II is signed in stone



K463, AB 290

Seated women, hand on chin, 1906

Subject: Women, Unknown
22 3/4 x 19 in. (578 x 483 mm.)

Edition: 5

Museums: BR



K464, AB 637

Harpist in long dress, 1906

Subject: Women, Unknown
14 1/2 x 8 1/2 in. (368 x 216 mm.)

Edition: 1



K465, AB 638

Standing woman with head inclined,
1906

Subject: Women, Unknown
18 x 11 1/2 in. (457 x 292 mm.)

Edition: 1



K466, AB 729, AN56

Portrait of woman reclining in a chair,
c.1906

Subject: Women, Unknown
15 x 17 in. (381 x 432 mm.)

Comments: Same subject AB 728 -
AB 732



K467, AB 790

Dorothy seated, her right hand on head,
c.1906

Subject: Women, Unknown
21 x 19 in. (533 x 483 mm.)

Comments: Same as AB 729 "Report
sur"



K468, AB 911, AN16

Woman with hat & fur wrap, 1906 (?)
Subject: Women, Unknown
15 5/8 x 11 1/2 in. (397 x 292 mm.)
Museums: SD



K469, AB 32

Woman Bust Forward, 1907
Subject: Women, Unknown
Edition: 6
Museums: BM



K470, AB 193

Japanaiserie, 1907
Subject: Women, Unknown
Edition: 3
Museums: BR



K471, AB 225

Femme bras croisés, 1907
Subject: Women, Unknown
Edition: 10



K472, AB 240, X218

Mélancholie, 1907
Subject: Women, Unknown
18 x 14 in. (457 x 356 mm.)
Edition: 30
Museums: BM, BR, WAS



K473, AB 240B, X218

Mélancholie, 1907
Subject: Women, Unknown
10 1/2 x 9 1/4 in. (267 x 235 mm.)
Edition: 30
Museums: BM
Comments: *Néolith* printed 700



K474, AB 301

Femme accoudée, 1907
Subject: Women, Unknown
Edition: 4



K475, AB 358B

Seated woman with hat, 1907
Subject: Women, Unknown
16 3/4 x 13 1/2 in. (425 x 343 mm.)
Edition: 4
Comments: Shows Helleu's influence.



K476, AB 392

Woman's head, 1907
Subject: Women, Unknown
Museums: BR



K477, AB 464

Etude, 1907
Subject: Women, Unknown
Edition: 1



K478, AB 473, X273

Femme profile, 1907
Subject: Women, Unknown
11 3/8 x 9 3/8 in. (289 x 238 mm)
Edition: 10
Museums: BR
Comments: Some on chine paper



K479, AB 478

Jorcien (?), 1907
Subject: Women, Unknown
16 3/8 x 6 7/8 in. (416 x 175 mm.)
Edition: 2
Museums: BR,O
Comments: "La Pensive"



K480, AB 481

Tête de jeune fille, 1907

Subject: Women, Unknown
9 1/2 x 8 in. (241 x 203 mm.)

Edition: 10

Museums: BR



K481, AB 491

Etude de femme, 1907

Subject: Women, Unknown

Museums: BR



K482, AB 690

Lady with crossed arms, c.1907

Subject: Women, Unknown
14 x 10 in. (356 x 254 mm.)

Edition: 1



K483, AB 693

Woman bust profile to right, 1907

Subject: Women, Unknown
10 x 9 in. (254 x 229 mm.)

Edition: 1



K484, AB 789, AN59

Woman with hat facing left, c. 1907

Subject: Women, Unknown
6 1/2 x 5 1/4 in. (165 x 133 mm.)

Comments: Signed "Belleroche"



K485, AB 40

Woman leaning on her hand, 1908

Subject: Women, Unknown
18 3/4 x 14 1/4 in. (476 x 362 mm.)

Edition: 10 (?)

Museums: BM, BR, WAS



K486, AB 98

Invitation, 1908

Subject: Women, Unknown

5 1/2 x 7 1/2 in. (140 x 191 mm.)

Edition: 2

Comments: 2 proofs, A.Bellerocche in reverse



K487, AB 276, X444

Pepita, 1908

Subject: Women, Unknown

17 x 13 1/2 in. (432 x 343 mm.)

Edition: 8

Museums: BM, BR, BOS

Comments: black, sanguine



K488, AB 278B

Tête de femme, sitting, 1908

Subject: Women, Unknown

6 1/2 x 5 1/2 in. (165 x 140 mm.)

Edition: 2



K489, AB 484

Tête en sanguine (?), 1908

Subject: Women, Unknown

13 x 11 1/4 in. (330 x 286 mm.)

Edition: 6

Museums: BR

Comments: A copy, Proof + counterproof



K490, AB 920

Scarfed woman, 1908

Subject: Women, Unknown

19 1/4 x 15 1/4 in. (489 x 387 mm.)

Museums: O(#413B)



K491, AB 291

Women in hat, profile, 1909

Subject: Women, Unknown

Edition: 8

Museums: BR

Comments: scarce



K492, AB 294B

Inquiétude, 1909
Subject: Women, Unknown
Edition: 2



K493, AB 634.1, X327

Divine on sofa (reclining), 1909
Subject: Women, Unknown
18 x 23 in. (457 x 584 mm.)
Edition: 10
Comments: Thomas Cheswick "Patent paper"



K494, AB 39

Petite tête de femme, 1910
Subject: Women, Unknown
Edition: 10
Museums: BM, BR



K495, AB 50

Tête de femme avec bonnet, 1910
Subject: Women, Unknown
Edition: 10
Museums: BN, BR ,O



K496, AB 71.1

Woman with Bow in back, 1910 (?)
Subject: Women, Unknown
12 5/8 x 9 5/8 in. (321 x 244 mm.)
Comments: "38" in pencil on verso



K497, AB 71.2

Woman half length, 1910 (?)
Subject: Women, Unknown
9 x 9 in. (229 x 229 mm.)



K498, AB 173

Woman with a hat, 1910 (?)

Subject: Women, Unknown

14 1/2 x 10 1/2 in. (368 x 267 mm.)

Edition: 6

Museums: BR

Comments: 22 x 16 1/2 in.
(560 x 420 mm.) sheet size



K499, AB 178

Petite tête de femme, mantille, 1910

Subject: Women, Unknown

6 x 5 in. (152 x 127 mm.)

Edition: 10

Museums: BR



K500, AB 211

Femme accoudée, 1910 (?)

Subject: Women, Unknown

8 x 8 in. (203 x 203 mm.)

Comments: 3 old paper, hand on chin



K501, AB 211A

Tête de femme, 1910 (?)

Subject: Women, Unknown

Museums: BM



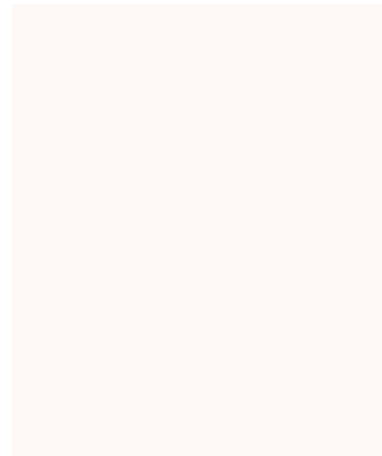
K502, AB 329

Remords, 1910 (?)

Subject: Women, Unknown

Edition: 10

Museums: BR

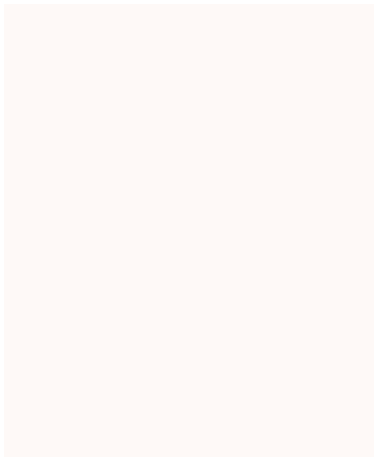


K503, AB 376A

Femme souriante, 1910 (?)

Subject: Women, Unknown

Comments: No Image



K504, AB 377A

Madelaine, 1910 (?)
Subject: Women, Unknown
Comments: No Image



K505, AB 440, X298

Cheveux, 1910 (?)
Subject: Women, Unknown
Edition: 12
Comments: Divine aux cheveux defaits



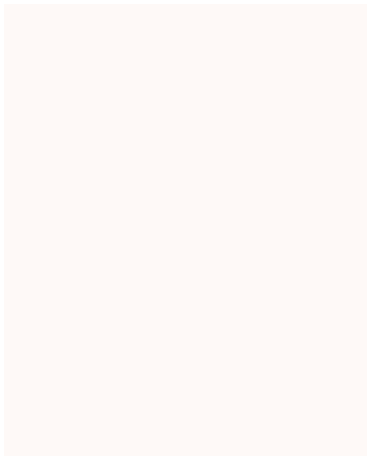
K506, AB 440B

Girl's head 3/4 profile, 1910
Subject: Women, Unknown
5 1/2 x 4 in. (140 x 102 mm.)
Edition: 12



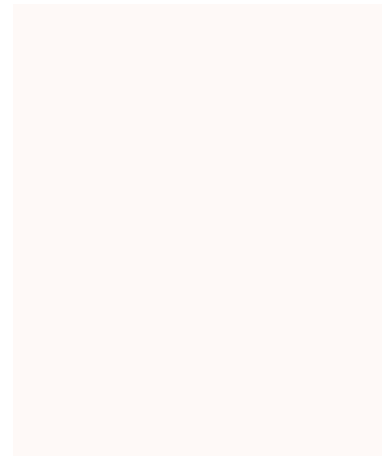
K507, AB 454

Petite tête de femme au chapeau, 1910 (?)
Subject: Women, Unknown
14 7/8 x 9 11/16 in. (378 x 246 mm.)
Edition: 10
Comments: "Incrédule"



K508, AB 506

Vamulles, 1910
Subject: Women, Unknown
Museums: BN, BR
Comments: No Image



K509, AB 514, X429

Femme aux Chrysanthèmes, 1910 (?)
Subject: Women, Unknown
2 x 17 1/2 in. (686 x 445 mm.)
Comments: No Image, dans les cheveux



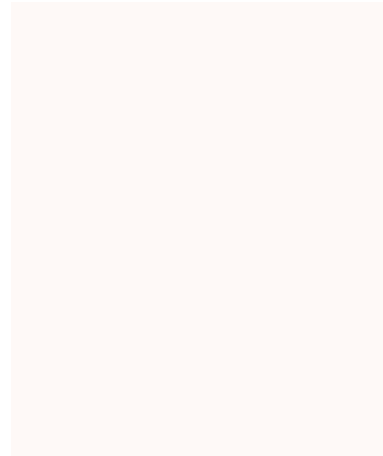
K510, AB 513B

Dupesne Villers Cotterêts (?), 1910 (?)
Subject: Women, Unknown
Comments: No Image



K511, AB 517, X272

La femme au repos, 1910 (?)
Subject: Women, Unknown
Comments: "X272" in red



K512, AB 517E

Petite anglaise, 1910 (?)
Subject: Women, Unknown
Comments: No Image



K513, AB 590

Book Plate, woman with harp, 1910 (?)
Subject: Women, Unknown
16 x 12 3/4 in. (406 x 324 mm.)
Edition: 1



K514, AB 626, AN73

Bust of Woman with veil, 1910 (?)
Subject: Women, Unknown
19 1/2 x 14 in. (495 x 356 mm.)



K515, AB 630, AN24

Bust of woman with short hair, 1910 (?)
Subject: Women, Unknown
15 x 11 in. (381 x 279 mm.)
Comments: "50A" on one copy



K516, AB 633

Bust of woman with hood, 1910 (?)
Subject: Women, Unknown
17 x 13 in. (432 x 330 mm.)
Edition: 1
Comments: Lavis



K517, AB 673, OX82

Mlle. Leclanche, 1910 (?)
Subject: Mlle. Leclanche
14 1/2 x 10 3/4 in. (368 x 273 mm.)



K518, AB 787

Woman head facing left, 1910 (?)
Subject: Women, Unknown
7 1/2 x 6 in. (191 x 152 mm.)



K519, AB 504

Soeur de la Joconde, 1910 (?)
Subject: Joconde
17 3/4 x 15 in. (451 x 381 mm.)
Museums: BR, O
Comments: Sister of Lea, (La Joconde)



K520, AB 284

Femme accoudée, Lucienne (Petite Lili ?), 1908
Subject: Lucienne (?)
23 x 18 1/2 in. (584 x 470 mm.)
Edition: 5
Comments: May be Petite Lili of K039, black, sanguine



K521, AB 330

Study in the Nude, 1909
Subject: Marthe (?)
18 x 14 in. (457 x 356 mm.)
Edition: 10
Museums: BR, BM
Comments: "Marthe Nue Accroupie" black, sanguine



K522, AB 367, N09

Etude de nue, Marthe, 1909

Subject: Marthe

Edition: 6

Museums: BR

Comments: "La Divine", black, sanguine



K523, AB 607, N19

Nayade, 1910 (?)

Subject: Nayade

16 x 12 in. (406 x 305 mm.)

Comments: One of AB's most beautiful nudes



K524, AB 299, X15, N27

Rosette, 1909

Subject: Rosette

16 1/8 x 12 5/8 in. (410 x 321 mm.)

Edition: 10

Museums: BM

Comments: 4 sanguine



K525, AB 30.A, N63

Salome, head, back & shoulders, 1910 (?)

Subject: Salome

21 x 18 in. (533 x 457 mm.)

Comments: No Image, very rare



K526, AB 216

Salvat, Emma, 1907

Subject: Salvat, Madame

8 1/2 x 8 in. (216 x 203 mm.)

Edition: 25

Comments: all on chine paper



K527, AB 232, N07

Salvat, nue sur canapé, 1907

Subject: Salvat, Madame

11 x 16 1/2 in. (279 x 419 mm.)

Edition: 10

Museums: BR

Comments: sanguine



K528, AB 17, N22

Etude de nue, 1902

Subject: Woman, Unknown
12 1/2 x 11 in. (318 x 279 mm.)

Edition: 20

Museums: BM, BR

Comments: black & sanguine



K529, AB 46

Petite femme profile, 1902

Subject: Woman, Unknown
Edition: 5

Museums: BR



K530, AB 144

Famille de croquis, 1902

Subject: Woman, Unknown
23 x 17 1/8 in. (584 x 435 mm.)

Edition: 5

Museums: BR



K531, AB 171

Etude de nue, 1902

Subject: Woman, Unknown
Edition: 4



K532, AB 462, N21

Girl Crouching on hand, 1902

Subject: Woman, Unknown
22 1/2 x 17 3/8 in. (572 x 441 mm.)

Edition: 10

Museums: BR, SD

Comments: Lavis



K533, AB 502

Nude seated on a bench, 1902

Subject: Woman, Unknown
Museums: BR



K534, AB 499, N60

Seated nude, c.1903
Subject: Woman, Unknown
Museums: BR
Comments: Wash



K535, AB 500

Nude Reclining on a Sofa, c.1903
Subject: Woman, Unknown
18 1/2 x 22 1/4 in. (470 x 565 mm.)
Museums: BR, O
Comments: "Impudence"



K536, AB 726

Nue, La Femme Sauvage, 1903
Subject: Woman, Unknown
19 7/8 x 15 1/4 in. (505 x 387 mm.)
Museums: O



K537, AB 915

Etude d'une jeune fille, 1903 (?)
Subject: Woman, Unknown
15 3/4 x 11 3/4 in. (400 x 298 mm.)
Museums: O(#332)
Comments: Orange as "litho",
but drawing (?)



K538, AB 231

Etude de nue, 1904
Subject: Woman, Unknown
Edition: 10



K539, AB 231B

Reclining Nude, 1904
Subject: Woman, Yvette
8 1/2 x 18 3/4 in. (216 x 470 mm.)



K540, AB 280, N23

La femme au coquillage, 1904
Subject: Woman, Unknown
25 1/2 x 19 1/2 in. (648 x 495 mm.)
Edition: 30
Museums: BM, BR, O, AL
Comments: Orange litho 22 x 15 1/4 in.
(559 x 387 mm.)



K541, AB 453

Le petite repos, 1904
Subject: Woman, Unknown
Edition: 4
Comments: Etude de nue



K542, AB 594

Back of nude on a bed finished, 1904 (?)
Subject: Woman, Unknown
21 x 15 in. (533 x 381 mm.)
Comments: State II Bed & room finished



K543, AB 594A

Back of nude on a bed, 1904 (?)
Subject: Woman, Unknown
20 1/2 x 16 in. (521 x 406 mm.)
Comments: State I unfinished



K544, AB 5

Femme nue de dos, 1905
Subject: Woman, Unknown
17 7/8 x 11 in. (454 x 279 mm.)
Edition: 10
Museums: BN, BR, O
Comments: A copy w/2 colors grey & sanguine



K545, AB 30, N24

La femme sauvage, 1905
Subject: Woman, Unknown
18 x 15 in. (457 x 381 mm.)
Edition: 10



K546, AB 136, N06

Petite nue sur canapé, 1905
Subject: Woman, Unknown
Edition: 6
Museums: BR
Comments: Sanguine



K547, AB 168.1, N02

La Femme Arabe, 1905
Subject: Woman, Unknown
24 x 12 in. (610 x 305 mm.)
Edition: 10
Museums: AL, O
Comments: Degas bought, but wanted
pubic hair



K548, AB 614

Femme au toilette, c.1905
Subject: Woman, Unknown
Edition: 1



K549, AB 611

Nude seated facing right, c.1906
Subject: Woman, Unknown
21 x 19 in. (533 x 483 mm.)
Edition: 1



K550, AB 113B, N01

La Sauvageonne, 1908
Subject: Woman, Unknown
14 x 18 in. (356 x 457 mm.)
Edition: 10
Museums: BR



K551, AB 238

Etude de nue, 1908
Subject: Woman, Unknown
7 3/4 x 10 7/8 in. (197 x 276 mm.)
Edition: 3
Museums: BN, BR
Comments: Grey ink



K552, AB 283

Dans l'atelier, 1908

Subject: Woman, Unknown

19 1/8 x 14 7/8 in. (486 x 378 mm.)

Edition: 30

Museums: BM, W, AL

Comments: 4 or 5 on old paper



K553, AB 485, N12

Dos de femme nue, 1908

Subject: Woman, Unknown

Edition: 4

Museums: BR

Comments: Accoudée à un paravent



K554, AB 503

Back of Standing Nude, 1908

Subject: Woman, Unknown

Museums: BR



K555, AB 608, N31

Etude de nue, 1908

Subject: Woman, Unknown

8 x 14 1/2 in. (203 x 368 mm.)

Edition: 3



K556, AB 613, N03

Nude 1st study, c. 1908

Subject: Woman, Unknown

12 x 14 3/4 in. (305 x 375 mm.)



K557, AB 615, N37

Petite Parisienne, c.1908

Subject: Woman, Unknown

16 1/2 x 20 1/4 in. (419 x 514 mm.)



K558, AB 620

Nude sitting on a bench, facing right, c.1908
Subject: Woman, Unknown
21 x 15 in. (533 x 381 mm.)
Edition: 2
Comments: Sitting on her left leg



K559, AB 621, AN.69, N58

Nude sitting on a bench, facing right, c.1908
Subject: Woman, Unknown
17 x 14 1/2 in. (432 x 368 mm.)
Museums: SD
Comments: Arms extended, feet crossed



K560, AB 316

Darfernting (?) Little nude, 1909
Subject: Woman, Unknown
10 1/4 x 14 1/2 in. (260 x 368 mm.)
Edition: 13
Museums: BM
Comments: 3 on Japan paper,
3 sanguine, 10 black



K561, AB 463

Nude Crouching, 1909
Subject: Woman, Unknown
Edition: 2
Museums: BR
Comments: Lavis (?), "Girl Crouching"
AB 462 (?)



K562, AB 465

Profile de nue, 1909
Subject: Woman, Unknown (?)
Edition: 2
Museums: BR
Comments: Lavis



K563, AB 441

Etude nue, 1910 (?)
Subject: Woman, Unknown
Edition: 4
Comments: Lavis



K564, AB 497

Full length nude seated, 1910 (?)
Subject: Woman, Unknown
Museums: BR



K565, AB 525, N61

Divine on sofa playing with necklace, 1910 (?)
Subject: Woman, Unknown
17 1/2 x 20 1/2 in. (445 x 521 mm.)
Edition: 15
Museums: BN



K566, AB 596, N56

Nude seating facing left, 1910 (?)
Subject: Woman, Unknown
21 1/2 x 16 in. (546 x 406 mm.)



K567Q, AB 605Q

Drawing, nude in bed, 1910 (?)
Subject: Woman, Unknown
10 x 16 in. (254 x 406 mm.)
Edition: 1
Comments: "Drawing" noted in Log Book



K568, AB 606

Nude in Bed, 1910 (?)
Subject: Woman, Unknown
8 x 13 1/2 in. (203 x 343 mm.)
Edition: 1



K569, AB 616

Nude bust facing right, 1910 (?)
Subject: Woman, Unknown
14 x 10 1/2 in. (356 x 267 mm.)
Edition: 1



K570, AB 617

Nude sitting on bed, 1910 (?)
Subject: Woman, Unknown
11 1/2 x 15 in. (292 x 381 mm.)
Edition: 1



K571, AB 618

Back of standing nude, 1910 (?)
Subject: Woman, Unknown
13 x 9 3/4 in. (330 x 248 mm.)
Edition: 1



K572, AB 619

Back of seated nude, 1910 (?)
Subject: Woman, Unknown
13 x 16 1/2 in. (330 x 419 mm.)
Edition: 2
Comments: One black, one sanguine



K573, AB 356

Femme nue accroupie, 1913
Subject: Woman, Unknown
14 5/8 x 10 5/8 in. (371 x 270 mm.)
Edition: 4
Museums: BR
Comments: Too late to be Lili (?)



K574, AB 593, N67

Nude Reclining on a Sofa, 1913
Subject: Woman, Unknown
9 x 16 in. (229 x 406 mm.)



K575, AB 598

Nude Reclining on a Bed, 1913
Subject: Woman, Unknown
16 1/2 x 11 in. (419 x 279 mm.)
Edition: 2



K576, AB 599, N14

Back of Nude Sitting on a Bed, 1913
Subject: Woman, Unknown
14 x 11 1/2 in. (356 x 292 mm.)
Edition: 10



K577, AB 600, N64

Side of Nude Sitting on a Bed, 1913
Subject: Woman, Unknown
14 1/4 x 9 3/4 in. (362 x 248 mm.)
Comments: 17 versions Various colors



K578, AB 600A, N64

Side of Nude Sitting on a Bed, finished, 1913
Subject: Woman, Unknown
14 3/4 x 10 3/4 in. (375 x 273 mm.)



K579, AB 602, N63

Back of Nude on a Bed, 1913
Subject: Woman, Unknown
10 x 13 1/2 in. (254 x 343 mm.)



K580, AB 603

Back of Nude Seated, 1913
Subject: Woman, Unknown
20 1/2 x 16 in. (521 x 406 mm.)
Edition: 1



K581, AB 604

Nude Lying in Bed, 1913
Subject: Woman, Unknown
21 x 22 in. (533 x 559 mm.)
Edition: 1



K582, AB 623

Back of Seated Nude, c.1913
Subject: Woman, Unknown
14 x 10 in. (356 x 254 mm.)
Edition: 1



K583, AB 459

Etude de nue, 1916
Subject: Woman, Unknown
Edition: 4
Comments: Lavis



K584, AB 327

Femme nue de dos, 1917
Subject: Woman, Unknown
Edition: 2



K585, AB 609

Nude Standing & Nude Seated
Subject: Woman, Unknown
22 x 15 in. (559 x 381 mm.)
Edition: 1



K586, AB 131, N20

Petit nue – Yvette, 1905
Subject: Yvette
17 x 11 1/4 in. (432 x 286 mm.)
Edition: 5
Museums: BM, BR



K587, AB 769, AN35

Woman's Profile Left, 1914 (?)
Subject: Avril (?)
9 x 8 1/2 in. (229 x 216 mm.)
Museums: COR
Comments: State 1, r. profile below
shoulder. State 2 no profile



K588, AB 770, AN38

Portrait of Avril (?), 1914 (?)
Subject: Avril (?)
13 x 9 in. (330 x 229 mm.)



K589, AB 771, X330

Avril, 1914
Subject: Avril
11 1/4 x 11 1/8 in. (286 x 283 mm.)



K590, AB 287B

Lady Battersea, 1916
Subject: Battersea, Lady
9 x 7 1/2 in. (229 x 191 mm.)
Museums: BM



K591, AB 632

Lady Battersea (?), 1916 (?)
Subject: Battersea, Lady (?)
11 x 8 1/2 in. (279 x 216 mm.)
Edition: 1
Comments: same as AB 287B (?)



K592, AB 325, AN27 (?)

Tête de femme (Claire ?), 1915
Subject: Claire (?)
19 x 16 in. (483 x 406 mm.)
Edition: 3
Museums: BR
Comments: Black, sanguine, Rustington



K593, AB 761, X374

Alice Cotes, 1924 (?)
Subject: Cotes, Alice
Comments: William de B. cousin



K594, AB 486, T44

Reflets dans la glace, 1913

Subject: Curilène (?)

24 1/4 x 14 3/4 in. (616 x 375 mm.)

Edition: 10

Museums: BR

Comments: Lavis, T#44 ink 1 copy,
Julie (?)



K595, AB 742, AN39

Head of Woman, profile right, 1923 (?)

Subject: Diana

10 x 9 1/2 in. (254 x 241 mm.)

Comments: Same woman as AB 741



K596, AB 742R

Diana, Counterproof of AB742, 1923 (?)

Subject: Diana

10 x 9 1/2 in. (254 x 241 mm.)



K597, AB 741, AN46

Bust of woman, profile right, 1924 (?)

Subject: Diana

15 x 12 in. (381 x 305 mm.)

Comments: Same woman as AB 742



K598, AB 766, X159

Diana, 1924 (?)

Subject: Diana

18 x 13 in. (457 x 330 mm.)



K599, AB 924

Diana, Portrait, 1924 (?)

Subject: Diana



K600, AB 447, X315

Dorothy, Sewing, 1914

Subject: Dorothy (?)

14 3/4 x 10 1/4 in. (375 x 260 mm.)

Edition: 4

Museums: BM, BR



K601, AB 758, X313

In the Evening, 1914

Subject: Dorothy (?)

20 x 12 in. (508 x 305 mm.)

Edition: 5

Museums: SD



K602, AB 914

Dorothy, noeuds dans les cheveux, 1914 (?)

Subject: Dorothy (?)

22 5/8 x 18 1/2 in. (575 x 470 mm.)

Museums: O(#351)

Comments: Orange, "litho", but drawing (?)



K603, AB 391

The Little Maid, 1915

Subject: Dorothy

26 1/2 x 19 3/4 in. (673 x 502 mm.)

Edition: 10

Comments: Rustington



K604, AB 734, X213

Dorothy Holding a Punt, c.1915

Subject: Dorothy

22 1/2 x 17 1/2 in. (572 x 445 mm.)

Edition: 10



K605, AB 735, AN41

Dorothy, c.1915

Subject: Dorothy

20 x 15 in. (508 x 381 mm.)

Comments: like AB 132



K606, AB 746, AN61

Lady in hat with hand on chin, 1915 (?)
Subject: Dorothy?
18 1/2 x 12 1/2 in. (470 x 318 mm.)
Comments: similar face as AB 391



K607, AB 752

Woman in a bonnet sitting on rail, 1915 (?)
Subject: Dorothy (?)
22 1/2 x 17 5/8 in. (572 x 448 mm.)
Edition: 1



K608, AB 779, AN26

Dorothy at Rustington, c.1915
Subject: Dorothy
21 x 15 in. (533 x 381 mm.)
Museums: COR



K609, AB 458, X177

Animation, 1916
Subject: Dorothy (?)
20 3/4 x 15 in. (527 x 381 mm.)
Edition: 10
Museums: BM, BR, O
Comments: Lavis,
jeune femme accroupie



K610, AB 671, X434

Woman leaning on mantel, 1920 (?)
Subject: Dorothy or Joyce (?)
10 3/4 x 7 1/2 in. (273 x 191 mm.)



K611, AB 457, X252

Petite tête Dorothy, 1921
Subject: Dorothy
Edition: 6
Museums: BR
Comments: Labeled "Dorothy", but
duplicate of K679, Mabel



K612, AB 424, AN36

Dorothy, 1924
Subject: Dorothy
10 1/4 x 8 in. (260 x 203 mm.)
Edition: 5
Museums: BR



K613, AB 472B

Tête de femme, Dorothy, 1924
Subject: Dorothy
Edition: 4
Museums: BR



K614, AB 788

Woman seated, 1924 (?)
Subject: Dorothy (?)
14 x 12 1/2 in. (356 x 318 mm.)



K615, AB 737, X067

Tête jetée en arrière, c.1914
Subject: Enid (?)
24 1/2 x 18 in. (622 x 457 mm.)
Museums: COR
Comments: Lavis in 2 colors: salmon
& tan



K616, AB 736, X115

Romance, 1915
Subject: Enid (?)
26 x 20 in. (560 x 508 mm.)
Comments: Lavis, bistre ink



K617, AB 744, X204

Bust profile of Enid (?), c.1916
Subject: Enid (?)
21 x 15 in. (533 x 381 mm.)
Edition: 10
Comments: Enid (?) as AB 739, 740



K618, AB 739, X128

Enid at Rustington, 1920
Subject: Enid
26 x 19 in. (660 x 483 mm.)
Edition: 10
Comments: Sanguine



K619, AB 740, X283

Enid, 1920 (?)
Subject: Enid
16 x 10 in. (406 x 254 mm.)
Comments: State I in 2 colors,
State II signed in stone



K620, AB 743, AN43

3/4 portrait bust of Enid (?), 1920 (?)
Subject: Enid (?)
22 x 17 in. (559 x 432 mm.)
Comments: 2 color impression,
Enid (?) as in K618, K619



K621, AB 513, X419

Serious Mood, Ferely full face, 1915 (?)
Subject: Ferely
13 x 8 1/2 in. (330 x 216 mm.)
Museums: BN, W
Comments: No Image



K622, AB 371

Miss Grey, 1915
Subject: Grey, Miss
24 x 12 7/8 in. (610 x 327 mm.)
Edition: 20
Museums: BR, O



K623, AB 444B, X405

Contentment (Miss G), 1915 (?)
Subject: Grey, Miss (?)
11 1/4 x 13 1/2 in. (286 x 343 mm.)
Museums: BR
Comments: A copy with AB 69 on verso



K624, AB 515, X418

Felicity - Miss Sweetie Hutchinson, 1920 (?)
Subject: Hutchinson, Miss
13 1/2 x 9 in. (343 x 229 mm.)
Museums: BN
Comments: No Image



K625, AB 90

Petite Tête - grand chapeau, 1916
Subject: Jalouse (?)
Edition: 10
Museums: BR
Comments: Jalouse



K626, AB 406, X176

Joan, Etude de femme, 1913
Subject: Joan
18 1/2 x 14 1/8 in. (470 x 359 mm.)
Edition: 15
Museums: BR, O, W, SD
Comments: Some copies 17 x 12 1/2 in.
(432 x 318 mm.)



K627, AB 680, X277

Miss Joan, 1917
Subject: Joan
11 x 9 1/2 in. (279 x 241 mm.)
Comments: Black



K628, AB 370, X326

Pierrette, 1912
Subject: Joyce
19 x 14 1/2 in. (483 x 368 mm.)
Edition: 20
Museums: BM, BR, O, W



K629, AB 132

Joyce Standing with Table, 1915
Subject: Joyce
14 3/4 x 9 1/4 in. (375 x 235 mm.)
Edition: 10
Museums: BR



K630, AB 132R

Joyce Standing with Table (Reverse), 1915
Subject: Joyce
14 3/4 x 9 1/4 in. (375 x 235 mm.)
Museums: BR
Comments: Counter proof 132



K631, AB 132B

Joyce Standing no Table, 1915
Subject: Joyce
14 3/4 x 9 1/4 in. (375 x 235 mm.)
Edition: 10 (?)
Museums: BR



K632, AB 757, X240

Joyce at the Piano, 1915 (?)
Subject: Joyce
12 x 8 1/2 in. (305 x 216 mm.)



K633, AB 792

Joyce, The Honorable Mrs D., 1915
Subject: Joyce (?)
13 x 10 1/4 in. (330 x 260 mm.)
Edition: 15
Museums: BR



K634, AB 793

Woman chin up, 1915 (?)
Subject: Joyce?
13 5/8 x 9 7/8 in. (346 x 251 mm.)



K635, AB 793B

Woman chin up, 1915 (?)
Subject: Joyce
7 x 9 7/8 in. (178 x 251 mm.)
Comments: Same as AB 793,
but height = 7 in. (178 mm.)



K636, AB 929

Rustington Peace Celebration Poster, 1919
 Subject: Joyce
 Comments: Joyce of AB 132B,
 Saturday July 19, 1919



K637, AB 11

Standing with Necklace, 1924
 Subject: Joyce (?)
 10 3/4 x 6 1/2 in. (273 x 165 mm.)
 Edition: 10 (?)



K638, AB 67, X048

The Hon Mrs. D., 1924
 Subject: Joyce
 25 x 19 in. (635 x 483 mm.)
 Edition: 15
 Museums: O(2)
 Comments: Lavis, State II 19 x 14 1/8 in.
 (483 x 359 mm.)



K639, AB 72, X216

Joyce = AB 86, 1924
 Subject: Joyce
 19 3/4 x 16 1/2 in. (502 x 419 mm.)
 Edition: 10
 Museums: CDR, BM
 Comments: AB 72 = AB86



K640, AB 72B

Joyce (Head Left), 1924
 Subject: Joyce
 19 3/4 x 16 1/2 in. (502 x 419 mm.)
 Edition: (?)
 Comments: Similar to AB72



K641, AB 86

Joyce = AB 72, 1924
 Subject: Joyce
 19 3/4 x 16 1/2 in. (502 x 419 mm.)
 Edition: 4
 Museums: BR
 Comments: AB86 = AB 72



K642, AB 114

The Hon. Mrs. Day, 1924
Subject: Joyce
Edition: 10
Museums: BR



K643, AB 628, X265

Joyce, petit portrait, 1924
Subject: Joyce
10 x 7 in. (254 x 178 mm.)
Comments: X265 (?) In lower left



K644, AB 629, X127

Joyce, large portrait, 1924
Subject: Joyce
22 x 17 in. (559 x 432 mm.)
Edition: 10
Museums: WAS
Comments: AB 629 with clear LL corner



K645, AB 629B, X127

Joyce, large portrait, 1924
Subject: Joyce
22 x 17 in. (559 x 432 mm.)
Edition: 10
Museums: WAS
Comments: State II with extra lines
LL corner



K646, AB 341, X185

Lavinia (large hat), 1915
Subject: Lavinia
21 1/4 x 14 1/8 in. (540 x 359 mm.)
Edition: 10
Museums: BM, BR, AL, O
Comments: Lavis, black, sanguine,
"Ideal"



K647, AB 379

Lavinia, 1915
Subject: Lavinia
14 3/4 x 12 in. (375 x 305 mm.)
Edition: 6
Comments: see AB 390



K648, AB 379B

Lavinia (oval), 1915
 Subject: Lavinia
 14 3/4 x 12 in. (375 x 305 mm.)
 Comments: Oval of AB 379,
 grey & brown ink



K649, AB 390

Petite femme assise, 1915
 Subject: Lavinia (?)
 14 x 11 in. (356 x 279 mm.)
 Edition: 20
 Museums: BR, COR
 Comments: Lady, open book,
 see AB 279



K650, AB 349, X129

Leonora, 1914
 Subject: Leonora
 24 1/4 x 17 1/2 in. (616 x 445 mm.)
 Edition: 10
 Museums: BR
 Comments: Black, sanguine



K651, AB 422

Lizette, 1916
 Subject: Lizette
 18 1/2 x 13 in. (470 x 330 mm.)
 Edition: 15
 Museums: BR
 Comments: Black, sanguine



K652, AB 23B

Standing Woman with Hat, c.1912
 Subject: Mabel, Miss Charles?
 12 x 5 in. (305 x 127 mm.)



K653, AB 369, X198

Miss M. in a Broad Hat, 1912
 Subject: Mabel, Miss Charles
 24 x 16 in. (610 x 406 mm.)
 Edition: 10
 Museums: BR, O



K654, AB 353.1

Seated Woman, c.1913
Subject: Mabel, Miss Charles (?)



K655, AB 378

Mabel, standing, in a long coat, 1913
Subject: Mabel, Miss Charles
17 3/8 x 10 7/8 in. (441 x 276 mm.)
Edition: 10
Museums: BR, O



K656, AB 427

Miss Charles, 1913
Subject: Mabel, Miss Charles
12 x 8 in. (305 x 203 mm.)
Edition: 10
Comments: "B.S., Lady",
but B Shaw < 1910



K657, AB 363B, X62 (?)

Mabel in a Barret, 1914
Subject: Mabel, Miss Charles
22 3/4 x 17 1/2 in. (578 x 445 mm.)
Edition: 10
Museums: BR
Comments: Image 16 x 12 1/4 in.
(406 x 311 mm.), Stone mark bigger



K658, AB 374, AN.60

Miss Charles 3/4 profile, 1914
Subject: Mabel, Miss Charles
12 x 11 1/4 in. (305 x 286 mm.)
Edition: 10 C
Museums: BR, O, W
Comments: see AB 374B & AB 768



K659, AB 376

Mabel, seated on a bench "Ferilgh", 1914
Subject: Mabel, Miss Charles
17 3/8 x 14 3/8 in. (441 x 365 mm.)
Edition: 10
Museums: BM, BR, O
Comments: some 16 x 13 in.
(406 x 330 mm.)



K660, AB 377, X221

La fille à la fleur, Flora, 1914
Subject: Mabel, Miss Charles?
10 3/4 x 8 in. (273 x 203 mm.)
Edition: 10
Museums: BR
Comments: Flora



K661, AB 380

Miss Charles, 3/4 profile, 1914
Subject: Mabel, Miss Charles (?)
18 1/2 x 14 1/8 in. (470 x 359 mm.)
Edition: 10
Museums: BR, O
Comments: " Surprise"



K662, AB 383

Mabel, seated on bench, 1914
Subject: Mabel, Miss Charles
18 3/4 x 12 1/2 in. (476 x 318 mm.)
Edition: 10 Museums: BR, O
Comments: Some 17 1/4 x 11 1/4 in.
(438 x 286 mm.)



K663, AB 384

Pensive, 1914
Subject: Mabel, Miss Charles (?)
18 1/2 x 14 in. (470 x 356 mm.)
Edition: 15
Museums: BM, BR
Comments: Japan paper, see also
AB 374



K664, AB 414

Femme au miroir (Miss Charles), 1914
Subject: Mabel, Miss Charles
16 1/2 x 10 3/4 in. (419 x 273 mm.)
Edition: 10
Museums: BR, CHI



K665, AB 773, X251

Miss Charles, profile, c.1914
Subject: Mabel, Miss Charles
8 x 6 3/4 in. (203 x 171 mm.)



K666, AB 57

Reflections (Miss Charles), 1915
Subject: Mabel, Miss Charles
17 1/2 x 12 1/2 in. (445 x 318 mm.)
Edition: 10
Museums: BR



K667, AB 68

Miss Charles, 1915
Subject: Mabel, Miss Charles
22 x 18 5/8 in. (559 x 473 mm.)
Edition: 2 (?)
Comments: Full height 22 in. (559 mm.)



K668, AB 68.1

Miss Charles, 1915
Subject: Mabel, Miss Charles
15 1/2 x 18 5/8 in. (394 x 473 mm.)
Museums: BR
Comments: Cut height 15 1/2 in. (394 mm.)



K669, AB 372

Undecided (Miss Charles) Indecision, 1915
Subject: Mabel, Miss Charles
20 3/4 x 14 3/8 in. (527 x 365 mm.)
Edition: 25
Museums: BM, BR, O
Comments: "Indecision" in pencil



K670, AB 374B

Miss Charles, head only, 1915
Subject: Mabel, Miss Charles
5 x 4 in. (127 x 102 mm.)



K671, AB 399

Tête, la femme inclinée, 1915
Subject: Mabel, Miss Charles (?)
Edition: 10
Museums: BR, O
Comments: See also AB 100, AB 389



K672, AB 404

Woman seated by a mirror, 1915
Subject: Mabel, Miss Charles (?)
23 x 14 3/4 in. (584 x 375 mm.)
Edition: 10
Museums: BM, BR
Comments: Joan (?),
some watermarked "1835"



K673, AB 408

Melle Charles accroupie, 1915
Subject: Mabel, Miss Charles
20 5/8 x 16 in. (524 x 406 mm.)
Edition: 10
Museums: BR, SD



K674, AB 409, X092

Visions, 1915
Subject: Mabel, Miss Charles?
22 x 16 in. (559 x 406 mm.)
Edition: 10
Museums: BM, BR
Comments: Or Miss Stuart (?),
see AB 200A



K675, AB 410, X345

Résistance, femme penchée, 1915
Subject: Mabel, Miss Charles (?)
22 1/2 x 13 1/2 in. (572 x 343 mm.)
Edition: 10



K676, AB 518, X017

Jeunesse (Miss Mabel Charles), c. 1915
Subject: Mabel, Miss Charles
22 3/8 x 18 3/8 in. (568 x 467 mm.)



K677, AB 287

Miss Charles, 1916
Subject: Mabel, Miss Charles
14 1/8 x 10 5/8 in. (359 x 270 mm.)
Edition: 4
Museums: BM, BR, O
Comments: *Les épaules nues* (?),
Rustington



K678, AB 287.1

Miss Charles, 1916

Subject: Mabel, Miss Charles

11 1/8 x 8 3/4 in. (283 x 222 mm.)

Comments: 287.1R is Counterproof



K679, AB 287.2

Miss Charles, 1916

Subject: Mabel, Miss Charles

5 x 4 in. (127 x 102 mm.)

Comments: Head of 287,
duplicate of of AB 457



K680, AB 387

Mabel seated on arm of a chair, 1916

Subject: Mabel, Miss Charles

19 x 12 in. (483 x 305 mm.)

Edition: 10

Museums: BR, BM



K681, AB 421B

Mabel, half length, 1916

Subject: Mabel, Miss Charles

12 1/8 x 9 1/4 in. (308 x 235 mm.)

Edition: 10

Museums: BR

Comments: Crop of AB 241, Lavis (?)



K682, AB 421

Mabel, full length seated, 1916

Subject: Mabel, Miss Charles

17 1/4 x 13 in. (438 x 330 mm.)

Comments: Crop of AB 214



K683, AB 421C

Mabel, oval, 1916

Subject: Mabel, Miss Charles

12 x 9 in. (305 x 229 mm.)

Comments: Oval of 421B



K684, AB 438

Surprise (Miss Charles), 1916
Subject: Mabel, Miss Charles
Edition: 10
Museums: BR



K685, AB 100, X122

Miss Charles, Grosse tête, 1917
Subject: Mabel, Miss Charles
22 x 16 1/2 in. (559 x 419 mm.)
Edition: 15
Museums: SD
One copy 21 1/4 X 18 in.
(540 x 457 mm.)



K686, AB 305, X220

Miss Mabel Charles, 1917
Subject: Mabel, Miss Charles
Edition: 10
Museums: BR



K687, AB 692

Woman 3/4 portrait to left, 1917 (?)
Subject: Mabel, Miss Charles (?)
8 x 8 1/2 in. (203 x 216 mm.)
Edition: 3
Comments: "99" in plate, Dorothy (?)



K688, AB 281B

Madeline d'Ortrante, sister of Thérèse, 1911
Subject: Madeline (King)
10 x 9 in. (254 x 229 mm.)



K689, AB 281

Little Thérèse, Madeline's sister, 1911
Subject: Madeleine's sister
15 1/2 x 11 in. (394 x 279 mm.)
Edition: 10
Museums: BM, BR



K690, AB 386, X096B

Matinale, 1916
Subject: *Matinale*
21 1/2 x 14 3/4 in. (546 x 375 mm.)
Edition: 6
Museums: BR
Comments: Is AB 391 X96B (?), Mabel (?)



K691, AB 355

Mercedes, 1913
Subject: *Mercedes*
17 1/2 x 11 in. (445 x 279 mm.)
Edition: 10
Museums: BN, BR, SD



K692, AB 519, X401

Miss Barnes, c.1914
Subject: *Miss Barnes*
16 1/2 x 13 1/2 in. (419 x 343 mm.)
Edition: 3
Museums: BN
Comments: AB 519 = AB 762,
1st policewoman 1914



K693, AB 519B, X203

Bust of Woman, 1914 (?)
Subject: *Miss Barnes* (?)
12 1/2 x 17 1/2 in. (318 x 445 mm.)
Comments: Same subject as AB 519 (?)



K694, AB 762, X203

Miss Barnes, c.1914
Subject: *Miss Barnes*
21 1/4 x 16 1/2 in. (540 x 419 mm.)
Edition: 4
Comments: AB 762 = AB 519 (also X203)



K695, AB 350, X053

Yolande (Miss.), 1916
Subject: *Miss S. Yolande*
22 1/2 x 17 1/2 in. (572 x 445 mm.)
Edition: 10
Museums: BR, O
Comments: Lavis, one copy "Beatrice"



K696, AB 338, X101

Rosa, 1917
Subject: Rosa
23 1/4 x 19 in. (591 x 483 mm.)
Edition: 6
Museums: BN, W, O
Comments: wash, orche



K697, AB 751B, X123

Sporting Style, Portrait Bust, 1914
Subject: Rosamand
13 x 9 1/2 in. (330 x 241 mm.)
Comments: Lavis,
Same subject as AB 456



K698, AB 456

Ragreti Girl, 1915
Subject: Rosamand
10 1/2 x 8 1/2 in. (267 x 216 mm.)
Edition: 10
Museums: BR
Comments: Same Rosamund as AB 751



K699, AB 366

Rosamand, 1916
Subject: Rosamand
12 x 10 1/2 in. (305 x 267 mm.)
Edition: 8
Museums: BN, BR
Comments: Lavis, black, sanguine,
Miss Sorulee (?)



K700, AB 751, X123

Sporting Style (Rosamand), 1916
Subject: Rosamand
23 x 16 in. (584 x 406 mm.)
Edition: 10
Museums: W
Comments: Same Subject as AB 456



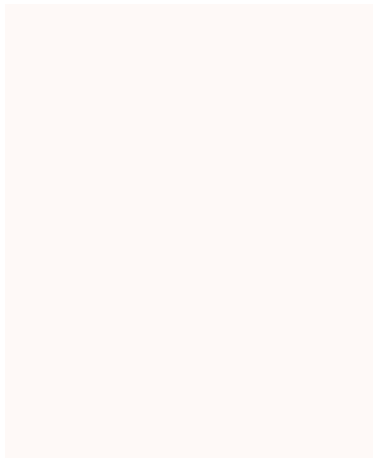
K701, AB 375, X183

Gorlie (?), c.1914
Subject: Spain, Miss E.
10 x 10 in. (254 x 254 mm.)
Edition: 10
Museums: BR, O
Comments: "54" in stone, larger sheet



K702, AB 400, X099

Printemps (Miss E. Spain), 1915
Subject: Spain, Miss E.
25 1/2 x 21 1/2 in. (648 x 546 mm.)
Edition: 15
Museums: BR
Comments: Black, bistre, sanguine



K703, AB 391B, X096

Madelon, 1916
Subject: Spain, Miss E. (?)
23 1/4 x 18 7/8 in. (591 x 479 mm.)
Edition: 10
Museums: BR
Comments: No image, "96bis?",
see AB 386



K704, AB 403, X027

Profile of Miss Spain, 1916
Subject: Spain, Miss E.
14 x 11 3/4 in. (356 x 298 mm.)
Edition: 10
Museums: BR
Comments: black, sanguine



K705, AB 420

Miss E. Spain, 1916
Subject: Spain, Miss E.
Edition: 5



K706, AB 625, X181, X157

Spanish Model, Miss E. Spain, 1916
Subject: Spain, Miss E.
14 x 11 in. (356 x 279 mm.)
Comments: AB 625 = AB 420



K707, AB 347

Miss Stuart, 1914
Subject: Stuart, Miss
21 x 16 in. (533 x 406 mm.)
Edition: 5
Museums: BM, BR
Comments: As AB461, no earring
no necklace



K708, AB 461, X020, X069

Modestie Essai, 1915

Subject: Stuart, Miss (?)

25 x 19 1/8 in. (635 x 486 mm.)

Edition: 10

Museums: BM, BN, BR

Comments: As AB 347, no earrings
no necklace



K709, AB 526

Flamengo Singer, 1915

Subject: Stuart, Miss (?)

24 1/2 x 17 5/8 in. (622 x 448 mm.)

Comments: Like AB347, no earrings
no necklace



K710, AB 99

Miss Stuart, 1917

Subject: Stuart, Miss

10 5/8 x 9 5/8 in. (270 x 244 mm.)

Edition: 10

Museums: BR

Comments: Rustington



K711, AB 733, X280

Suzette penchée, 1912

Subject: Suzette

8 x 8 in. (203 x 203 mm.)

Edition: 5



K712, AB 363

The Post Woman, 1914

Subject: War Worker, Joyce (?)

15 x 11 in. (381 x 279 mm.)

Edition: 10

Museums: BR, BOS

Comments: Joyce's face



K713, AB 428B, X314

The Ticket Collector, 1915

Subject: War Worker, Joyce?

10 x 5 in. (254 x 127 mm.)

Edition: 10

Comments: Joyce's face



K714, AB 429, X258

The Bus Conductor, 1915
Subject: War Worker, Joyce (?)
11 x 6 in. (279 x 152 mm.)
Edition: 10
Museums: BR
Comments: Joyce's face



K715, AB 749, X269

Rainy Day, 1915
Subject: War Worker, Joyce (?)
11 1/2 x 7 in. (292 x 178 mm.)
Comments: Girl (Joyce) Porter
at Selfridges



K716, AB 750, X293

Woman window cleaner, 1916
Subject: War Worker, Joyce (?)
12 1/2 x 10 in. (316 x 254 mm.)
Comments: War 1914-1918,
Joyce's face



K717, AB 520, X448

Two War Workers, c.1916
Subject: War Workers 2, Joyce (?)
19 x 15 in. (483 x 38 mm.)
Comments: Joyce's face,
Could be 23 x 14 in. (584 x 356 mm.)



K718, AB 129

Etude, 1912
Subject: Woman
20 7/8 x 15 1/4 in. (530 x 387 mm.)
Edition: 5
Museums: BR, O



K719, AB 134

Malicienne, 1915
Subject: Woman
Edition: 4
Museums: BR



K720, AB 110

Femme assise, 1917

Subject: Woman

16 7/8 x 12 in. (429 x 305 mm.)

Edition: 15



K721, AB 685

Seated woman with dog, 1920 (?)

Subject: Woman & dog

11 1/2 x 8 1/2 in. (292 x 216 mm.)



K722, AB 315

Sur la Loire, 1912

Subject: Woman in boat (?)

12 1/2 x 10 3/8 in. (318 x 264 mm.)

Edition: 10

Museums: BM, BN, BR

Comments: La Boimin Reiboat (?)



K723, AB 905

Woman standing in a doorway, 1920 (?)

Subject: Woman in doorway

12 x 7 1/2 in. (305 x 191 mm.)

Comments: Régine Martial (?),
see K304, K200, K201



K724, AB 419

Sortie, 1914

Subject: Woman in Hat

16 1/8 x 10 3/4 in. (410 x 273 mm.)

Edition: 5

Museums: BR



K725, AB 364

Early Morning, 1915

Subject: Woman with walking stick

13 x 8 in. (330 x 203 mm.)

Edition: 10

Museums: W



K726, AB 444

Holidays, Goodbye, 1917

Subject: Woman Waving

15 3/8 x 10 1/8 in. (391 x 257 mm.)

Comments: Jolly,

One copy 12 x 6 in. (305 x 153 mm.)



K727, AB 687

Double portrait of woman w. hand on head

Subject: Woman, 2 heads

13 3/4 x 9 in. (349 x 229 mm.)

Edition: 1



K728, AB 745, AN55

Bust portrait of woman with short hair

Subject: Woman, B

13 3/4 x 10 1/4 in. (349 x 260 mm.)



K729, AB 75B

Petite tête de femme avec bonnet, 1916

Subject: Woman, hat

10 x 9 1/2 in. (254 x 241 mm.)

Edition: 5

Comments: Rustington



K730, AB 43

Petite femme assise de dos, 1913

Subject: woman, seated back

Edition: 10

Museums: BR



K731, AB 60B

Sortie de théâtre, 1911

Subject: Julie de B. (?)

13 3/8 x 10 5/8 in. (340 x 270 mm.)

Comments: Crop of AB 60, Julie de B. in Brussels, 1911 (?)



K732, AB 411

La toque noire, 1911

Subject: Woman, Unknown (?)

18 x 12 1/2 in. (457 x 318 mm.)

Edition: 6

Museums: BM, BR



K733, AB 720

Young woman, right profile, 1911

Subject: Julie de B. (?)

5 x 4 3/4 in. (127 x 121 mm.)

Edition: 12

Comments: Julie in Brussels, 1911 (?),
chine paper



K734, AB 84

Etude, petite tête-profil, 1912

Subject: Woman, Unknown

Edition: 10

Museums: BR



K735, AB 256

Etude, 1912

Subject: Miss L.

Edition: 4

Museums: BR



K736, AB 368

Lassitude, 1912

Subject: Woman, Unknown

Edition: 10

Museums: BR

Comments: Lavis



K737, AB 641

Spanish lady with a fan, 1912

Subject: Woman, Unknown

9 1/2 x 7 in. (241 x 178 mm.)

Edition: 10



K738, AB 791

Seated Woman with Head Scarf, c. 1912
Subject: Woman, Unknown
10 x 7 in. (254 x 178 mm.)
Edition: 1



K739, AB 352, X089

Femme les mains derrière le dos, 1913
Subject: Woman, Unknown
17 3/4 x 15 3/8 in. (451 x 391 mm.)
Edition: 12
Museums: BM, BR, AL, O
Comments: Lavis, 7 black, 4 red,
Girl on Balcony



K740, AB 353, X369

Indécision, 1913
Subject: Woman, Unknown
12 5/8 x 8 7/8 in. (321 x 225 mm.)
Edition: 5
Museums: BM, BR
Comments: 5 red chalk, sanguine



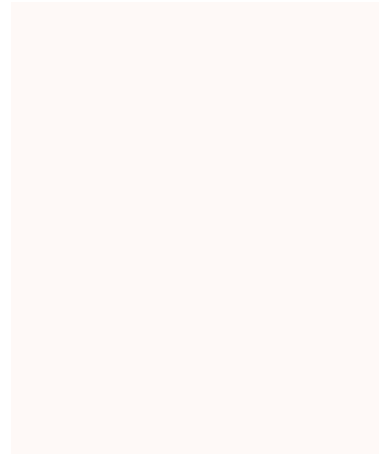
K741, AB 362, X134

The Dancing Girl, 1913
Subject: Woman, Unknown
25 1/2 x 18 in. (648 x 457 mm.)
Edition: 20
Museums: BM, VA
Comments: Lavis



K742, AB 418

Modiste, petite tête, 1913
Subject: Woman, Unknown
7 x 5 in. (178 x 127 mm.)
Edition: 6
Comments: see AB 385



K743, AB 427B

Femme assise, 1913
Subject: Woman, Unknown
16 1/2 x 12 1/4 in. (419 x 311 mm.)
Edition: 10
Comments: No Image



K744, AB 442

Petite tête de femme, 1913

Subject: Woman, Unknown
6 9/16 x 6 9/16 in. (167 x 167 mm.)

Edition: 10

Museums: BR

Comments: Circle 6 in. (153 mm.), cut down from original



K745, AB 472

Petite femme accoudée "Mantille", 1913

Subject: Woman, Unknown
16 1/2 x 12 in. (419 x 305 mm.)

Edition: 6

Museums: BM, BR

Comments: Woman with lace scarf leaning



K746, AB 682

Silhouette of woman sitting, c.1913

Subject: Woman, Unknown
22 1/2 x 18 1/2 in. (572 x 470 mm.)

Comments: Technique, negative of Lavis (?)



K747, AB 38, X432

Femme assise, Country Girl, 1914

Subject: Woman, Unknown

Edition: 6

Museums: BR

Comments: Rustington



K748, AB 44, X012

Le Rendezvous, 1914

Subject: Woman, Unknown
20 x 14 in. (508 x 356 mm.)

Edition: 15

Museums: BR

Comments: Lavis, The Rendezvous (?)



K749, AB 361, X360

The Visitor, 1914

Subject: Woman, Unknown

17 1/4 x 13 in. (438 x 330 mm.)

Edition: 10

Museums: BM, BR, O, SD

Comments: Lavis



K750, AB 373

Le Retour, 1914
Subject: Woman, Unknown
24 3/4 x 18 1/8 in. (629 x 460 mm.)
Edition: 25
Museums: BM, BR
Comments: Lady in Bonnet, standing by chair



K751, AB 381, X147

Hésitation, 1914
Subject: Woman, Unknown
18 x 9 in. (457 x 229 mm.)
Edition: 10
Museums: BM
Comments: Shows influence of A. Stevens



K752, AB 382

La Modiste, 1914
Subject: Woman, Unknown
13 3/4 x 10 3/4 in. (349 x 273 mm.)
Edition: 10
Museums: BR, SD



K753, AB 446

Petite étude de femme, 1914
Subject: Woman, Unknown
12 1/2 x 10 1/2 in. (318 x 267 mm.)
Edition: 10
Museums: BR, SD
Comments: State II 11 x 9 in. (279 x 229 mm.)



K754, AB 468, X025

L'attente, 1914
Subject: Woman, Unknown
23 x 15 1/8 in. (584 x 384 mm.)
Edition: 10
Museums: BR
Comments: Lavis, rust-brown, black



K755, AB 469

Gitane, 1914
Subject: Woman, Unknown
Edition: 10
Museums: BR, SD
Comments: Lavis, black



K756, AB 489, X126

Etude de femme, Mme A. Dayot, 1914
Subject: Woman, Unknown
21 x 16 7/8 in. (533 x 429 mm.)
Edition: 6
Museums: BR, SD



K757, AB 754, X409

Girl Walking, c.1914
Subject: Woman, Unknown
15 1/2 x 7 1/2 in. (394 x 191 mm.)
Comments: One lovely copy,
rust/orange ink



K758, AB 767, X423

Girl in a Simple Hat, c.1914
Subject: Woman, Unknown
9 x 8 in. (229 x 203 mm.)



K759, AB 802, X264

Career Woman Standing with Cap, 1914
Subject: Woman, Unknown
Edition: 10



K760, AB 803, X281

Career Woman standing with Hat, 1914
Subject: Woman, Unknown
Edition: 10



K761, AB 803R, X281

Career Woman standing with Hat, 1914
Subject: Woman, Unknown
Edition: 10
Comments: Counterproof of AB 803



K762, AB 56

The Gypsy, 1915 (?)

Subject: Woman, Unknown

Edition: 10

Museums: BR

Comments: Lavis, Same as AB526 (?)



K763, AB 71

Etude femme (?), 1915

Subject: Woman, Unknown

Museums: BR



K764, AB 365

The Signet Way, 1915

Subject: Woman, Unknown

17 1/2 x 13 1/4 in. (445 x 337 mm.)



K765, AB 365B

The Signet Way (circle), 1915

Subject: Woman, Unknown
12 x 12 in. (305 x 305 mm.)

Edition: 10

Museums: BR, SD

Comments: Lavis, X296 & 142 in pencil



K766, AB 389, X078

Le petit velours, 1915

Subject: Woman, Unknown
22 x 16 3/4 in. (559 x 425 mm.)

Edition: 15

Museums: BM, BR, O, W

Comments: State II 21 1/2 x 15 in. (546 x 375 mm.)



K767, AB 393

La Visite, 1915

Subject: Woman, Unknown

Edition: 10

Museums: BR



K768, AB 415

Reflexion, 1915

Subject: Woman, Unknown

18 x 11 1/4 in. (457 x 286 mm.)

Edition: 5

Museums: BR, O

Comments! Sanguine, looks like a chalk drawing



K769, AB 450

Femme dans un fauteuil, 1915

Subject: Woman, Unknown

17 3/4 x 12 1/4 in. (451 x 311 mm.)

Edition: 10

Museums: BR, BM

Comments: Glencairn



K770, AB 460, X010

La Visite, 1915

Subject: Woman, Unknown

24 3/4 x 18 3/4 in. (629 x 476 mm.)

Edition: 8

Museums: BR

Comments: Lavis



K771, AB 487, X090

Rêverie, 1915

Subject: Woman, Unknown

23 1/4 x 18 3/4 in. (591 x 476 mm.)

Edition: 2 (?)

Museums: BR

Comments: Lavis



K772, AB 487B

Rêverie (oval), 1915

Subject: Woman, Unknown

19 x 15 5/8 in. (483 x 397 mm.)

Edition: 6 c

Museums: SD

Comments: oval of AB 487



K773, AB 681, AG10

Collage with woman's portrait/profile, c.1915

Subject: Woman, Unknown

19 x 15 in. (483 x 381 mm.)

Comments: Has stone marks



K774, AB 755

Woman in hat with a boa (?), 1915
Subject: Woman, Unknown
13 1/2 x 9 1/2 in. (343 x 241 mm.)
Edition: 1
Comments: Lavis



K775, AB 177

The Nurse, 1916
Subject: Woman, Unknown
19 x 12 in. (483 x 305 mm.)
Edition: 15
Museums: BN, BR, W
Comments: Log size of 11 x 8 in.
(279 x 163 mm.) is wrong



K776, AB 194B

Lady looking left in Broad Hat, 1916
Subject: Woman, Unknown
11 1/2 x 10 1/4 in. (292 x 260 mm.)
Edition: 4
Comments: sanguine



K777, AB 344, X158

Woman with Shawl, 1916
Subject: Woman, Unknown
22 x 16 in. (559 x 406 mm.)
Edition: 10
Museums: BM, W
Comments: Lavis



K778, AB 385

The Chin Strap, 1916
Subject: Woman, Unknown
7 x 7 in. (178 x 178 mm.)
Edition: 8
Museums: BM, BR
Comments: see AB418



K779, AB 395

Rêverie, c.1916
Subject: Woman, Unknown
19 1/4 x 16 in. (489 x 406 mm.)
Edition: 15
Museums: BR
Comments: might be 1913



K780, AB 434, X143

Shadows, 1916

Subject: Woman, Unknown

23 1/4 x 18 1/2 in. (591 x 470 mm.)

Edition: 2

Museums: BN, O



K781, AB 435, X013

A la fenêtre, 1916

Subject: Woman, Unknown

Edition: 5

Museums: BR

Comments: Lavis



K782, AB 439

Songeuse (Singer), 1916

Subject: Woman, Unknown

8 3/4 x 7 in. (222 x 178 mm.)

Edition: 10

Museums: BR



K783, AB 466, X087

La Cape, 1916

Subject: Woman, Unknown

24 1/2 in x 17 1/2 in. (622 x 445 mm.)

Edition: 8

Museums: BR

Comments: Lavis



K784, AB 477

Femme asisse, 1916

Subject: Woman, Unknown

Edition: 10

Comments: Log 1916, "DOGa or DO6a"?



K785, AB 678, X125

Seated woman in a hood, c.1916

Subject: Woman, Unknown

27 x 21 in. (686 x 533 mm.)

Comments: Lavis



K786, AB 162

Woman, chin on hands, "Reflections", 1917
Subject: Woman, Unknown
16 3/8 x 12 1/8 in. (416 x 308 mm.)
Edition: 12
Museums: BR, BM
Comments: Lavis, woman seated with hat



K787, AB 275B, X404

Women standing, stands on hips, 1917
Subject: Woman, Unknown
24 x 13 in. (610 x 330 mm.)
Edition: 12



K788, AB 278, X072

Surprise, 1917
Subject: Woman, Unknown
12 3/4 x 8 3/4 in. (324 x 222 mm.)
Edition: 4
Museums: BM, BR
Comments: Rustington



K789, AB 388, X086

Woman, hooded head, 1917
Subject: Woman, Unknown
Edition: 4
Museums: BR
Comments: Wash



K790, AB 479

Perplexe, 1917
Subject: Woman, Unknown
Edition: 6
Museums: BM



K791, AB 493, X040

Sur la rivière, 1917
Subject: Woman, Unknown
Edition: 2
Museums: BM
Comments: Lavis



K792, AB 511

Bust of Woman, profile, 1917
Subject: Woman, Unknown
Edition: 10
Museums: BR



K793, AB 512

Le matin, 1917
Subject: Woman, Unknown
Edition: 4
Museums: BR



K794, AB 800

Ballerina, c. 1918
Subject: Woman, Unknown
Comments: AB did similar oil painting



K795, AB 624, AN28

Rustington Peace Poster, 1919
Subject: Woman, Unknown
2 1/2 x 2 1/2 in. (64 x 64 mm.)
Comments: Celebration, 19 Aug 1919



K796, AB 212A

Woman with hand on her hip, 1920 (?)
Subject: Woman, Unknown
Museums: BM
Comments: No Image



K797, AB 563, AN21

Woman, profile to left, 1920 (?)
Subject: Woman, Unknown
16 x 14 in. (406 x 356 mm.)
Edition: 1



K798, AB 636

Woman reading at a table, 1920 (?)
Subject: Woman, Unknown
10 x 10 1/2 in. (254 x 267 mm.)
Edition: 1



K799, AB 639

Standing woman, shoulder wrap, 1920 (?)
Subject: Woman, Unknown
15 x 8 in. (381 x 203 mm.)
Edition: 2
Comments: 2nd proof



K800, AB 112B

Lady with fur & hat, 1924
Subject: Woman, Unknown
11 x 8 in. (279 x 203 mm.)



K801, AB 474

Songerie, 1924
Subject: Woman, Unknown
Edition: 2
Museums: BR



K802, AB 318

Fourrure, 1925
Subject: Woman, Unknown
Edition: 10
Museums: BR
Comments: Rustington



K803, AB 448

Lady at the Piano
Edition: 4
Museums: BM, NYPL



K804, AB 448.1, 109a

Portrait Bust of Woman



K805, AB 470R

Portrait of Bouton

Comments: Counterproof of AB 470



K806, AB 635

The Barmaid

15 x 10 1/2 in. ('381 x 267 mm.)

Edition: 1



K807, AB 668

Seated woman with hood



K808, AB 669

Seated woman with hood

18 x 13 1/2 in. (457 x 343 mm.)

Edition: 1



K809, AB 674

Young woman, pensive

12 x 9 in. (305 x 229 mm.)

Edition: 2



K810, AB 675

Woman leaning on arm
17 x 14 in. (432 x 356 mm.)
Edition: 1



K811, AB 676, X290

Worried young woman
12 x 9 in. (305 x 229 mm.)



K812, AB 677, AN49

Young woman, portrait
13 x 12 in. (330 x 305 mm.)
Museums: BOS



K813, AB 679

Young woman, portrait
18 x 14 in. (457 x 356 mm.)



K814, AB 683, AN34

Woman leaning on chair back
10 1/2 x 8 in. (267 x 203 mm.)



K815, AB 688

Portrait young woman with hat
13 x 12 in. (330 x 305 mm.)
Edition: 2
Museums: SD
Comments: Rare 2 color impression,
black hair lines are painted thick &
ragged.



K816, AB 691

Bust of young woman

8 1/2 x 6 in. (216 x 152 mm.)

Edition: 1

Comments: verso "woman with hat"



K817, AB 694, X278

Portrait woman in large hat

11 x 8 1/2 in. (279 x 216 mm.)

Comments: "La Petite Panthère"

Image 7 x 6 in. (178 x 153 mm.)



K818, AB 717

Portrait of Lady in a Hat

14 x 12 1/2 in. (356 x 318 mm.)



K819, AB 718, AN11

Woman on floor, hands crossed

12 1/2 x 9 1/2 in. (318 x 241 mm.)



K820, AB 719

Woman right profile

13 x 10 in. (330 x 254 mm.)

Edition: 1

Comments: Lavis



K821, AB 738, AN66

Seated lady in hat with hand on chin

23 x 17 1/2 in. (584 x 445 mm.)

Edition: 5

Museums: COR



K822, AB 753, X153

Profile of woman looking over chair
16 1/2 x 12 1/2 in. (419 x 318 mm.)



K823, AB 775

Hooded woman, profile
11 x 9 1/2 in. (279 x 241 mm.)
Edition: 1



K824Q, AB 917Q

Standing woman with hood
17 3/4 x 12 3/4 in. (451 x 324mm.)
Museums: O(#369)
Comments: Orange as "litho", but drawing (?)



K825, AB 928

Woman with Hand on Chin
Comments: Drawing (?) Not AB106



K826, AB 930, X352

Hesitation, Hand on Chin
14 1/2 x 9 1/2 in. (368 x 241 mm.)
Museums: BR
Comments: Yvette (?),
has stone mark, not AB 263



K827, AB 156, Z01

Portrait Mr. Anglada, 1907
Subject: Anglada, Mr.
22 1/2 x 18 1/2 in. (572 x 470 mm.)
Edition: 5
Museums: BR



K828, AB 268

Mr. Ermenagildo Anglada, Smoking, 1909

Subject: Anglada, Mr.
19 x 15 in. (483 x 381 mm.)

Edition: 10

Museums: BN, BN, BR

Comments: Spanish artist, founder of S d'A



K829, AB 583, AZ30

Mr. B. bust portrait

Subject: B, Mr.
7 x 5 in. (178 x 127 mm.)

Edition: 1



K830, AB 584

Mr. B., bust profile left

Subject: B, Mr.
6 x 4 1/2 in. (152 x 114 mm.)

Edition: 1



K831, AB 181

Herbert Bailey (editor), 1908

Subject: Bailey, Herbert

Edition: 4

Museums: BM, BR

Comments: 5 old paper, 4 on chine



K832, AB 569

Isabel Bearbois, 1910 (?)

Subject: Bearbois, Isabel

Edition: 1



K833, AB 576, Z05

M. Berthou, Poet, 1910 (?)

Subject: Berthou, Erwan

21 x 18 in. (533 x 457 mm.)

Edition: 1



K834, AB 470, Z09

Portrait au Bouton, 1909
 Subject: Bouton
 Edition: 10
 Museums: BN



K835, AB 591

Frank Brangwyn hand & easel, 1930 (?)
 Subject: Brangwyn, F.
 19 x 19 in. (483 x 483 mm.)
 Edition: 1
 Museums: O
 Comments: Orange has reverse study of AB591.1



K836, AB 591.1

Frank Brangwyn, R.A., 1930 (?)
 Subject: Brangwyn, F.
 Edition: 1
 Museums: O
 Comments: Brangwyn Museum Orange



K837, AB 585

Mr. Daurerie, 1901
 Subject: Daurerie, Mr.
 11 1/2 x 9 in. (292 x 229 mm.)
 Edition: 1
 Comments: Signed "A. Bellerocche, 1901"



K838, AB 106B, Z10

Duchatel, Jariet Dano, 1910 (?)
 Subject: Duchatel
 8 1/4 x 7 in. (210 x 178 mm.)
 Edition: 10
 Museums: BR
 Comments: Edition size may be only 5 (?)



K839, AB 566, Z20

Le vieux jardinier
 Subject: Gardener
 8 x 7 1/2 in. (203 x 191 mm.)
 Edition: 1



K840, AB 581

Henry Gazell (?) Pensive, c.1904
Subject: Gazell (?)
23 x 17 1/2 in. (584 x 445 mm.)
Edition: 4
Comments: Gazell, the artist



K841, AB 578

Henry Gazell, artist, c.1908
Subject: Gazell
12 x 10 in. (305 x 254 mm.)
Edition: 1
Comments: Gazell, the artist



K842, AB 579

Henry Gazell, artist, c.1908
Subject: Gazell
13 x 10 in. (330 x 254 mm.)
Edition: 1
Comments: Gazell, the artist



K843, AB 580

Henry Gazell, artist, c.1908
Subject: Gazell
14 x 11 1/2 in. (356 x 292 mm.)
Edition: 1
Comments: Gazell, the artist



K844, AB 573, Z15

Léon Goudio, 1910 (?)
Subject: Goudio, Leon
12 x 11 in. (305 x 279 mm.)
Edition: 1



K845, AB 113

Léandre (painter), 1908
Subject: Léandre, Mr.
14 3/4 x 11 5/8 in. (375 x 295 mm.)
Edition: 5
Museums: BN



K846, AB 571

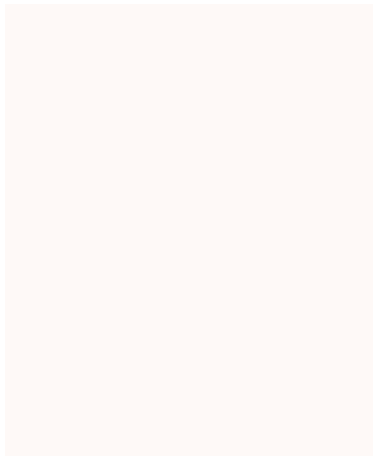
Mr. Léandre, c.1908

Subject: Léandre, Mr. (?)

22 1/2 x 17 in. (572 x 432 mm.)

Edition: 1

Comments: Paris Cartoonist & Painter



K847, AB 28

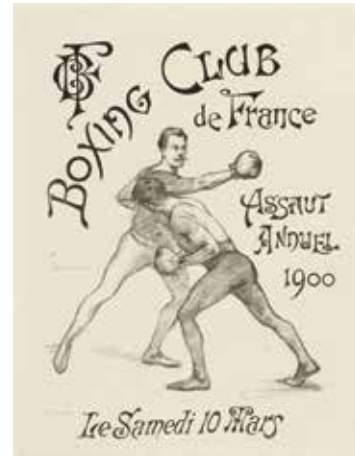
Etude, 1902

Subject: Mariel, Henri

Edition: 30

Museums: BR

Comments: No Image



K848, AB 588, AZ28

Poster, Boxing Club of France, 1900

Subject: men, 2

13 x 10 in. (330 x 254 mm.)

Edition: 1



K849, AB 91

Anglada and atelier (Gazell), 1908

Subject: men, 2

Edition: 2

Museums: BR



K850, AB 907

Two men, 1910 (?)

Subject: men, 2

2 3/4 x 4 in. (70 x 102 mm.)

Edition: 2 (?)



K851, AB 570

Monsieur Le Normand, c.1908

Subject: Monsieur Le Normand

22 x 17 1/2 in. (559 x 445 mm.)

Edition: 1

Comments: Husband of Jamarie, the actress



K852, AB 73

Montoriol, 1906
Subject: Montoriol
6 x 4 3/4 in. (152 x 121 mm.)
Edition: 5
Museums: BM, BN, BR
Comments: Spanish pianist



K853, AB 574, Z18

M. Montoriol (pianist), 1906 (?)
Subject: Montoriol
16 3/4 x 12 1/2 in. (425 x 318 mm.)
Edition: 2
Museums: BR, Chicago
Comments: Spanish pianist



K854, AB 169, Z02

Taro Myaki, 1905
Subject: Myaki, Taro
20 7/8 x 17 3/8 in. (530 x 441 mm.)
Edition: 15
Museums: BN, BR, O
Comments: Champion ZU-ZI-TZU
Japan Wrestler



K855, AB 567, A232

Applying Leeches, 1920 (?)
Subject: patient & nurse
13 x 10 in. (330 x 254 mm.)
Edition: 2



K856, AB 577, Z08

Joseph Pennell, Le Normand, 1909 (?)
Subject: Pennell, Artist
8 1/2 x 6 in. (216 x 152 mm.)
Edition: 1
Comments: American artist



K857, AB 430

Joseph Pennell, 1909
Subject: Pennell, Joseph
8 1/2 x 6 3/8 in. (216 x 162 mm.)
Edition: 6
Museums: BN, BR



K858, AB 289

Mr. Pollard, 1907

Subject: Pollard, Mr.

8 1/4 x 6 1/4 in. (210 x 159 mm.)

Edition: 5

Museums: BR

Comments: Exceedingly scarce



K859, AB 564, Z06

Page de croquis d'hommes au café, 1905 (?)

Subject: Portraits, 13

18 x 14 in. (457 x 356 mm.)

Edition: 1

Comments: Café La Rochefoucault



K860, AB 587, X430, Z14

La partie d'amis, Café La Rochefoucault, 1905

Subject: Portraits, 6

22 1/2 x 18 1/2 in. (572 x 470 mm.)

Edition: 2 (?)

Comments: Monsieur et Madame Anglada in back right/ left



K861, AB 488, 105B

Portrait de Jacques Rizo, 1908

Subject: Rizo, Jacques T.

Edition: 2

Museums: BM



K862, AB 37.4

Jacques T. Rizo with hat & baton, 1901

Subject: Rizo, Jacques T.

15 3/8 x 11 3/4 in. (391 x 298 mm.)

Edition: 10

Museums: BM, BN, BR, O



K863, AB 510

Sir Paolo Tosti (composer), 1913 (?)

Subject: Tosti, Paolo

9 1/2 x 8 in. (241 x 203 mm.)

Museums: BN

Comments: Music composer in London, 1913



K864, AB 572

Prince Paul Troubetskoy, 1907 (?)
Subject: Troubetskoy, Prince
12 1/2 x 9 1/2 in. (318 x 241 mm.)
Edition: 1



K865, AB 575, Z04

M.H. Vauxelles, 1910 (?)
Subject: Vauxelles
18 x 14 in. (457 x 356 mm.)
Edition: 1
Comments: Critic



K866, AB 586, AN05

Laborer with a shovel, 1916 (?)
Subject: worker
17 1/2 x 15 in. (445 x 381 mm.)
Edition: 1



K867, AB 782

Au café de La Rochefoucauld: la partie d'amis, 1905 (?)
Subject: Man, Unknown
Comments: Restaurant l'Avenue



K868, AB 475

Le garde de chasse, 1908
Subject: Man, Unknown
Edition: 2
Museums: BR



K869, AB 582, AZ31

Man in a hat, profile left, 1910 (?)
Subject: Man, Unknown
7 x 6 1/2 in. (178 x 165 mm.)
Edition: 1



K870, AB 37.7

Man with Staff, 1914 (?)
Subject: Man, Unknown
14 1/2 x 10 in. (368 x 254 mm.)
Edition: 10
Comments: No Image



K871, AB 777, Z.13

Young Man
Subject: Man, Unknown
10 1/2 x 6 1/2 in. (267 x 165 mm.)
Edition: 1



K872Q, AB 919Q

Bearded Man with hand on hat
Subject: Man, Unknown
17 1/4 x 11 1/4 in. (438 x 286 mm.)
Museums: O (#402)
Comments: Orange as "litho", but drawing (?)



K873, AB 182, X151

Dans la vieille chapelle, 1909
Subject: Châteaudun (Fr)
21 x 14 1/2 in. (533 x 368 mm.)
Edition: 15
Museums: BR, SD



K874, AB 314, X447

Bouton à la Boissière, 1909
Subject: Châteaudun (Fr)
17 7/8 x 14 3/4 in. (454 x 375 mm.)
Edition: 10
Museums: BM, BN, BR
Comments: Boissière, inn near Châteaudun



K875, AB 443

Intérieur la Boissière (Sawmill Studio), 1909
Subject: Châteaudun (Fr)
24 x 19 in. (610 x 483 mm.)
Edition: 8
Museums: BM, BR, AL



K876, AB 313

Intérieur à la Bossière, 1909
 Subject: Châteaudun (Fr), Studio
 Edition: 10
 Museums: SD



K877, AB 253

La vieille cheminée, 1907
 Subject: Firby Lodge
 10 x 12 1/2 in. (254 x 318 mm.)
 Edition: 4
 Museums: BN, BR
 Comments: Log also has 1923 date



K878, AB 296, OX22

The Old Clock, 1909
 Subject: Firby Lodge
 14 1/2 x 10 1/4 in. (368 x 260 mm.)
 Edition: 10
 Museums: BM, BN, BR, O, W



K879, AB 108

Glencairn Interior (Scotland), 1912
 Subject: Glencairn
 14 3/4 x 11 in. (375 x 279 mm.)
 Edition: 10
 Comments: Transfer litho, lavis & crayon



K880, AB 412B, OX01

Studio, Glencairn, 1912
 Subject: Glencairn
 23 x 19 1/2 in. (584 x 495 mm.)
 Edition: 5
 Comments: AB 412B = AB 651



K881, AB 413

Coin d'atelier, Studio, 1912
 Subject: Glencairn
 21 3/4 x 16 1/2 in. (552 x 419 mm.)
 Edition: 10
 Museums: BR, O



K882, AB 651, AOX63

Glencairn Studio, 1912

Subject: Glencairn

18 1/2 x 14 1/2 in. (470 x 368 mm.)

Comments: OX63?, AB 651= AB 412B



K883, AB 665, AOX62

Studio, Glencairn, c.1912

Subject: Glencairn

25 x 18 3/4 in. (635 x 476 mm.)

Edition: 6

Museums: BN

Comments: AB's studio & press,
special technique



K884, AB 151, X042

Morning room, 1913

Subject: Glencairn

15 x 10 5/8 in. (381 x 270 mm.)

Edition: 4

Museums: BR

Comments: Glencairn



K885, AB 396

Studio, Glencairn, 1913

Subject: Glencairn

16 x 12 in. (406 x 305 mm.)

Edition: 10

Museums: BR

Comments: Dans L'atelier, Hampstead



K886, AB 654, AOX58

Room in Glencairn, 1913

Subject: Glencairn

10 x 8 in. (254 x 203 mm.)



K887, AB 655, AOX60

Study, Glencairn (Scotland), 1913

Subject: Glencairn

11 x 9 in. (279 x 229 mm.)

Edition: 10

Comments: Artist's study



K888, AB 660, OX02

Corner of Morning Room, Glencairn, 1913 (?)
 Subject: Glencairn
 14 1/2 x 11 in. (368 x 279 mm.)



K889, AB 778

Interior with metal basin on floor, 1913 (?)
 Subject: Glencairn (?)
 17 x 13 1/2 in. (432 x 343 mm.)
 Edition: 1



K890, AB 412

L'Atelier, Hampstead studio Corner, 1911
 Subject: Hampstead
 24 x 17 1/2 in. (610 x 445 mm.)
 Museums: O



K891, AB 405, X26

The Mirror, 1919
 Subject: Rustington Manor
 14 x 12 1/4 in. (356 x 311 mm.)
 Edition: 10
 Museums: BM, BN, BR, BW



K892, AB 640, AOX61

The maid in the doorway, 1920 (?)
 Subject: Rustington Manor
 23 x 18 1/2 in. (584 x 470 mm.)



K893, AB 658, AOX55

Fireplace, Rustington Manor, 1920 (?)
 Subject: Rustington Manor
 8 x 11 in. (203 x 279 mm.)



K894, AB 801

Interior (Rustington) (?), 1920 (?)
Subject: Rustington Manor



K895, AB 425, X025

The Old Manor, 1922
Subject: Rustington Manor
14 x 17 3/4 in. (356 x 451 mm.)
Edition: 6
Museums: BR



K896, AB 649

Rustington Manor, 1922
Subject: Rustington Manor
18 x 11 3/4 in. (457 x 298 mm.)
Edition: 1



K897, AB 662, AOX54

Le vieux mur, Rustington Manor, 1924
Subject: Rustington Manor
12 1/4 x 9 3/4 in. (311 x 248 mm.)



K898, AB 194

Woman in Dress, Lying on Sofa, 1904
Subject: Woman, Unknown
13 x 19 1/2 in. (330 x 495 mm.)
Edition: 10
Museums: BR, COR



K899, AB 81, X048

The Armchair, 1905
14 3/4 x 10 1/2 in. (375 x 267 mm.)
Edition: 10
Museums: BR, W
Comments: Interior with armchair



K900, AB 220

Petite intérieur, 1906

12 1/2 x 10 in. (318 x 254 mm.)

Comments: sanguine, black



K901, AB 133

Le petit poêle au bois (?), 1914

14 3/4 x 10 1/4 in. (375 x 260 mm.)

Edition: 10

Museums: BR



K902, AB 309

Châteaudun, la Loire, 1909

Subject: Châteaudun (Fr)

Edition: 5

Museums: BR



K903, AB 310

La Boissière (Sawmill), 1909

Subject: Châteaudun (Fr)

9 3/4 x 11 1/4 in. (248 x 286 mm.)

Edition: 5

Museums: BR

Comments: Broken Stone



K904, AB 311

La Marinière, Boat and Dock, 1909

Subject: Châteaudun (Fr)

10 3/8 x 12 1/2 in. (264 x 318 mm.)

Edition: 10

Museums: BM, BR



K905, AB 647

Church Tower, 1917 (?)

Subject: Church

6 x 4 in. (152 x 102 mm.)

Edition: 2



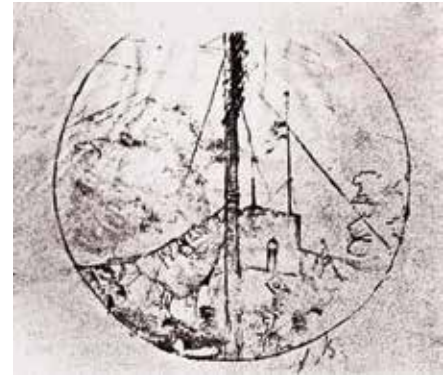
K906, AB 241, OX39

Poste St Hubert, 1907
Subject: Cotterèle, Villers
18 x 13 3/4 in. (457 x 349 mm.)
Edition: 15
Museums: BM, BR
Comments: 8 old paper



K907, AB 180

Firby Lodge, Passage, 1909
Subject: Firby Lodge
6 1/4 x 8 1/2 in. (159 x 216 mm.)
Edition: 10
Museums: BM, BR
Comments: one on old paper



K908, AB 645

Fortress view from sailboat, 1917 (?)
Subject: fortress
6 x 6 in. (152 x 152 mm.)
Edition: 1
Comments: Oval, sailing mast & fortress



K909, AB 644

Rev. Percy Hale's Garden, 1940
Subject: garden
18 3/4 x 11 in. (476 x 279 mm.)
Comments: Inscribed "From Albert,
Oct 1940 Southwell, Notts."



K910, AB 648

Paysage (Glencairn ?), 1907
Subject: Glencairn (?)
12 x 13 1/2 in. (305 x 343 mm.)



K911, AB 656, OX29

View from Studio, Glencairn, 1913 (?)
Subject: Glencairn
17 x 13 1/4 in. (432 x 337 mm.)
Comments: Artist's studio



K912, AB 664, OX40

Statue dans le jardin, Glencairn, 1913 (?)
Subject: Glencairn
14 1/4 x 8 1/2 in. (362 x 216 mm.)



K913, AB 451, OX328

Scene from Window, Glencairn, 1915
Subject: Glencairn
10 1/2 x 12 1/2 in. (267 x 318 mm.)
Edition: 10
Museums: BR, O
Comments: Some inked for day or night effect



K914, AB 643, AOX52

Glencairn Garden, 1917 (?)
Subject: Glencairn
6 x 3 3/4 in. (152 x 95 mm.)



K915, AB 398

St. Gudule, Brussels, 1911
Subject: Gudule, St.
19 x 14 1/2 in. (483 x 368 mm.)
Edition: 6
Museums: BR



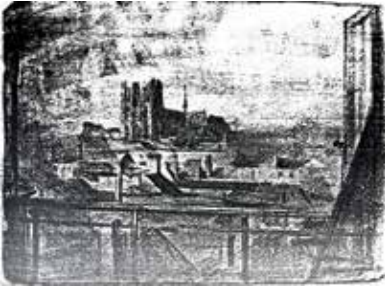
K916, AB 407, AOX57

St. Gudule, Brussels, 1911
Subject: Gudule, St.
19 1/2 x 17 3/4 in. (495 x 451 mm.)



K917, AB 407B, AOX57

St. Gudule, Brussels, 1911
Subject: Gudule, St.
12 1/8 x 14 3/4 in. (308 x 375 mm.)
Edition: 5
Museums: BR
Comments: AB 407 cut at bottom,
AB 407B = AB 650



K918, AB 650

St. Gudule, Brussels, 1911

Subject: Gudule, St.

10 1/2 x 14 3/4 in. (267 x 375 mm.)

Edition: 1

Comments: AB 650 = AB 407B



K919, AB 416

Paysage, Hampstead, 1915

Subject: Hampstead

14 1/2 x 20 1/2 in. (368 x 521 mm.)

Edition: 10

Museums: BR



K920, AB 342, OX11

Hampstead, 1916

Subject: Hampstead

25 x 19 in. (635 x 483 mm.)

Edition: 10

Museums: BM, BR, W

Comments: Lavis



K921, AB 343, OX9

From My window", (Artist's Studio), 1916

Subject: Hampstead

14 1/2 x 20 1/2 in. (368 x 521 mm.)

Edition: 10

Museums: BM, O



K922, AB 155

Les meules de foin, 1907

Subject: Haystacks

5 1/2 x 7 in. (140 x 178 mm.)

Edition: 10

Museums: BM, BN, BR



K923, AB 142

Le Poste St. Hubert, 1906

Subject: Hubert, St.

13 x 10 in. (330 x 254 mm.)

Edition: 10

Museums: BR



K924, AB 359

Julie de B at St. Gudule, Brussels, 1911
Subject: Julie de B.
16 x 17 in. (406 x 432 mm.)
Edition: 10
Museums: BN, BR, O
Comments: Sainte Gudule, Bruxelles



K925, AB 423

Le gros orme, 1924
Subject: MacDonald's Cottage
14 1/4 x 9 1/4 in. (362 x 235 mm.)
Edition: 2
Comments: Rustington, State II,
12 3/8 x 9 1/4 in. (314 x 235 mm.)



K926, AB 657, OX24

Kings-Lynns (Norfolk), c.1909
Subject: Norfolk
6 1/2 x 9 in. (165 x 229 mm.)
Comments: Sheet, 9 3/4 x 11 1/4 in.
(248 x 286 mm.)



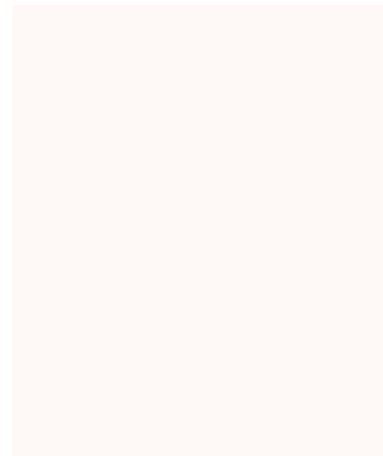
K927, AB 47, OX33

The Old Manor - backview, 1919
Subject: Rustington Manor
10 x 15 1/4 in. (254 x 387 mm.)
Edition: 5
Museums: BR



K928, AB 646

The Old Manor (with Alice), 1919
Subject: Rustington Manor
9 x 12 in. (229 x 305 mm.)
Edition: 1



K929, AB 387A

Old Manor, 1920 (?)
Subject: Rustington Manor
Museums: BM
Comments: No Image



K930, AB 516D, X033

Le Manoir, 1920 (?)
Subject: Rustington Manor
10 1/2 x 14 1/2 in. (267 x 368 mm.)
Comments: English south coast



K931, AB 652

Rustington Manor, 1920 (?)
Subject: Rustington Manor
10 x 14 1/4 in. (224 x 362 mm.)
Edition: 1



K932, AB 659, OX03

Corner of Rustington House, 1922
Subject: Rustington Manor
14 1/2 x 10 1/2 in. (368 x 267 mm.)
Edition: 5



K933, AB 661, AOX56

Front Facade, Rustington Manor, 1923 (?)
Subject: Rustington Manor
14 1/2 x 9 1/2 in. (368 x 241 mm.)



K934, AB 436

Le vieux mur, Old Cottage, 1924
Subject: Rustington Manor
15 x 10 1/2 in. (381 x 267 mm.)
Edition: 4
Museums: BR
Comments: Rustington



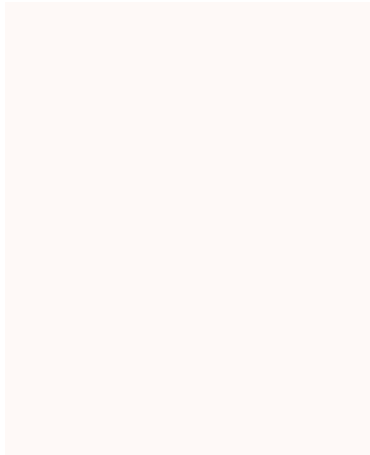
K935, AB 663, OX43

The Old Outside Wall, Rustington, c. 1924
Subject: Rustington Manor
12 1/2 x 10 1/2 in. (318 x 267 mm.)



K936, AB 277

Gardener's House Paysage, 1908
Subject: Thornham
8 1/4 x 6 1/4 in. (210 x 159 mm.)
Edition: 6
Museums: BM



K937, AB 332

Thornham - High Tide, 1909
Subject: Thornham, no image
Edition: 4
Museums:
Comments: No Image



K938, AB 157

La boutique du brocanteur, 1904
Edition: 6
Museums: BR
Comments: "Very few"



K939, AB 642, AOX53

Forêt de Villers Cotterêts, 1910 (?)
6 x 3 3/4 in. (152 x 95 mm.)



K940, AB 25

Pinceaux et coquillages, 1906
Subject: art brushes
20 x 15 in. (508 x 381 mm.)
Edition: 10
Museums: BN



K941, AB 292

La vieille bouteille, 1908
Subject: Bottle
12 5/8 x 9 1/2 in. (321 x 241 mm.)
Edition: 10
Museums: BN, BR, W
Comments: AB 92R Counterproof, 6 on old paper



K942, AB 496

Open Bag on a Table, c.1900

Subject: Dr. Gladstone's Bag & Hat
22 1/4 x 15 7/8 in. (565 x 403 mm.)

Museums: BR

Comments: Log notes 12 1/2 x 16 in.
(305 x 406 mm.), 2 states



K943, AB 288

La jardinière, 1907

Subject: flowers
8 x 5 1/2 in. (203 x 140 mm.)

Edition: 3

Museums: BR



K944, AB 267

Le bouquet des roses, 1908

Subject: flowers
19 x 15 in. (483 x 381 mm.)

Edition: 10

Museums: BM, BR, O



K945, AB 337

Le petit bouquet de fleurs, 1909

Subject: flowers
6 1/2 x 5 in. (165 x 127 mm.)

Edition: 10

Museums: BR



K946, AB 653, AOX51

Flowers in a Vase, 1925

Subject: flowers
7 x 5 4/5 in. (130 x 147 mm.)

Edition: 2



K947, AB 431

Chrysanthemums, 1928

Subject: flowers
17 x 13 1/2 in. (432 x 343 mm.)

Edition: 4

Museums: BR, O



K948, AB 36.5

Fiammette, 1902

Subject: Goblet

12 5/8 x 10 3/8 in. (321 x 264 mm.)

Edition: 20

Museums: BR, O(2), BM



K949, AB 297

Le vieux gobelet, 1909

Subject: goblet

8 3/4 x 6 7/8 in. (222 x 175 mm.)

Edition: 10

Museums: BM, BR



K950, AB 394

Le vieux verre, 1915

Subject: goblet

7 x 5 1/8 in. (178 x 130 mm.)

Edition: 10

Museums: BM, BR



K951, AB 21, OX50

La lampe, 1905

Subject: Lamp

16 7/8 x 12 1/2 in. (429 x 318 mm.)

Edition: 10

Museums: BM, BN, BR, O, W

Comments: Lavis



K952, AB 476

The Silver Tankard, 1907

Subject: Tankard

13 3/8 x 10 1/2 in. (340 x 267 mm.)

Edition: 4

Museums: BR, O



K953, AB 36.6, OX16, 5

Théière (Tea Service), 1902

Subject: Tea Service

10 x 14 in. (254 x 356 mm.)

Edition: 10

Museums: BR

Comments: Some 8 1/8 x 10 3/4 in.
(208 x 273 mm.)



K954, AB 713, OX16

Dimanche, c.1902

Subject: Tea service

9 x 11 1/2 in. (229 x 292 mm.)

Comments: "Dimanche, 25 Juin",
AB 713B w/o date



K955, AB 200A

Beabear, study of dog, 1920 (?)

Subject: Beabear

Museums: BM, BR

Comments: terrier dog, "49" in pencil



K956, AB 798, Z21

Fargo (Mrs Milbank's toy terrier), 1902 (?)

Subject: Fargo

5 1/4 x 6 1/2 in. (133 x 165 mm.)

Comments: Mrs. Milbank w Fargo



K957, AB 550

Fargo, Alices' Toy Terrier, c.1923

Subject: Fargo

4 x 5 in. (102 x 127 mm.)

Edition: 1



K958Q, AB 797Q

Lance at Dunain House, c. 1881

Subject: Lance

5 1/4 x 9 in. (133 x 229 mm.)

Comments: Too early for
Litho-drawing (?)



K959, AB 589

Hampstead 1914 - 18 War, 1918 (?)

Subject: collage

16 1/2 x 14 in. (419 x 356 mm.)

Edition: 1



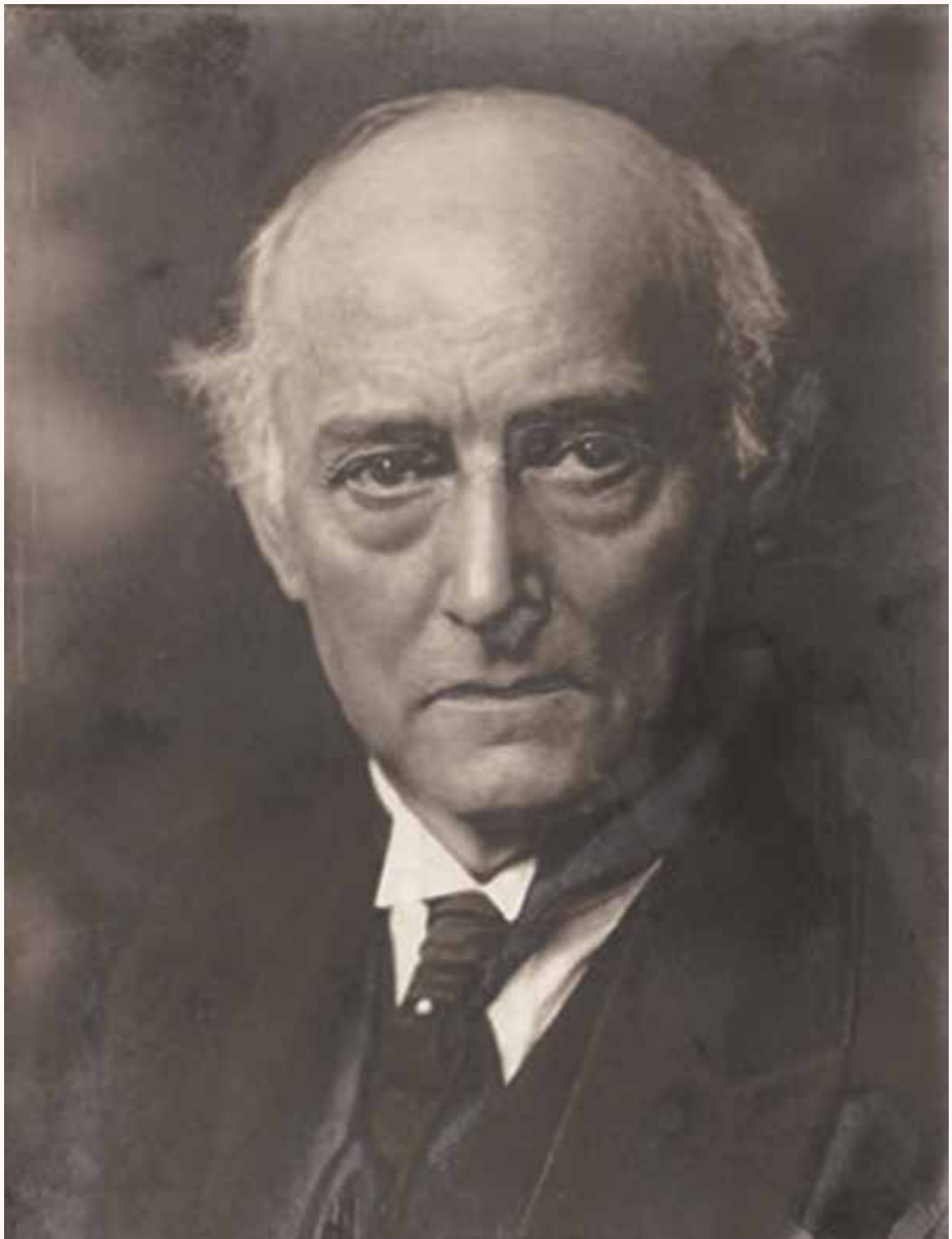
K960, AB 61

Croquis, 1903
 Subject: Collage of women
 22 x 18 in. (559 x 457 mm.)
 Edition: 15
 Museums: BN, BR



K961, AB 549

Litho of Lithos
 Subject: Litho of 90 Lithos
 Edition: 1



Bellamy



LISS LLEWELLYN

Adam House, 7-10 Adam Street, London WC2N 6AA

T: (+44) 7973613374

PAUL@LISSLLEWELLYN.COM

SACHA@LISSLLEWELLYN.COM

www.LISSLLEWELLYN.COM



For over thirty-five years, George Kenney has researched and cataloged the lithographic works of the Belle Époque artist Albert de Belleruche. This comprehensive catalogue raisonné presents, for the first time, nearly 1000 lithographs by Belleruche, the majority of which have never been published before. The inclusion of newly revealed narratives from private family documents adds a unique dimension to this exploration.

At the forefront of Belleruche's artistry lies his profound ability to establish a captivating connection between the viewer and the intimate essence of his subjects. This exceptional gift stems from his mastery of the entire lithographic process. Belleruche's proficiency enabled him to create images spanning a diverse spectrum, evoking the strength of charcoal, the subtlety of silverpoints, or the softness of pastel drawings. In his monochromatic lithographs, he skillfully captures color values that rival those found in paintings, showcasing a mastery that sets him apart.

In conducting this comprehensive research, George Kenney developed two unique investigative tools. The first one is an exhaustive spreadsheet consolidating Belleruche's handwritten entries from his diary and work Log Book. It encompasses titles, subject names, dates, edition numbers, dimensions, details about inks and papers used, along with his general comments. This meticulously organized spreadsheet serves as an invaluable research aid, allowing for seamless data searches. The second invaluable tool is an expansive image database that simplifies exploration through JPEG photos of all the lithographs. Both tools paved the way for new discoveries, presented here for the first time.

You are invited to step into the world of Albert de Belleruche, savor the beautiful images, and immerse yourself in the richness of his artistic creativity. Enjoy the journey!





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