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An Inspired Soldier:

The Algerian Album of Olivier Bro de Comères

Text by Sophie Bostock



Introduction



Fig. I. Portrait of Olivier Bro, c. 1818 Théodore Géricault Oil on canvas Harvard Art Museums/Fogg Museum Arthur K & Marion Solomon Collection Accession number: 2021.192

Olivier Bro de Comères was born in Paris on 19 December 1813 are living descendants and several branches of the Bro de at the Château de la Muette, close to the Bois de Boulogne. He Comères family who have generously shared details of their was the son of a distinguished army officer, Louis Bro (1781-1844), and Laure de Comères (1788-1845). Olivier Bro was raised in a creative environment in Montmartre, a fashionable area Théodore Géricault, a neighbour and close friend of Louis Bro, of Paris known as 'Nouvelle Athènes'. Because of his parents' connections, he was surrounded by leading artists and literary figures of the day who were frequent visitors to the family home on the rue des Martyrs.

Although Olivier Bro was primarily known for his military career, his artistic talents were equally remarkable. The watercolours and drawings in this catalogue, created while he was stationed in Algiers as a member of Louis Philippe's Armée d'Afrique, are a testament to his creative abilities. Indeed, news of Olivier's talent as an artist and his Algerian albums reached the ears of Louis-Philippe, King of the French. While in Paris on leave from duty in Africa, General Marcellin Marbot (1782-1854) invited the artist's father to the Tuileries Palace to present his son's drawings to the king. This must have been a proud moment for the Colonel and a great compliment to Olivier.¹

Olivier was deployed to Algiers in 1833, following the French This paternal aspiration is evident in a portrait of Olivier by conquest of the region in July 1830. The conquest marked the end of almost four hundred years of nominal Ottoman rule.² These significant historical events also inspired many of Olivier's watercolours and drawings, adding profound historical and sociological context to his art.

The following overview delves into Olivier Bro's life from 1813 to 1830 and his military career between 1830 and 1841, with particular emphasis on his time in Algiers from 1833 onwards

ancestors to inform this account.4 Another invaluable source is the exhaustive seven-volume Catalogue Raisonné of the work of in which members of the Bro family are extensively referenced.⁵

A Charming Boy Named Olivier

On 19 December 1813, at twenty minutes past seven in the evening, my son Dominique-Louis-Olivier was born at the Château de la Muette in Passy, near Paris, in my presence and the presence of my sister, Mme. de Lachaume, of Mme. Désormeaux, of M. Bigot, obstetrician, and Mme. Couteillan, nurse. What hopes formed around this cradle!6

In his memoirs, Louis Bro described the moment of Olivier's birth with mixed emotions. He expressed regret that he would soon leave his young son, as he was preparing to support the Imperial Army in an ongoing battle against the Sixth Coalition. Yet, mingled with regret, was the hope that Olivier may someday follow in his father's footsteps and pursue a military career. Géricault, depicting the young boy dressed as a soldier, facing outward, brandishing his father's sabre, which General Bro is said to have used in the battle of Waterloo.7 The young boy is seated on top of a large dog—a substitute for a horse—that turns its head towards the child as if about to bark, symbolising the future occupation and adventures awaiting the young Olivier.8

The period between 1816 and 1830 was crucial to the nurturing of Olivier's sensibilities and the development of his artistic talents. and his artistic output during this period. It explores how In 1816, when Olivier was two years old, his family was obliged Olivier's upbringing influenced his creative sensibilities and to move from La Muette.9 They relocated to Nouvelle Athènes, the political context that led to his deployment to Algiers. settling in a house at 23 rue des Martyrs, owned by Georges Much of what is known about Olivier Bro's early life comes Nicolas Géricault (1743-1826), father of Théodore. In 1819, from his father's memoirs, which served as the foundation for Géricault senior sold the rue des Martyrs property to Louis Bro a volume by Louis's grandson, Henry Bro de Comères.3 There while retaining accommodation at the same address for himself

and his son. During this time, Louis Bro and Théodore Géricault Louvre, which shows Géricault on his deathbed in his studio, became firm friends. The painter Horace Vernet (1789-1863) also lived in the neighbourhood. Vernet, who specialised in battle scenes and Orientalist subjects, was part of a dynasty of great painters. He was to document the French conquests in Algiers and visit North Africa no less than five times. As Olivier was growing up, his mother, Laure Bro, regularly socialised with Madame Vernet and their young daughter Louise; the two Little is known about Olivier Bro's early years and education, children played together. Louise eventually married the great history painter Paul Delaroche (1797–1856). These connections reveal the presence of significant creative influences in the life of young Olivier, stemming from his father's wide-ranging social and cultural networks. Furthermore, the Nouvelle Athènes neighbourhood emerged as a melting pot for various artistic personalities, many of whom were either connected to or part geography, history, philosophy, mathematics, elements of natural of the same nexus as the Bro family—an inspiring environment for Olivier's formative years. For instance, both the memoirs of General Bro and Alexandre Dumas provide insights into the amicable bond between Bro and the writer, highlighting their frequent joint hunting expeditions at Lac d'Enghien, northwest

Because of the close relationship with Géricault, the family owned and was gifted many of his works, including the portrait of Olivier as a young boy. 10 It is evident from General Bro's memoirs that as a young boy, Olivier was a pupil of Horace Vernet.11 However, it is clear that Olivier was also influenced by Géricault who likely served as his artistic ideal. Part III of the catalogue, devoted to military figures, will demonstrate stylistic similarities between Géricault's and Olivier's depictions of equine subjects.¹⁵ Although Olivier was still comparatively young—only ten years old-when Géricault died at 23 rue des Martyrs, he would have had access to many of Géricault's pictures and sketches in his family's collection to copy. The artist's painful death, resulting from a spinal injury sustained after being thrown from his horse, is movingly described in Dumas's memoirs. 13 His passing is also commemorated in a painting by Ary Scheffer, displayed in the

with his friend Louis Bro standing beside him.

At the historic Père Lachaise cemetery, the family tomb of Louis Bro de Comères and his descendants is situated next to the resting place of Géricault. This juxtaposition is a poignant reminder of their enduring connection, transcending life and death.

except that from the age of 13 to 16, he attended the Institution Michelot at 24 rue de la Chaise and the Maison d'Éducation at 20 rue Pigalle. According to its curriculum, the Institution Michelot provided a comprehensive education, comprising 'reading, writing, linear drawing, map and figure drawing, grammar and literature of the French, Latin and Greek languages, history, physics and chemistry.' Additionally, 'lessons in modern languages, music, dance, gymnastics and swimming were offered at the special request of parents'.14

On 19 December 1830, his 17th birthday, Olivier was appointed to the French Light Infantry as a trumpet player. He was a talented musician, an accomplishment encouraged by his mother. 15 The following year, Olivier joined the cavalry in the Regiment of the First Lancers and was proudly described by his father as a 'handsome, brave and disciplined soldier'.16

1830 was a politically significant year in French history with the July Revolution, the overthrow of King Charles X, and the accession of Louis-Philippe, recorded in General Bro's memoirs.¹⁷ July 1830 was also an eventful month due to the French conquest of Algiers, which would become the locus of Olivier's military and artistic endeavours for the next eight years. General Bro was deployed to Algiers at the end of 1832; Olivier joined his father on Wednesday, 5 June 1833, some six weeks after Horace Vernet first travelled to Africa to gather motifs and find suitable subjects to illustrate and glorify the conquest for a commission t Versailles.18



Fig. II. La Mort de Géricault, 1824 Scheffer Ary (1795-1858). Musée du Louvre. Paris © GrandPalaisRmn / Michel Urtado Accession number: MI209



Fig. III. General Bro de Comères, 1835 Watercolour and ink on paper 26.5 x 34.5 cm France, private collection

This watercolour by Olivier depicts Colonel Bro in the field in France maintained a strong connection with Algiers due to its Algeria, gesturing to his platoon, with Olivier standing by his that led to his deployment there, summarised in Louis Bro's memoirs as follows:

In 1827, Hussein, head of the Barbary States, dared to strike M. Deval, the French consul, who energetically demanded the execution of a treaty that had always been evaded. Such an insult called for a public apology or retaliation. The Dev refused any arrangements. All that remained was to chastise these pirates who had reduced so many foreigners to slavery. The military repression began with a blockade of the city, which favoured the landing points to be determined between Cape Bengut and Ténès for the most formidable expedition organised since the Egyptian expedition. 19

A Summary of Events Leading to the Conquest of Algiers²⁰

In July 1830, a French expeditionary force triumphantly conquered the Regency of Algiers, marking the end of nearly four hundred years of Ottoman rule. Algiers was one of three regencies under the dominion of the sultan in Constantinople; European powers generally accepted this arrangement and had hitherto made few attempts to conquer them.

of approximately three million. The population was a mixture of Arabs, Berbers, and Moors, with a ruling class primarily of was primarily based on grain, wool, and timber production. In the nineteenth century, a resurgence of piracy contributed to the exchange for a share of their loot.

interest in North African trade through Marseilles. Trading side. Since the work in this collection was inspired by Olivier's concessions were established at Bône and the port of La Calle time in Algeria, it is crucial to understand the series of events as early as the sixteenth century. However, the relationship between France and Algiers was not always smooth. Tensions arose, particularly regarding the shipment of grain. Because of poor harvests in France in 1794 and 1798, Algiers became a grain source for France, proving especially vital during the Napoleonic expedition to Egypt in 1798. Negotiations over payment for grain continued into the early nineteenth century. Although the French government acknowledged the debt, payment was delayed in favour of other priorities. In 1827, tensions between France and Algeria escalated when the French Consul to Algiers, Pierre Deval (1758-1829), met with Hussain Dev. During their meeting on 29 April 1827, some minor diplomatic insults were exchanged, leading to the Dey striking Deval three times with his fly whisk.²¹ It took almost three years for what started with an insult to lead to an invasion, though there were other contributory factors relating to the unpopularity of the government of King Charles X.

In February 1830, the king announced his decision to authorise an expedition to Algiers; however, before it could be launched, domestic unrest led to the July Revolution, Les Trois Glorieuses, which overthrew the Bourbon monarchy and saw Louis-Philippe d'Orléans replace Charles X. Although the Orléans government had not made the original decision to invade Algiers, it went At the time, Algiers was an independent city with a population ahead with the plan, intending to eliminate piracy and abolish Christian slavery. The invasion was initially designed to be quick and conclusive; however, the Armée d'Afrique, as it became Turkish origin and a significant Jewish minority. Its economy known, could not so easily withdraw from Algiers. There was a need to deal with some resistance, not least from the Beyliks of Constantine and Oran, who remained loval to the Ottoman sultan. Dey's income. Piracy had been a way of life on the North African The operation escalated into a broader conflict with Abd-elcoast for centuries, and it proved difficult for the European states Kader (1808–1883), an Algerian religious and military leader who to suppress, as the Dev profited from protecting the pirates in led a sustained campaign against the French. The war was not won until 1847, and the Armée d'Afrique, initially consisting of forty thousand soldiers, had grown to over seventy thousand. What began as a brief expedition aimed at eradicating piracy and abolishing slavery evolved into a more enduring presence, with Algeria becoming a département of France in 1848 until it attained its independence in 1962.

In addition to briefly outlining the circumstances leading to the French conquest of Algiers and the reason for the military presence in the city and outlying areas, it is interesting to note that General Bro ranked the expedition alongside his hero Bonaparte's Egyptian campaign—a cultural and scientific exploration of the country as well as a military invasion. Therefore, Algiers, seen through Olivier's eyes, was historically fascinating because of its long-standing Ottoman associations and cosmopolitan population. Such diverse elements would have influenced the city's culture in terms of its decorative arts, architecture, customs, music, and fashion and, as we will see, inspired the subjects of many of Olivier's drawings and watercolours featured in this catalogue. The most frequent themes in his artistic production were war scenes; he chronicled battles, skirmishes, city captures, and wounded soldiers. He also documented local architecture and scenes of everyday life. This catalogue primarily gathers elements of civilian life; the artist demonstrates great sensitivity in his portrayals of women and children from various communities and ranks within Algerian society. His keen eye for detail when illustrating fashions and decorative and architectural features is apparent throughout, as is his palpable delight in painting dashing characters such as the mercenary soldier Sidi Galfallah, featured on the forthcoming pages. The sheets presented here are also remarkable for the often-extensive annotations in Olivier's hand on the verso of many of the sheets, undoubtedly added to help him and children of different classes and cultures; The Art of War, finish his sketches in detail. There is some uncertainty about the military uniforms, soldiers, arms and armour. Perhaps, for the authorship of the pencil inscriptions on the recto of the sheets. first time, Olivier's work will receive the recognition it deserves, In most cases, these inscriptions bear little resemblance to the and he will be remembered for both his artistic talent and his finely calligraphed pen and ink notes in Olivier's hand found on courage as a soldier. the verso. Given the accuracy of detail in these inscriptions, it

seems likely that if Olivier himself did not write them, they were inscribed by a close contemporary, family member or descendant of the artist. His notebooks were named after colours, such as yellow, violet, red, and blue. They can be seen stacked on his desk (cat. 3) in a watercolour depicting the artist's room in Algiers.

During an interview with Olivier's descendants, the family was asked whether they considered their ancestor to be primarily a soldier or an artist. The consensus was that Olivier was both:

> Olivier was an artist before becoming a soldier. He was sensitive, romantic, and curious. He also needed to transmit or share through writing and drawing what he had seen and heard. He was a brave man who fought and was wounded several times. He saw death up close, as in the episode of Mouzaïa, and was saved in the nick of time by General Lamoricière. He witnessed comrades dying and saw atrocities, because no war is ever 'clean'. His battle scenes are impressively powerful.²²

The question amused Olivier's great-grandson, named after his ancestor, who regarded Olivier as an 'inspired soldier' because he did not make art from imagination but painted what he saw. 'He was trying to be as real as he could be. So, in that sense, he was a soldier—but an inspired soldier.'23

The collection of Olivier's watercolours presented here documents his time in Algeria and is divided into the following categories: Spaces and Splendour, the architecture and decorative arts of Algeria; Costume, Custom, and Class, studies of women



Fig. IV. Photograph of Olivier Bro de Comères. Sourced online and published with the kind permission of his family, who are uncertain of its exact origin.

Olivier Bro de Comères Timeline

1813	—19 December: Birth of Dominique-Louis- Olivier at the Château de la Muette, Passy. Son of Louis Bro (1781–1844), a Lieutenant General in the French army, and Laure de Comères (1788–1845).
1814	—April: Abdication of Napoleon Bonaparte, who was exiled to Elba, from which he escaped in March 1815.
1815	—June: Battle of Waterloo and the fall of Napoleon, who was subsequently exiled to St. Helena in the South Atlantic Ocean.

—Restoration of the Bourbon Monarchy, with Louis XVIII as the first King of the Restoration.

1816	—The family moved to 23 rue des Martyrs in the 9th arrondissement, known as Nouvelles Athènes, an area popular amon artistic and literary circles.
1821	—5 May: Death of Napoleon Bonaparte.

at 23 rue des Martyrs, Paris. —24 September: Charles X ascended

to the throne of France.

-26 January: Death of Théodore Géricault

1830 —July 14–15: French Conquest of Algiers. —July 27-29: July Revolution. —9 August: Louis Philippe became King of the French. —Louis Bro joined the First Regiment of the Lancers. -November: Colonel Louis Bro was sent to Algiers.

1833 1837

Algiers, part of the 1st Chasseurs regiment. —Siege of Constantine. -Colonel Bro recalled to France at the end of the year.

—5 June: Olivier Bro joined his father in

—May: Colonel Bro moved into 30 rue des

Lotophages in Algiers.

—29 October: Olivier recalled to France and 1840 assigned to the 7th Hussars in garrison at Versailles.

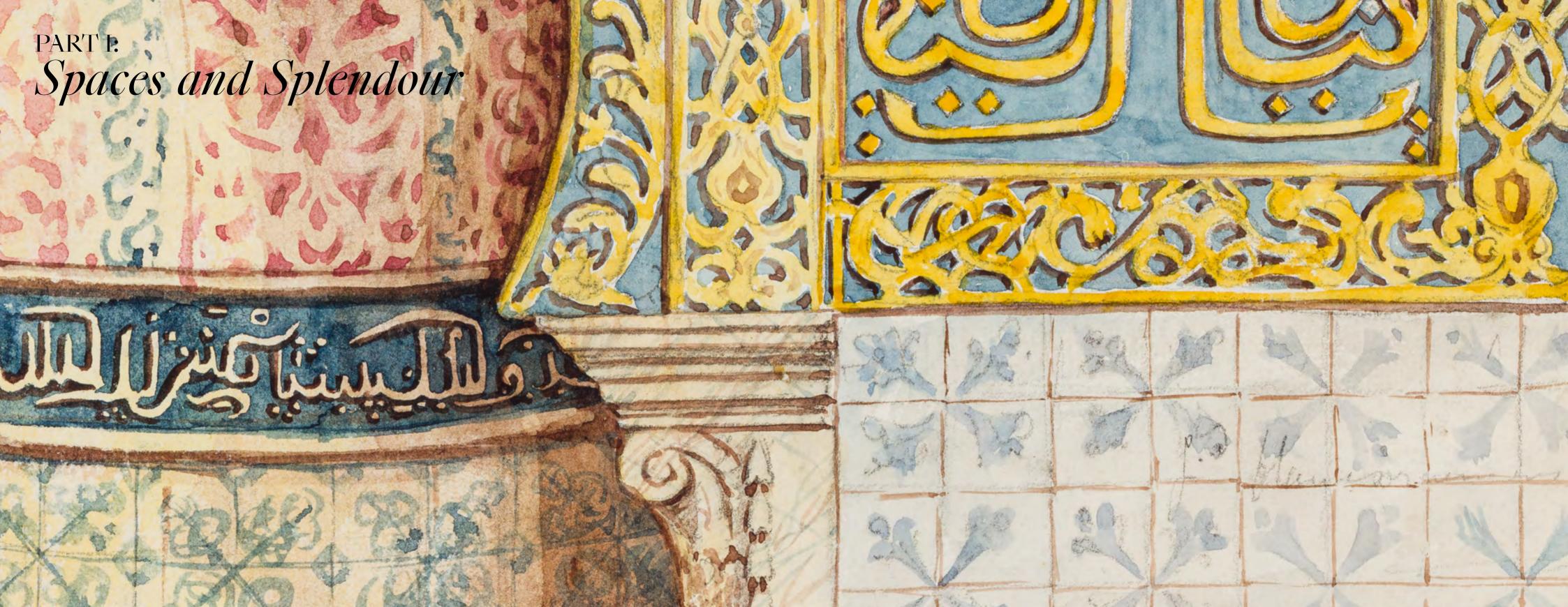
1844 -8 October: Death of Colonel Louis Bro, Armentières, France. 1850 —12 June: Olivier's marriage to Claire Lepage, from a renowned family of firearms

manufacturers operating from the rue de Richelieu, Paris. 1863 —11 January: Death of the artist Horace Vernet, friend and former neighbour

of Olivier.

1870 -30 November, Death of Olivier Bro de Comères at 111 rue de Chaillot, Paris, 7th arrondissement.

> —December 1870: Buried in the family tomb at Père Lachaise Cemetery in Paris, located next to the tomb of artist, family friend, and neighbour Théodore Géricault. Olivier Bro was survived by his wife, Claire LePage (d. 1908), and his children Henriette (1851–1944), Marie Louise (1854–1930) and Henri Louis (1863-1925).



The Family Home; Six Summers in Algiers

On 12 May 1833, Louis Bro and his family secured a home in the city—thanks to the influence of Monsieur Cotin, the Mayor of Algiers—where they remained until 1838, when General Bro returned to France. The General's memoir describes the house as having an architectural style blending Arab and European influences. As a person of rank, General Bro and his family were provided with comfortable lodgings, complete with a garden and many amenities, located at 30, rue des Lotophages. 1 Meanwhile, the General's troops were stationed at the Dely Ibrahim camp, located in the Algiers suburbs.

The first two watercolours depict the interior spaces of the family home. Laure Bro de Comères described the elegant local domestic architecture in her journal, as paraphrased below:²

> resembling Spanish Moorish architecture. Like in the Levant, the private buildings in Algiers feature large doors leading to spacious apartments and marble-paved courtyards, sometimes adorned with fountains. These architectural elements are well-suited to the climate and customs of the people. Additionally, the houses are designed so that all windows face the interior courtyard and balconies have sturdy trellises, ensuring privacy. Upon entering the houses, there and welcome neighbours. is a porch with benches on both sides where the head of the family conducts business and receives guests. Depending on the owner's wealth, this area leads to a covered courtyard, often paved with marble or other polished stones. In the summer and during busy social events, the courtyard is protected from the sun with a canvas umbrella that can be folded or extended.

The courtyard is surrounded by a gallery that provides access not interconnected. A single room serves as the home for an entire family. At the end of each apartment is a raised platform, about four to five feet high, where the residents place their beds; this platform is enclosed by a balustrade.

Among the wealthy, the rooms are lined with velvet or damask from the floor up to half their height. The rest of the wall is adorned with stucco or plaster decorations. The ceilings are usually made of artistically painted wood, and the floors are typically brick or plaster, often covered with carpets. Frequently, the stairs are located under the porch or at the entrance to the courtyard and never inside the houses.

In Algiers, there are elegant constructions rich in ornaments, The houses in Algiers, such as the one Olivier occupied with his parents—also depicted in other paintings—were organized around a courtyard, primarily a leisure space for the ladies of the house and a play area for children. The man of the house would use the principal room on the ground floor to receive guests. The upper levels, illustrated by Olivier in cat. 1 and 2, comprised a series of rooms opening onto an arcade. These terraces also served as social spaces where women would work

> The third sheet shows a view of Olivier Bro's room in the family home, emphasizing his dual identity as both a soldier and an artist. Above the door frame, his rifles are prominently displayed, while several swords and sabres adorn the side wall. Arranged above his desk are palettes, a stack of albums, and an artist's mannequin of a horse resting on the desk itself—hinting at Olivier's method for capturing various equine poses in his paintings. The room's

decoration includes a Berber kilim rug, a large cupboard with to the apartments. The rooms are usually very large and a painted and glazed North African-style pitcher on top, and another terracotta pitcher of a similar style placed on a shelf above the entrance to the room. An intriguing watercolour, inset within a panel in the upper part of the cupboard, catches the eye as it reproduces one of Olivier's works: a view of Algiers from the roof of General Bro's house, completed by the artist in May 1838. This scene captures the neighbouring rooftops, the harbour, and a distant lighthouse, providing a glimpse into his surroundings. Artists have incorporated this technique—known as mise en abyme, the representation of one of their paintings within another—since the early Renaissance.

View of First Floor Gallery of Family Home Watercolour and pencil on paper 23 x 28.4 cm

Inscription verso: Vue de l'intérieur de la maison habitée pendant six étés (de 1833 à 1838) par le Gal. B., et sa famille, rue des Lotophages à Alger.

'Interior view of the house inhabited for six summers (from 1833 to 1838) by General B. and his family, rue des Lotophages, Algiers.'

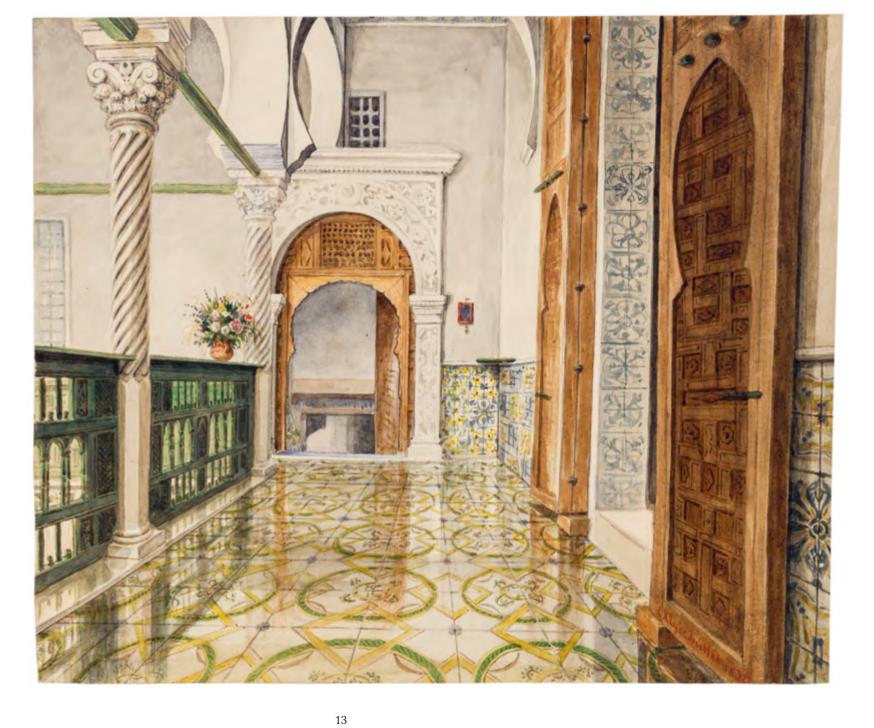
In pencil: Maison Mauresque. 'Moorish House.'





Interior View of the House of General Bro in Algiers Watercolour and pencil on paper 22.5 x 27.2 cm

Signed and dated in red gouache, lower left: 'Algiers, OB, July 1838.'





3

The Artist's Room in Algiers
Watercolour and pencil

on paper 22.5 x 28.7 cm

Inscription verso (alongside designs of tiles):

Juillet 1838, Alger

'Algiers, July 1838'



3 verso (detail)

4.

View of a Room

Watercolour, pencil and wash on paper 14 x 13.7 cm

Inscription recto: Bir Kadem, 1839.

Bir Kadem, or Bir Khadem, is a commune in Algiers and a suburb to the north of the city. The picture depicts an empty room with arched alcoves and a solid door. The date, 1839, may be significant, as this is likely to have been Olivier's accommodation between 1838 and the autumn of 1840, when he was recalled to France. The family home on rue des Lotophages was vacated sometime after the summer of 1838, when General Bro completed his military service in Algiers. There are drawings on the door of the room: the upper panel shows a bust-length portrait of a man in profile—resembling the artist's father—and a profile of a female facing the opposite direction; the lower panel features a faint drawing of another figure, which is barely discernible.



15

Mosques of Algiers

is covered with mats. Towards the middle of the space, balustrade. This is where the mufti or an imam sits every Friday to exhort the people to piety and good works. The the Algiers harbour.⁵ facade of the mosque that looks out over Mecca is the kiblah. When they pray, the Mahometans always have their faces turned in this direction. In the opposite part, there is a square tower on which a crier mounts at different times to announce the hours of prayer to the people.

Laure Bro de Comères³

There are eight sheets among Olivier's drawings and watercolours relating to two mosques in Algiers.⁴ One sheet (cat. 5) illustrates the prayer hall of the Great Mosque of Algiers, also known as Djamaa el Kebir. It is one of the oldest mosques in the country and a rare example of early Almoravid architecture. The Almoravid dynasty (1062-1150) was a significant Islamic power in the Western Mediterranean, with its primary seat of government in Marrakech. It ruled parts of the Sahara, Morocco, Algeria, and Spain. Initially, the Almoravids favoured an unadorned

of Tlemçen added the minaret in 1322, and the building has of large pulpit, raised by four steps and surrounded by a between rue El Mourabitoune (known as rue de la Marine in the artist's time) and rue Saadi El Mokhtar Ben Hafidh, near

> Of the remaining seven sheets, two depict elevations of a mosque, one a square floor plan, and another a sheet of decorative architectural details in pen and ink. Three watercolours show interior views and highlight characteristics of the interior. These sheets illustrate the Ketchaoua Mosque, located some The mosque would have been a familiar landmark to Olivier Bro, 250 kilometres east of Djamaa El Kebir. Built during the Ottoman period and completed in 1612 in a Moorish-Byzantine style, it has a square floor plan matching Olivier's drawing, and the decorative elements—the Mihrab, carved stonework, and the mosques, though artists were sometimes forbidden to copy capitals with inverted acanthus leaves—correspond to prints the interiors of certain buildings. Nevertheless, Olivier could from the 1830s depicting the mosque's interior. In 1832, the sketch details of the Djamaa el Kebir freely, as did the American Mosque was appropriated by the French and converted into a Orientalist Frederick Arthur Bridgman (1847-1928) some sixty Catholic Cathedral, 'St. Philippe', named after the ruling Bourbon years later. Indeed, in his book Winters in Algeria, Bridgman, in Monarch, Louis-Philippe. In 1845, the building was demolished a chapter dedicated to the mosques, lamented that since the to be replaced by a Roman Catholic cathedral, making Olivier's French occupation, many of the mosques had undergone 'modern drawings and watercolours an exciting discovery and rare improvements', losing their original character.¹⁰ documentation of a mosque lost to history.6

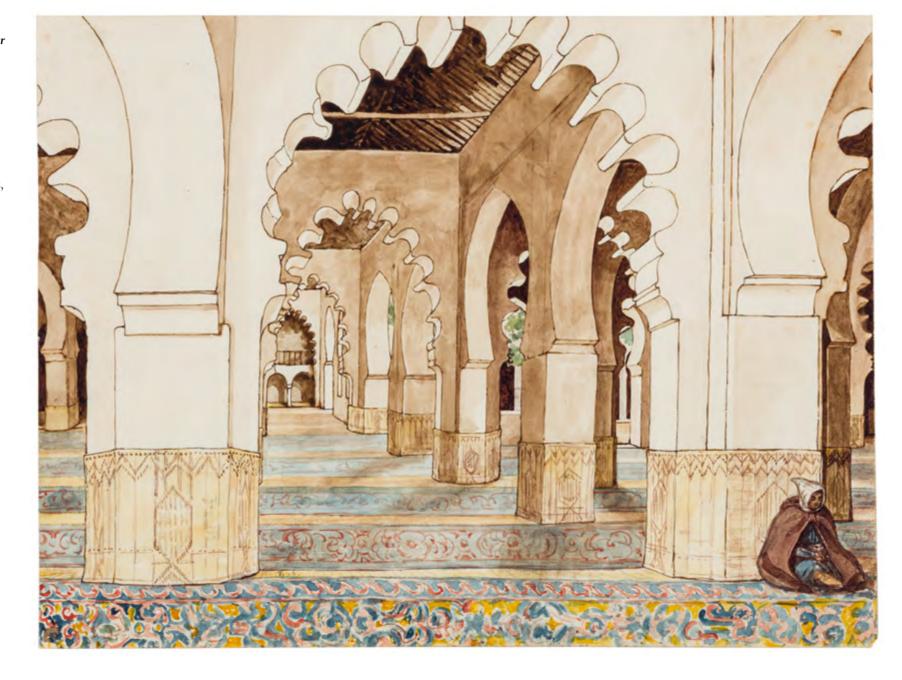
The mosques, in Arabic, mesg-djid, are built like our architectural style for sacred spaces, reflected in the interior of Before the French conquest of Algiers in 1830, the city had over churches. The interior has no seats, but the pavement the Algiers Mosque, built in the 11th century CE. The Sultan one hundred mosques, many of which were destroyed during the French rule, with only four remaining by the end of the century: especially in the principal mosque of each city, is a kind been modified and expanded over time. The mosque is located Djamaa el Djedid, Djamaa el Saphir, and Djamaa Sidi Ramdane. In a travelogue written towards the end of the nineteenth century, the Diamaa el Kebir was described by Mrs Greville-Nugent, who travelled with her husband to North Africa, as spacious and architecturally magnificent, although somewhat austere, with no interior ornamentation.8 By contrast, she praised its courtyard, 'with its grand canopied fountain, fig trees and orange trees, standing like sentinels.'9

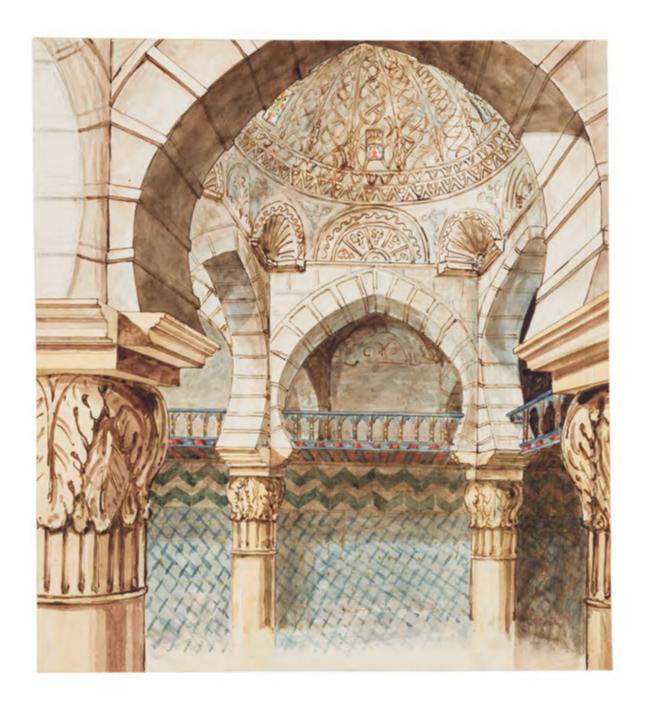
> as it was situated in the neighbourhood near the Kasbah, close to rue des Lotophages, where he and his family resided. Following the French conquest, Christians could no longer be excluded from

Interior View of the Prayer Hall, Djamaa el Kebir Watercolour on paper 22 x 29 cm

Inscription verso: Grande Mosquée d'Alger, rue de la Marine

'Great Mosque of Algiers, rue de la Marine'





This study sheet showcases detailed carvings depicting floral and plant-like patterns and ornamentation. Olivier may have sketched these designs after the stonework inside the mosque. The sheet displays various elements, including a decorated spandrel—the triangular space above an arch—adorned with floral and geometric patterns. It also features multiple species of flowers, such as the tulip, which held special symbolic meaning for the Ottomans. In Ottoman culture, it was often used as an amulet and was regarded as the 'flower of God'. The sheet also includes a side view of an entablature, and an ornamental column carved with arabesques of intertwined leaves and flowers, motifs commonly found in ancient Islamic design.



6.
Study Sheet of the Interior of
Ketchaoua Mosque with Ogive
Arches and Capitals, Algiers
Watercolour, pen and ink
on paper
21 x 19 cm

18

Study Sheet of Architectural
Ornamentation, Ketchaoua
Mosque
Pen and ink on paper
21.2 x 23 cm



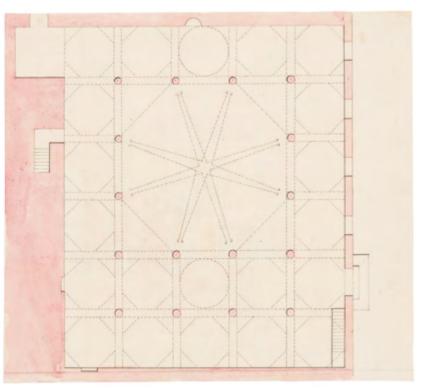


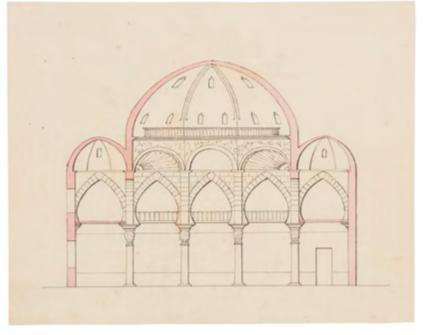


9 verso

8 Mihrab, Ketchaoua Mosque Watercolour 20.5 x 14.4 cm

Detail of Mihrab,
Ketchaoua Mosque
Watercolour and pencil
on paper
18 x 17.5 cm
Verso:
Pencil sketches of women's
heads, mainly in profile.





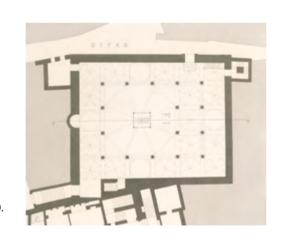
The *mihrab*—a niche in the wall of a mosque—is an important 10. element of mosque interior architecture. It indicates the qibla, Floorplan of the Ketchaoua or direction of Mecca, the city in Saudi Arabia's Hejaz region Mosque where the prophet Mohammed was born and towards which Pencil, watercolour and all Muslims pray. Due to its significance, the mihrab, which is wash on paper usually relatively shallow, is often highly decorated and frequently 21 x 24.5 cm embellished with inscriptions from the Qur'an. After the French appropriated the building as a Catholic cathedral, a statue of the Virgin Mary was placed within the mihrab.

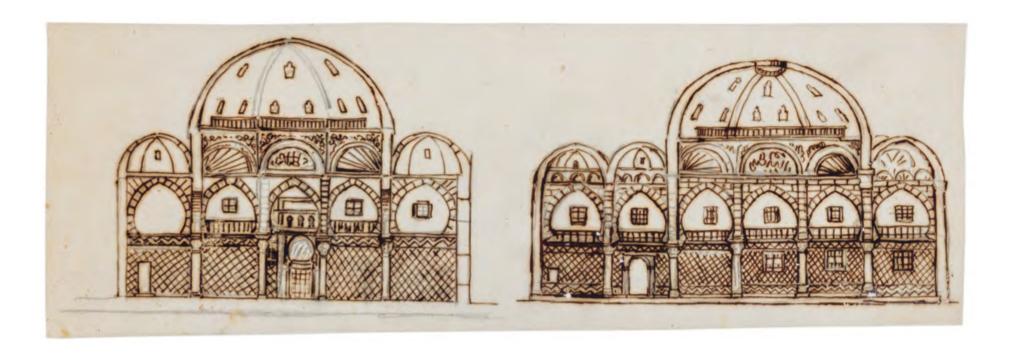
Elevation of the Qubba (Dome) of the Ketchaoua Mosque, Algiers Pen, pencil and ink on paper

20

19 x 24 cm

Fig. V. Ketchaoua Mosque, 1839 Amable Ravoisié (1801–1867)¹¹ Ravoisié, Amable. Exploration scientifique de l'Algérie. Beaux-Arts, architecture et sculpture. Vol. 3. Paris: Firmin Didot Frères, 1846-1850.

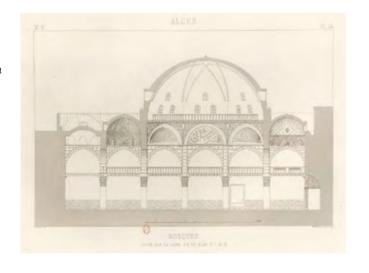




Elevations of the Ketchaoua Mosque, Algiers, 1839 Olivier Bro de Comères Pen and ink on paper 9.2 x 27.5 cm

Fig. VI. Elevation of the Ketchaoua Mosque

Ravoisié, Amable. Exploration scientifique de l'Algérie. Beaux-Arts, architecture et sculpture. Vol. 3. Paris: Firmin Didot Frères, 1846-1850.



Studies from Algiers

The watercolour perfectly captures the intricate details of the green, arched door at the Naval Arsenal in Algeria. The door is adorned with ornate iron nails and a striking hexagram, representing the Seal of Solomon, an emblem signifying power and authority. Above the door, a traditional knocker hangs beneath a crescent moon, adding to the door's significance in Islamic iconography by reflecting the importance of the moon's position and the stars for navigation. The stone architrave is elegantly decorated with a central carved shell and flanked by two crescent moons, further enriching the door's cultural context. The tiles above depict mosques alongside a central panel of stylised Arabic script, while above them, vibrant imagery of two fish and sailing ships signifies the city's maritime importance.



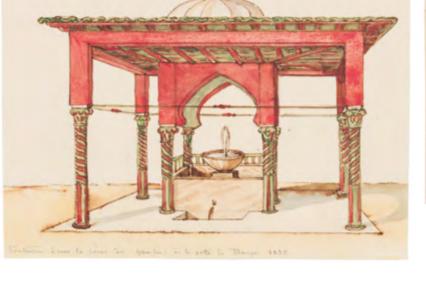


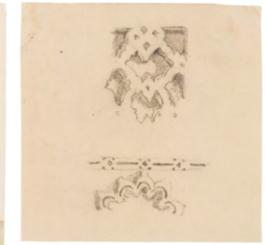
13. The Naval Arsenal, Algiers Watercolour on paper 21.6 x 14.8 cm

Inscriptions verso: Une des portes d'Intérieur dans l'Arsenal de la Marine à Alger. Porte dans la darse d'Alger.

'One of the interior doors of the Naval Arsenal, Algiers.

In pencil: Porte dans la darse d'Alger. 'Gate to the dock of Algiers.'







Fountain

Watercolour, pen and ink on paper 9.2 x 13 cm

Inscription recto (in pencil): Fontaine dans la cour du quartier de la Porte de France, 1835.

'Fountain in the courtyard of the Porte de France district, 1835.'

This is one of many fountains that once graced Algiers. It was situated on rue Philippe in the Porte de France area. It would have been a familiar sight to Olivier Bro and his father when they travelled back to France on leave from military duties in Algiers.

Studies of Architectural Embellishments Pencil on paper 6.6 x 6.6 cm

window panel. Such panels, known as *gamariyya*, floral patterns, they are a common feature in Algerian house. Islamic art, most prevalent in mosques. The second drawing on the sheet is a detail, possibly of a portico, with polylobed arches, usually made from stucco.

Architectural Study, Algiers Pencil on paper 11.5 x 10.5 cm

A study sheet showing a section of a tracery A study sheet depicting a Gothic-style window with shutters that fold inward, framed with a decorative arch. At the side of are made of chiselled stucco grilles with coloured the window is an arched portal leading into the interior space. glass infills. Often designed in geometric or This is likely a preliminary detail of the interior courtyard of an

Views of Bône

The towns on the Algerian littoral are not interesting from an antiquarian point of view. Most of them have been founded by the French since the conquest; or if one sees here and there the crumbling remains of some bombarded Arab kasbah, it is only by a rare chance. For the most part they consist of modern quays, a row of fishermen's cottages, colonnades, and public gardens. 12

— Greville Nugent, A Land of Mosques and Marabouts

In 1832, just two years after the French conquest of Algeria, Bône became a French possession. Following Algerian independence in 1962, it was renamed Annaba. Bône is an important Mediterranean port town in eastern Algeria, near the Tunisian border, just five kilometres from Constantine. Olivier made these drawings of Bône in the late summer of 1837, just a few months before the siege of Constantine in October of the same year.

Annaba has a long and ancient history and has undergone many name changes over three millennia. Various settlers, including the Phoenicians, Berbers, Vandals, and Romans, occupied it until 698 CE, when it fell to the Arabs. The town was first known as Hippo Regius and was the final home and resting place of St. Augustine of Hippo, a church father and important figure in Western Christianity.

There has been a significant Jewish community in Bône since Roman times. However, the influence of the Jewish community increased during the late eighteenth and early nineteenth centuries, when the region was under the Ottoman Empire. Indeed, some of the high-class Jewish ladies painted by Olivier were the daughters of wealthy merchants from Bône.

One of the French priorities was constructing colonial cities, such as Oran and Bône, and populating them with European settlers. As discussed in the chapter *The Art of War*, General Bro's visit Algiers in 1846 and write about the country to encourage Bône in Le Véloce, which were far from favourable:

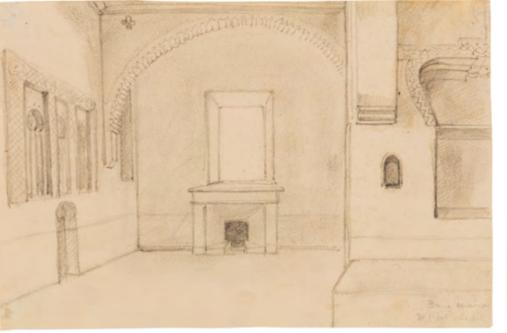


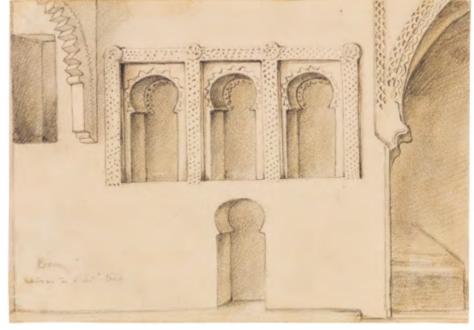
In the past, Bône was rich. When we say formerly, we are talking about twenty, thirty, forty years ago; in 1810 for example, the population amounted to 10,000 souls; in 1830, when we conquered Algiers, it was only 1500. [...] Our walks in the city were short. The city contains nothing very curious; a rather beautiful mosque, that is all, and a very miraculous Bible shut up in a Jewish Synagogue. 13

Dumas was largely unimpressed by the town, which, as we can see from some of Olivier's drawings below, mainly consisted of low-rise Berber-style buildings with flat roofs and austere interiors. Following the conquest and occupation, the French great friend, the writer Alexandre Dumas, was commissioned initiated an extensive modernisation programme, building in by M. Salvandy, the French Minister of Public Instruction, to a European style to establish a settler colony and fulfil their mission to make Algeria 'a monument of civilization and colonial emigration to the region. Dumas recorded his impressions of power that has never been surpassed or equalled.'14 Many of the nineteenth-century French buildings remain in Annaba to this day. Even so, Olivier's sketches provide a valuable historical record of the architectural features of Bône in the years immediately following the French conquest and of a bygone era. 15

24

House of the Commandant Watercolour, pencil and ink on paper 10.2 x 19 cm





Interior of the House of the Civil Intendant of Bône Pencil on paper 12 x 18.5 cm

Inscription recto (in pencil): Bône, maison de l'intendant civil 'Bône, the house of the civil intendant.'

Verso: Sketch of a dog's head.



Interior of the House of the Civil Intendant of Bône (detail of windows) Pencil on paper 13 x 18 cm

Inscription recto (in pencil): Bône, maison de l'intendant civil. 'Bône, the house of the civil intendant.'



20.
Interior Courtyard of the
House of the Civil Intendant
of Bône
Watercolour, pencil and
ink on paper
21.2 x 26 cm

Inscription recto (in pencil): Maison de l'intendant civil. Bône, 3 Septembre 1833.

'Civil intendant's house. Bône, 3 September 1833.'

Inscription verso (with pencil sketches of a sword duel and a mounted soldier):

N° 48. Vue de l'intérieur de la maison de M. l'Intendant Civil à Bône.

'No. 48. Interior view of the house of the civil intendant in Bône.'



0 verso



21.

A View of the of Town Wall of Bône, 1837

Watercolour, pencil and wash on paper
12.7 x 19.3 cm



22.

A View of a Mosque in Bône, 1837

Pencil on paper
12.5 x 19.5 cm



23.

A View of the Ancient City
of Hippo Regius
Pencil and ink on paper
12.7 x 19.3 cm

Inscription recto (in pencil): Bône, Août 1837.
'Bône, August 1837.'

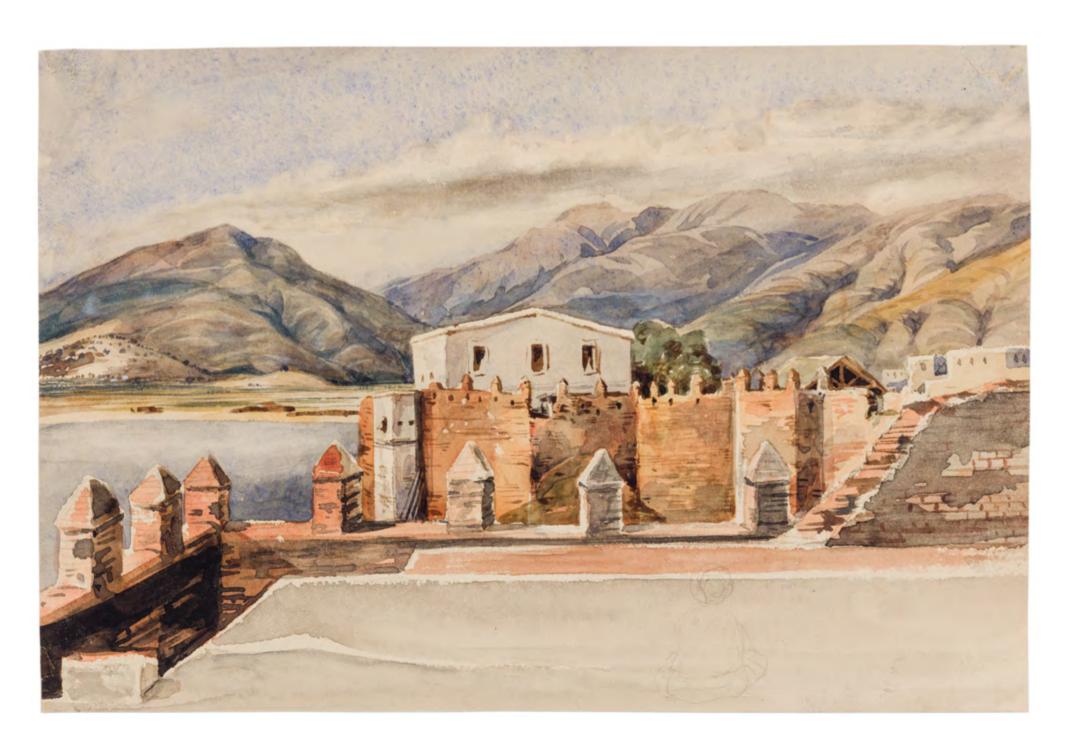


24.

Entrance to the Fortified City of Bône
Pencil on paper
13 x 19.5 cm

Inscription recto (in pencil): Porte de Constantine à Bône, 1837. 'Constantine Gate in Bône, 1837'

29

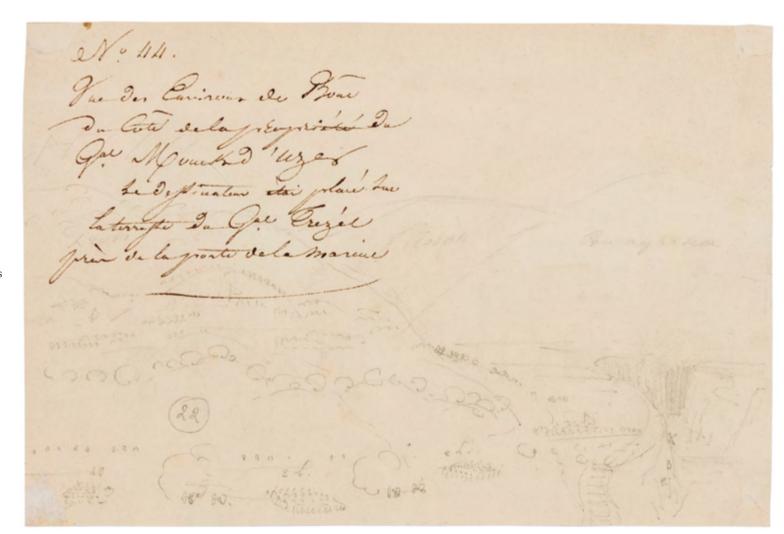


25. A View of the Garrisons of Bône, 1837
Watercolour on paper 17.8 x 25.1 cm

Inscription verso (alongside preliminary sketch of the landscape):

N° 44. Vue des environs de Bône, du côté de la propriété du Gal. Monck d'Uzer. Le dessinateur était placé sur la terrasse du Gal. Trézel près de la porte de la marine.

'View of the surroundings of Bône from the side of the General Monck d'Uzer's propety. The artist was positioned on General Trézel's terrace near the Porte de la Marine [naval base].'



25 verso

Slimann's Moorish Baths

The history of the hammam can be traced back to ancient In Winters in Algeria, the artist Frederick Bridgman explains that civilisations and the Roman thermae. The Roman Empire extended separate hours were allocated for men and women to use the from Europe to North Africa, establishing the tradition of these baths. The baths were open to male users from seven o'clock in baths. The Roman baths comprised a reception room, a hot the evening until noon, while women typically used them from room, a warm room, and a cold room, stimulating blood flow noon until seven: and enabling the body to sweat out impurities. Although the institution of public baths diminished in Western Europe after the Middle Ages, their popularity continued in the Eastern Mediterranean and North Africa, retaining many of their historic traditions.

In view of the adage 'cleanliness is next to godliness'; it is perhaps no surprise that Slimann's Moorish baths were situated next to a mosque. According to the Ottoman administrative archives, 40 baths were recorded as operational from the second half of the 16th century to the early 19th century. 16 At the time of the French occupation, there were 31 hammams, though three-quarters of these were demolished shortly after the conquest.

Moorish Baths, while the verso features a detailed, annotated floor plan of the baths. The central spatial organisation consists of two areas with different temperatures: a cool zone for disrobing, resting, and changing after bathing, and a heated zone. The restroom is organised similarly to the ground floor of an Algiers house, with a central courtyard, fountain, ceramic tiles, arches, and columns. In contrast, the heated zones tend to be smaller and more modest in scope, featuring a massive marble platform for massages.

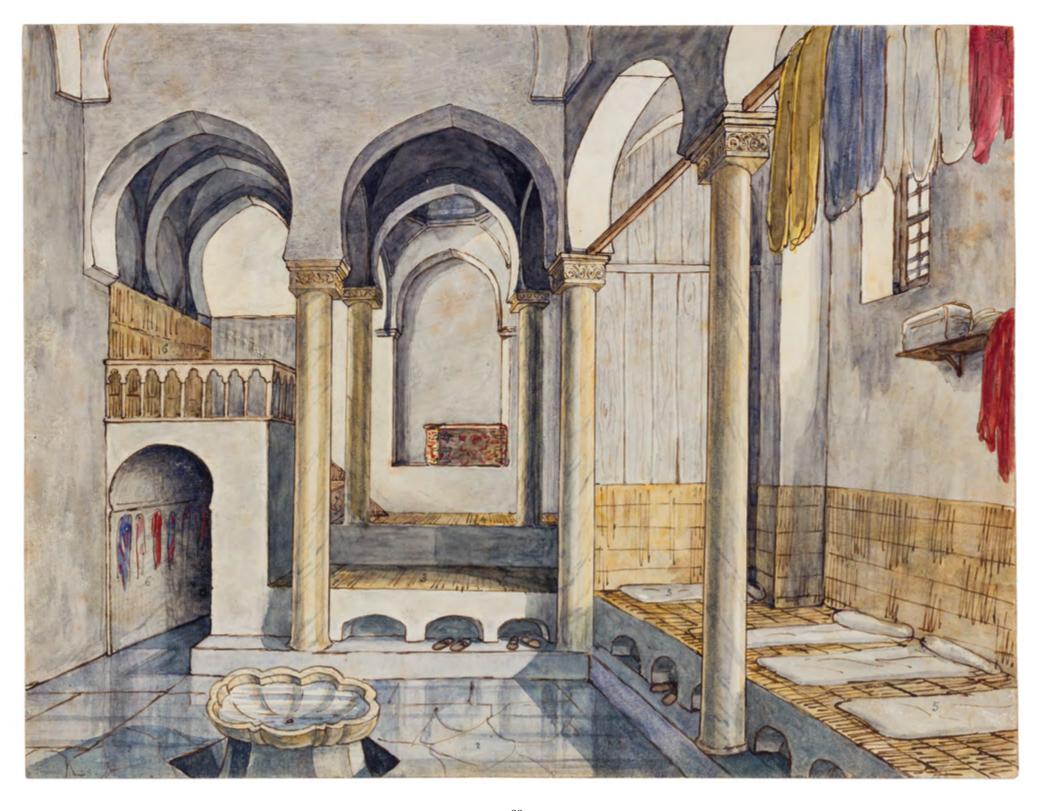
Although bathing tends to be a private ritual in contemporary society, hammams were an important part of community and social life, where people met to socialise and relax. The importance of these buildings in Levantine countries, such as Turkey, Egypt, and Syria, was reflected in the often monumental and splendid architecture of the public baths. The Algerian versions are, by contrast, modest, with unremarkable façades, frequently integrated into other buildings on a street.¹⁷

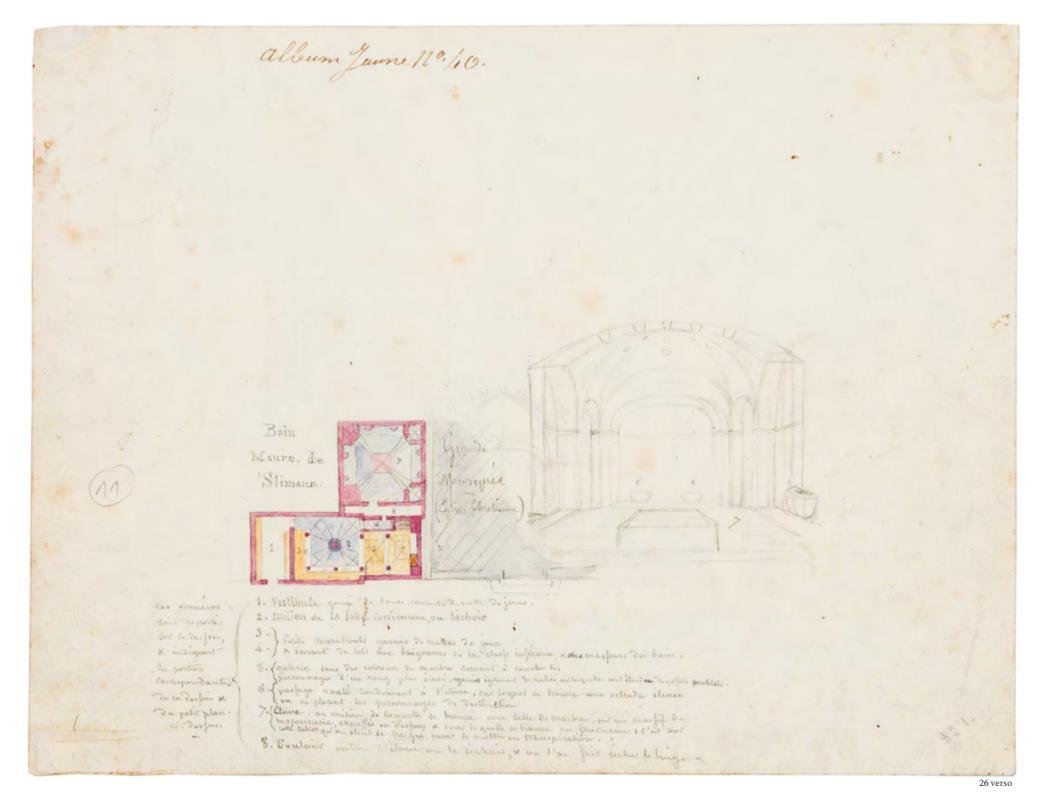
The baths are the great places of rendezvous for the Arab women, who spend an afternoon there frequently (their hours being from noon till seven), and they certainly deserve this much of social intercourse. They are seen with their children in the streets going to the bath, accompanied by a gorgeous [black woman] carrying a bronze vessel filled with necessary articles, and other baskets and bundles, containing a complete change of linen; also several strings of orange-

Western visitors, particularly Orientalist painters who travelled to the Near East, were inspired by the baths due to the picturesque combination of exotic architectural details and the opportunity The recto of this watercolour depicts the restroom at Slimann's to include nude figures in their paintings. However, for some Victorian ladies, with their strict cultural mores, the experience may have been overwhelming, as described in the following excerpt from Mrs Greville-Nugent's travelogue:

> We had secured an Arab guide, who, without explaining his intentions, promptly conducted us to the Hammam. I had not the faintest idea that we were going to precipitate ourselves into the moist recesses of a Turkish bath and was startled to find myself, ere had I well crossed the threshold of what I had taken to be a mosque, plunging ankle deep in hot water! Before I had recovered, another shock awaited me, for a gentleman in the very airiest and scantiest of clothing (he was, it transpired, the shampooer) fled tumultuously past us to an inner room. The place was so hot and humid that I lacked the courage to pursue my research, though during the women's hours, a visit in suitable attire would be interesting, for the Bain Maure is the great meeting-place for these secluded beings, where they may throw aside their haïcks [sic] and, reclining on the divans, gossip at their ease. 19

Slimann's Moorish Baths Watercolour and pencil on paper 21.5 x 28.7 cm





34

Inscription verso (alongside a floorplan of the baths and associated facilities, and an elevation of the Grand Mosque adjacent to a Christian church):

Album Jaune N° 40.
Bain Maure de Slimann.
Grande Mosquée (Église Chrétienne)
Ces numéros sont reportés sur le dessin & indiquent les parties correspondantes de ce dessin & du petit plan ci-dessus :

- 1. Vestibule garni de bancs couverts de nattes de joncs.
- 2. Milieu de la salle commune ou séchoir.
- 3. Petits marabouts garnis de nattes de jonc-
- 4. -et servant de lits aux baigneurs de la classe inférieure et aux masseurs du bain.
- 5. Galerie sous des colonnes de marbre servant à coucher les personnages d'un rang plus élevé, garnie également de nattes sur lesquelles sont étendus de petits mantelets.
- 6. Passage voûté conduisant à l'étuve sur lequel se trouve une estrade élevée où se placent les personnages de distinction.
- 7. Etuve au milieu de laquelle se trouve une table de marbre sur un massif de maçonnerie chauffé en dessous et sous laquelle se trouve un fourneau; c'est sur cette table qu'on étend le baigné pour le mettre en transpiration.
- 8. Couloir entre l'étuve et le séchoir, où l'on fait sécher le linge.

'Yellow Album no. 40.
Slimann's Moorish Baths
Great Mosque (Christian Church)
These numbers are documented on the sketch
and indicate the corresponding parts of the
sketch with the little plan above.

- 1. Vestibule furnished with benches covered with rush mats.
- 2. Centre of the common room or drying room.
- 3. Small marabouts furnished with rush mattes-
- 4. -serving as beds for bathers of the lower class and for the bath attendants.
- 5. Gallery under marble columns where individuals of a higher rank rest, also furnished with mats on which small mantelets are spread.
- 6. Vaulted passage leading to the steam room, on which there is an elevated platform where distinguished guests are seated.
- 7. Steam room in the middle of which is a marble table on a block of masonry, heated from below and under which there is a stove; it is on this table that the bather reclines to sweat.
- 8. Corridor between the steam room and the drying area, where laundry is dried.'

Mustapha Pasha's Palace

This appealing watercolour depicts the kiosk, or summer pavilion, of Mustapha Pasha's Palace (Dar Mustapha Pasha), commissioned by Mustapha Pasha after he became the Dey of Algiers.

Dar Mustapha Pasha is situated in the Kasbah, an area known for its grand Ottoman palaces and mosques. It is worth noting that this palace did not undergo significant changes during the French occupation, making it the best-preserved palace in the area as well as one of the largest. It offers a clear insight into the stately architecture of that era. Construction began in 1798 under the direction of Mustapha Pasha, Dev of Algiers, and was completed in 1799–1800. The palace is an outstanding example of Moorish architecture.

The main entrance leads into three vaulted antechambers, the third of which opens onto an interior courtyard with an octagonal fountain, depicted here. The picturesque interior courtyard, known as the wast ad-dar, is the heart of the house. It features galleries adorned with arches supported by elegant marble columns. These arches are decorated with bands of enamelled tiles. The ceilings consist of small wooden beams, enhancing the charm of the ground-floor galleries. Large rooms open onto these galleries through imposing doors, each decorated with smaller latticed doors that fold back against the walls like shutters. The square windows on either side of the door are decorated with lattices and lintels. The tiles on the walls meet above the window sills, framed by colourful enamel tiles.

According to Laure Bro's description of the houses in Algiers, interior courtyards were gendered spaces, traditionally secluded for women to relax and play with their children. According to Olivier's annotation, the Palace accommodated a French army officer following the conquest. It is unclear whether the officer in question would have been billeted in an apartment in the palace occupied by a local high-status family. Indeed, in this charming illustration, we see a young child playing with a toy pinwheel, possibly the child's mother to the far right, and a black nurse or maid holding a ewer while keeping an eye on the child.

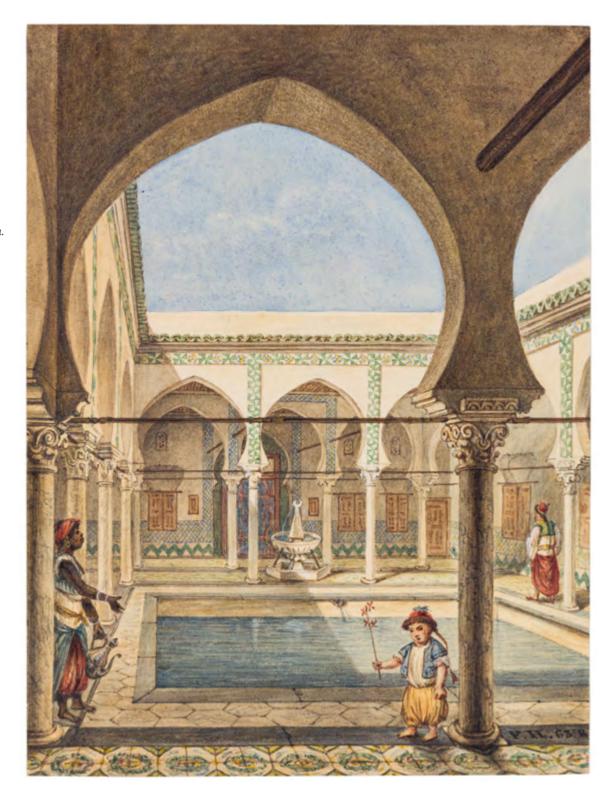
Because of its architectural grandeur and the fact that the palace remained unaltered over time, it is a building of great importance in Algeria. It has served multiple functions: it became a library in 1863 and was listed as a historic monument in 1887. After Algeria's independence in 1962, it housed administrative offices, became a UNESCO World Heritage Site in 1992, and since 2007, it has been designated as the National Museum of Illuminated Manuscripts and Calligraphy.



Interior of the Kiosk in Mustapha Pasha's Palace Watercolour on paper 22 x 17.6 cm

Inscription verso (in pencil): Intérieur du Kiosk du Palais de Mustapha Pacha. Logement du Colonel Bequel du 63e de ligne. Iuillet 1836.

'Interior of the kiosk in Mustapha Pasha's Palace. Lodging of Colonel Bequel of the 63rd Infantry Regiment. July 1836.'



Decorative Arts

Olivier Bro created a series of eight sketches 28. depicting decorative objects from the Regency Study of Lanterns of Algiers. The drawings showcase the Watercolour, ink and pencil on paper influence of Ottoman and Moorish decorative 18.7 x 12.7 cm arts on the region. They encompass a range of items, from everyday objects to those used in Inscription recto (in pencil): ceremonial and military contexts. Two notable Lanternes du Beylik à Constantine. exceptions include a detailed illustration of a 'Lanterns in the Beylik (region) of Constantine' brass candlestick and a metal lock plate, likely of French origin. These illustrations provide valuable insights into the historical and cultural influences on the Regency's decorative arts and visual culture up to the 1830s.

A sketch of three openwork brass lanterns with coloured glass, made by artisans in Constantine. Ottoman prototypes influenced much of the metalwork produced in Algeria. These prototypes were imported into the country by Janissaries during the Ottoman Regency (1525-1830) and were derived from the Anatolian tradition.



Rosewater sprinkler Pencil on paper 16.7 x 12.7 cm

Inscription recto (in pencil): Les rosaces, le bouchon et les baguettes sont en vermeil; la bouteille qui brille à travers les filigr. [the artist's abbreviation for 'filigranes'].

'The rosettes, stopper, and ribs are in vermeil, with the bottle shining through the filigree.'

This drawing depicts a silver gilt filigree rosewater sprinkler made in the Ottoman style, which was attached to a bottle holding scented water. This intricately wrought vessel is likely a high-status object. Historically, sprinklers were used in religious rituals, such as weddings and funerals. In domestic settings, they were used as air fresheners and to offer guests scented water to refresh themselves following a journey. Sprinklers are still used in these contexts today.





30. Alcarraza Pencil on paper 8 x 7 cm

Alcarrazas were water jugs or drinking vessels made of porous earthenware, used in hot countries to keep drinking water cool. The jugs came in various shapes but were generally simple and elegant, equipped with a built-in filter near the neck. People coveted these containers because the clay was unglazed, the water would seep through the pores, and the warm air outside triggered evaporation. This circulation kept the walls of the jug chilled, allowing the water inside to stay cool and fresh during the hot season.



Decorative Items in Filigree

Pencil on paper 17.7 x 25.3 cm

Inscriptions recto: Cassolette. Flacon à eau de senteur.

Boite à senteur. 'Incense burner. Flask for scented water.

Scent box.

In pencil:

Cassolette au filigrane d'argent, achetée par le Duc d'Orléans. 'Incense burner in silver filigree

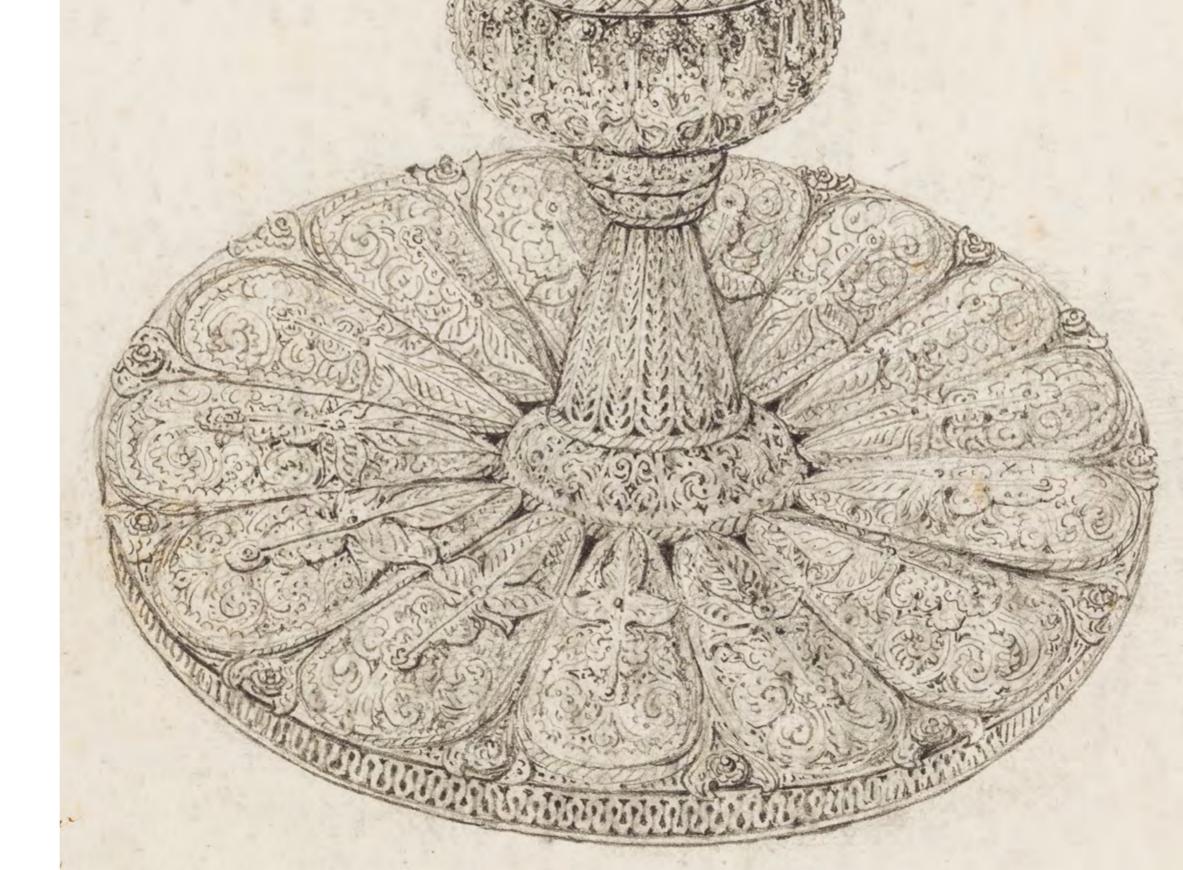
purchased by the Duke of Orléans.'

Inscription verso:

N°1. Album relié en jaune. Flacons à eaux de senteur. Filigranes d'argent, les fonds d'or.

'No. 1. Yellow album. Scent bottles. Silver filigree on a gold background.'

This is a drawing from Olivier's yellow album, depicting ornamental scent vessels. It shows a stopper, a scent box, and an incense burner, or censer, on a circular tray. The exquisitely crafted censer was acquired by Ferdinand Philippe, Duc d'Orléans (1810-1842), the elder son of Louis Philippe (1773–1850), King of the French. Ferdinand Philippe was a close contemporary of Olivier Bro and served in Algeria between 1834 and 1836. He was also a friend of Louis Bro and regularly attended the meetings hosted by Horace Vernet in his studio. Being an important patron of the arts, he owned a significant decorative art collection.²³





Ornaments and Amulets

Pencil on Paper 12.5 x 18.7 cm

Inscriptions recto:

Poire à poudre en cuir. Ornement qui suspend au col des chevaux. Bijou de femme.

'Leather powder flask. Ornament that hangs from the neck of horses. Woman's jewellery.'

In pencil:

Ornements et amulettes.

'Ornaments and amulets.'

This sheet shows three annotated drawings; the first depicts an Ottoman-style powder flask. Characterised by a hard inner shell covered in leather and featuring a neck with a stopper, powder flasks served as portable containers for refilling guns or cartridges while safeguarding gunpowder from moisture in battlefield conditions. The use of gunpowder declined in the nineteenth century and was ultimately replaced by alternative substances in the 1860s. Nonetheless, during the 1830s and 1840s, Olivier and his companions in the field would have used gunpowder to recharge their firearms.

The central illustration portrays a decorative ornament or amulet intended for adorning a horse. It would have been used to embellish a horse's chest as part of a chest collar. These items were typically reserved for horses owned by high-ranking Ottoman officials and were likely used to enhance the horse's appearance during equestrian events or ceremonial military processions.

The intricate drawing on the right side of the sheet showcases a detailed filigree pendant adorned with five elegant droppers, designed to embellish a woman's necklace.



Water Jug Pencil on paper 10.7 x 8.5 cm

Inscription recto (in pencil): بريك [Brik], Bràk. (Pot à eau.) 'Water jug.'

A beautifully crafted Turkish-Ottoman Islamic water pitcher, intricately engraved with elegant motifs. The pitcher has a rounded base, a gracefully curved gooseneck spout, a hinged lid. and a slender handle.



Candlestick

Watercolour and pencil 12.2 x 6.5 cm

35.

Escutcheon

Watercolour and pencil 11 x 3.7 cm

These object depictions comprise a brass candlestick, a candle, and an escutcheon—a decorated metal plate surrounding a door keyhole. The reverse side of the sheet features paint strokes in multiple colours and bears the inscription 'M. Lenit, Rue du Regard', referring to a street in the sixth arrondissement of Paris near the Jardin de Luxembourg. An additional annotation is placed at the bottom of the sheet: 'Hôtel de Bruxelles, Rue de Richelieu.' These small watercolours were probably made in 1831, during Louis Bro's military assignment in Belgium, where Olivier joined him in September of that year.

43







all but two are either upper class or the daughters of merchants velvet; satin; or silk brocade. The bust area was embellished with from Algiers or Bône. Most of his sitters are from the Jewish braiding and embroidery. Furthermore, the pinafore-style dress, communities in the region. According to historian James the garment most often worn by many of the female figures McDougall, the Jewish populace was small but significant, represented by the artist, was frequently constructed from silk comprising ten percent of the population, with some five thousand brocade and featured embroidery on the bodice, usually sewn Jewish people residing in Algiers at the end of Ottoman rule.¹

The majority consisted of modest artisan classes, but a small Costumes varied depending on the season. During the summer, only a few Moorish and Muslim women sat for him. Conceivably,

In Algeria, the traditional attire of Jewish women consisted of a headdress known as the *chéchiya*, a type of brimless hat worn While allowing for exceptions, the subsequent representations with a tassel on its crown; a jacket with long sleeves referred to of women and children illustrate that wealth and status, rather as the ghlila djabadouli, worn by both women and men; and a dress than ethnicity, primarily distinguish the costumes worn by the called the *djubba*. Women from Constantine typically donned a women depicted here.

Of the women and children depicted by Olivier in this collection, long-sleeved, open-front jacket crafted from violet, blue, or black directly onto the fabric.

élite of well-connected merchant families was influential and the traditional jacket was substituted for a lightweight white considered as important as the native Algerians. By contrast, cotton blouse and a sleeveless waistcoat, revealing the tulle sleeves of the blouse. The farmla, an alternative type of waistcoat, they may have believed that it was haram to have images made of could also be worn in the summer months. A *fouta* could further themselves. Among the few examples is the Moorish woman with enhance the outfit: a rectangular piece of striped fabric secured her black nurse and child (cat. 52), dressed in the predominantly around the pelvis, obscuring the transparency of the blouse and white outdoor haïk worn by the indigenous female population protecting the wearer's modesty. Many of the women wear their in Algiers. She sits sideways, in profile, avoiding the artist's hair tightly bound in a ribbon, known as a kardoun. From the gaze while the nursemaid and child look directly at the painter. Arabic 'qarad' (to flatten), this is a traditional Algerian method of straightening the hair without heat.

A Young Woman from Algiers

Watercolour, pencil and wash on paper 32 x 22.6 cm

Inscription verso (alongside a study of a seated woman): N° 8. Jeune juive d'Alger de la classe régnante en habite de ville. OB, 1837.

'No. 8. Young Jewish woman from Algiers of the ruling class in city attire. OB, 1837.'





36 verso



37.

Sultanah

Watercolour on paper
21.8 x 26 cm

Inscription verso (alongside a sketch of soldiers around a campfire):

Jeune fille d'un Juif membre du S[...]
d'Alger, chez elle.

'Young daughter of a Jewish member of the S[...] of Algiers, at home.'

(In pencil:) Jeune fille juive. 'Young Jewish girl.' 38. *Lalahoum*, 1833 Pencil on paper 10.3 x 8.5 cm

Pencil drawing and watercolour of Lalahoum. The pencil sketch is a preliminary drawing made in 1833, which the artist probably developed into a finished watercolour the following year.

39. Lalahoum, 1834 Watercolour 10 x 9.8 cm









Diamanté Watercolour on paper 41.5 x 27.6 cm

Inscription verso (alongside a sketch of a self-portrait of the artist in his military uniform): N° 18. Diamanté, jeune juive, fille d'un marchand d'Alger, en habit de ville. OB, 1837.

'No. 18. Diamanté, a young Jewish woman, daughter of a merchant from Algiers, in city attire. OB, 1837.'







Lalah Watercolour, pencil and wash 20.5 x 27cm

Inscription recto: Album violet. N° 25. Lalah, jeune Juive de 15 ans, fille d'une blanchisseuse d'Alger, 1834.'

'Purple Album. No. 25. Lalah, young 15-yearold Jewish girl, daughter of a laundress from Algiers, 1834.'

41v. Farhat

Watercolour, pencil and wash 20.5 x 27cm

Inscription verso: Album violet. N° 25. Farhat fils de Ben Zegris. Cheikh des Arabes (enfant de 6 ans en 1834.)

'Purple album. No. 25. Farhat, son of Ben Zegris. Sheikh of the Arabs (6 years old in 1834.)'

Woman Wearing Kobkab Watercolour, pencil and wash on paper 22.4 x 17 cm

Inscription recto (in pencil): Juive de Tunis chausée du Kobkab

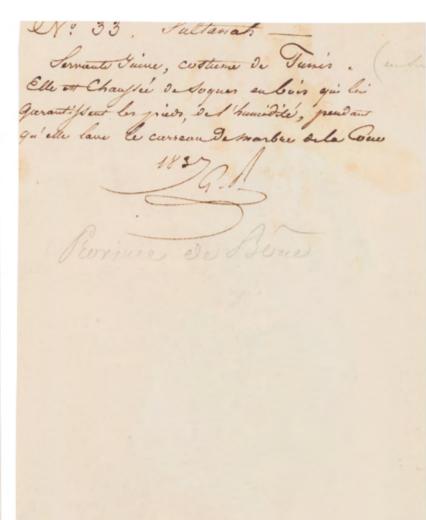
'A Jewish woman from Tunis wearing Kobkab'

Inscription verso: N° 33. Sultanah. Servante juive, costume de Tunis, elle est chausée de socques en bois qui lui garantissent les pieds de l'humidité pendant qu'elle lave le carreau de marbre de la cour. 1837.

'No. 33. Sultanah. A Jewish servant in Tunisian dress, wearing wooden clogs that protect her feet from humidity while she washes the marble floor of the courtyard. 1837.

In pencil: Province de Bône. 'Province of Bône.'





42 verso



Woman from Bône, 1837 Watercolour on paper

19.2 x 16 cm

Inscription recto: Ieune femme juive (à Bône.) 1837. 'Young Jewish woman (in Bône). 1837.'

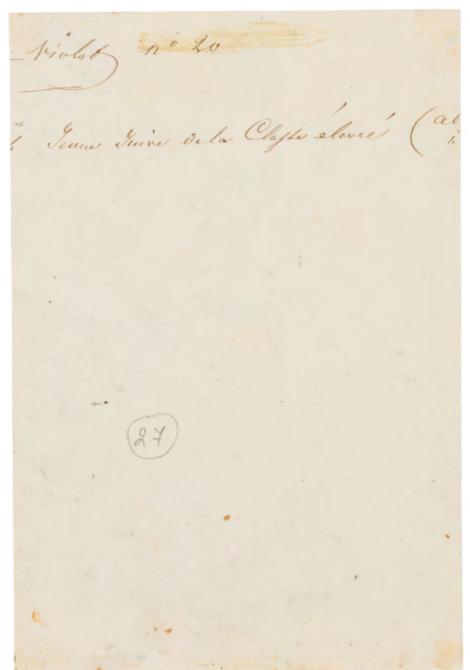
Inscription verso:

N° 31. Jeune femme juive de Bône en visite. Son vêtement, mi-partie, comme sont ceux de la province de Constantine, en général, est recouvert 1er par un haïck en gaze blanche de laine et soye à carreaux. 2e par un shall de gaze de soye jaune, long, qui lui couvre la coiffure et retombe sur les deux bras qu'elle a garnis de bracelet d'or. Ses pieds, dont elle tient l'un dans sa main gauche sont nus et les pantoufles doivent figurer sur un riche tapis, sur lequel elle est accroupie. Le kouffeya (coiffure) est en soye brodée d'or a bandes égales violet et or. De larges chaines d'or partent du sommet de cette coiffure et se rattachent aux boucles d'oreille.

'No. 31. A young Jewish woman from Bône on a visit. Her clothing, bicoloured like those of the province of Constantine, is covered firstly by a checked haick made of white gauze, wool, and silk, and then by a long, gauze shawl in yellow silk, which covers her headdress and falls over her arms which are adorned with gold bracelets. Her feet, one of which she holds in her left hand, are bare, and her slippers are placed on a rich carpet on which she sits. The *kouffeya* (keffiyeh: headdress) is made of silk, embroidered with gold and purple in equal measures. Thick gold chains start from the top of her headdress and are fastened to her earrings.'

Seune Lemme Guino de Bour en Visite. Low Netoment, mi - partie , comme Soul Cenquela province de constantine, en Genéral ett lewwest 10 par unhaich engage lawle De Lains of Soye a Correaux 2: par un Shall de Guze Del oge Taune, Long, qui hi Couver la Coiffere N'Estoube Sur les deux bras , qu'elle a garner De Prauletwo or Languied, Dout elle tient l'un dans La main gambe, Cout nuds et les frantoufter Doivent figurer Sue un Eiche Eagris, Dur Coquel elle est accountie broker d'or a bander segales Nivbera br lunger chain D'or partent Due oument the Coffere of Sarattachout aux Courles Dowille





56

44.

Young Upper-Class Woman

Watercolour on paper
20 x 13.5 cm

Partial inscription verso: Violet n° 20. Jeune juive de la classe élevée.

'Purple no. 20. Young, upperclass Jewish woman.' 45.

Young Woman

Watercolour, ink and wash on paper
18 x 14.7 cm

57



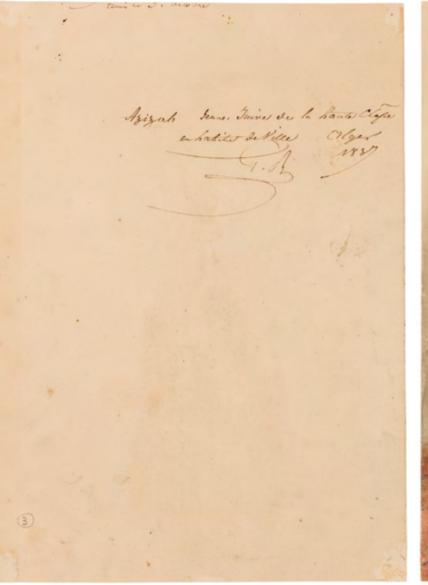
44 verso



Watercolour, gouache, ink and wash on paper 41.2 x 29 cm

Inscription verso: Écrit le 5 Octobre. Azizah jeune Juive de la haute classe en habit de ville. OB, Alger, 1837.

'Written on 5 October. Azizah, a young, upper-class Jewish woman in city attire. OB, Algiers, 1837.'





46 verso

Upper-Class Bride from Algiers Watercolour, gouache, pen and wash on paper 43.5 x 26.8 cm

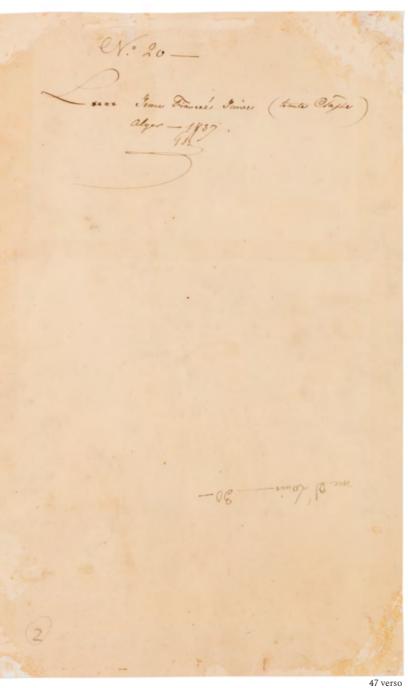
Inscription recto: Alger, 1837 'Algiers, 1837'

Inscription verso: N° 20. L**** Jeune fiancée juive (haute classe), Alger, 1837.

'No. 20. A young Jewish bride (upper class), Algiers, 1837.'

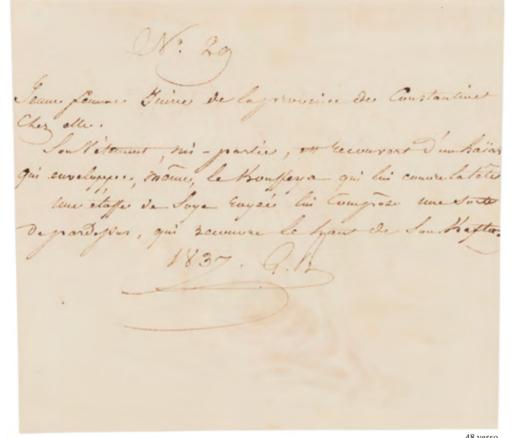
Upside-down and in pencil: *Rue St Louis - 30.*











48 verso

48. **Young Woman from Bône** Watercolour, ink and wash on paper 16.4 x 18.5 cm

Inscription recto (in pencil): Jeune femme malade à Bône. 'A sick young woman in Bône.'

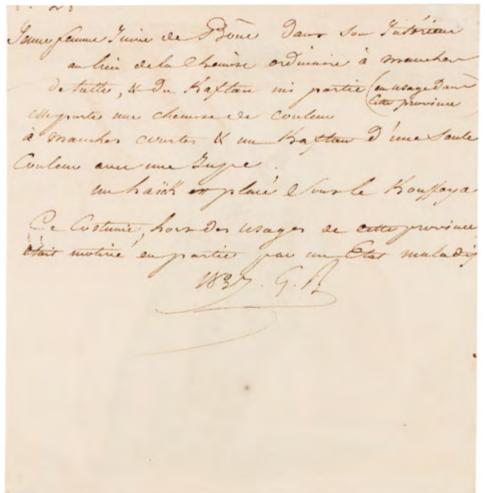
Inscription verso:

N°. 20. Jeune femme Juive de la province de Constantine chez elle. Son vêtement, mi-partie, est recouvert d'un haïck qui enveloppe, même le kouffeya qui lui couvre la tête. Une étoffe de soye rayée lui compose une sorte de pardessus qui recouvre le haut de son kaftan. 1837. OB.

'No. 20. Young Jewish woman from the province of Constantine, at home. Her bicoloured clothing is covered by a *haïk* that even wraps around the *kouffeya* on her head; a striped silk cloth forms a sort of overcoat that covers the top of her kaftan. OB, 1837.'







A Sickly Woman from Bône

Watercolour, ink, pencil and wash on paper 21 x 20.2 cm

Inscription recto (in pencil): Jeune femme juive vêtue du caftan à Bône. 1837 'A young Jewish woman wearing a caftan in Bône. 1837.'

Inscription verso:

Jeune femme juive de Bône dans son intérieur au lieu de la chemise ordinaire à manches du tulles & du kaftan mi partie (en usage dans cette province) elle porte une chemise de couleur à manches courtes & un kaftan d'une seule couleur avec une jupe. Un haïck est placé sous le kouffeya. Ce costume hors des usages de cette province était motivé en partie par un état maladif. 1837. OB.

'Young Jewish woman of Bône in her home; instead of the usual blouse with tulle sleeves and a bicoloured kaftan (as worn in this province) she wears a short-sleeved coloured blouse and a kaftan of a single colour with a skirt. A haïk is placed under the kouffeya. This attire, unusual for this province, was partly due to a medical condition. OB, 1837.'



trais our tager, unis 9 um Deule conten, contri General a Parage de la province de Constantine en auvagrague de muncher faites I une gaze Loye tayer ele vives conten their larges Jon Boufeya (cvifum) on place daw underto de Capucho , d'etop de soy e blece à lang I letout en lewant d'un très augre et très long Voile, D. Gaze de Saine, entremement lege I transparente on l'a appire Vue une Chaise, prom anin' que la agencement lu le Dos.

Croquis IN: 31. lis

Cetto Seum Suis, nee D'un femme Halieme 1. D'un Anif de Constantine, et marie, a -

Bow, à un Juit after Eiche negociant.

On Vitament, D'une Coppe Proche D'or, 31

Young Girl who has an Italian Mother Watercolour, pencil and wash on paper 21.5 x 18.2 cm

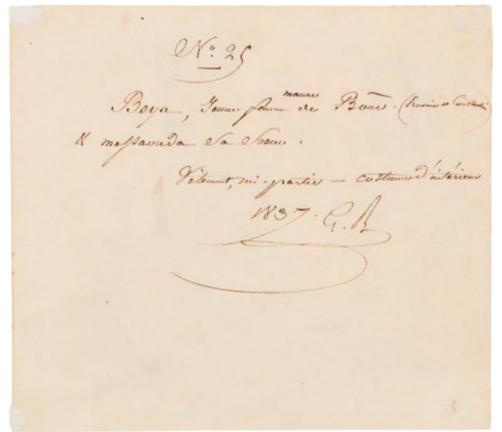
Inscription recto (in pencil): Costumes des mauresques 'Moorish costumes'

Inscription verso:

Croquis N° 31 b. Cette jeune juive, née d'une femme Italienne & d'un Juif de Constantine, est mariée à Bône à un Juif assez riche négociant. Son vêtement, d'une étoffe brodée d'or, est très ouvragé, mais d'une seule couleur, contrairement à l'usage de la province de Constantine, est accompagné de manches faîtes d'une gaze de soye rayée de vives couleurs & très larges. Son kouffeya (coiffure) est place sur une sorte de capuchon d'étoffe de sove bleu à carreaux & le tout est recouvert d'un très ample et très long voile, de gaze de laine, extrêment leger et transparent. On l'a assise sur une chaise pour pouvoir montrer la coiffure par derrière, ainsi que son agencement sur le dos.

'Sketch No. 31b. This young Jewish woman, born to an Italian mother and a Jewish father from Constantine, is married in Bône to a wealthy Jewish merchant. Her dress, made of gold-embroidered fabric, is very finely-worked but of a single colour, contrary to the custom in the province of Constantine. It is accompanied by sleeves made of silk gauze, with wide, brightly-coloured stripes. Her kouffeya is placed on a kind of hood made of checked blue silk fabric, and the whole ensemble is covered with a very broad, very long woollen gauze, which is extraordinarily light and transparent. We positioned her on a chair so that she can show her headdress from behind, along with the adornment on her back.'





51 verso

form and In Febers, marier au Kalifah du bey Gousough, une negrosse solane (Lan der Tombountour)



52 verso

67

Beva and her Sister

Watercolour, pencil and wash on paper 20.7 x 22.2 cm

Inscription recto (in pencil): Costumes négligés avec la Gandoura et la Koufeïa. 'Scruffy clothing with the gandoura and keffiyeh.'

Inscription verso:

Beya, jeune femme maure de Bône (Province de Constantine) & Messaeda, sa soeur. Vêtements, mi-partis—costume d'intérieur. OB, 1837.

'Beya, young Moorish woman of Bône (Province of Constantine) & Messaeda, her sister. Bicoloured clothing—indoor attire. OB, 1837.'

Arab Woman with her Nanny and Child Watercolour, pencil, ink and wash on paper 20.5 x 24 cm

Inscription recto (in pencil): Négresse de la suite de femme arabe des environs de Bône.

'[Black woman] next to an Arab woman from the suburbs of Bône.'

Inscription verso:

N°. 26. Femme arabe du désert mariée au Kalifah du Bey Youseph accompagnée d'une négresse esclave (race de Tombouctou).²

'No. 26. Arab woman of the desert married to the Caliph of Bey Youseph accompanied by a [black] slave from Timbuktu.'

This interesting picture shows an arab woman (right) wearing a traditional town costume, consisting of the white haïck. She is the wife of Yousseph Bey, Sidi Galfallah's commanding officer in the Spahis.

53.

A Two-Year-Old Girl from a Prominent Family in Algiers, 1837

Watercolour on paper 24.1 x 24 cm

Inscription recto:

Inscription verso:

N°. 23. Petite fille de deux ans, d'une grande famille d'Alger. OB, 1837. Le grand père est Colougli [sic] La grand-mère est georgienne. La mère est d'une famille maure d'Alger.

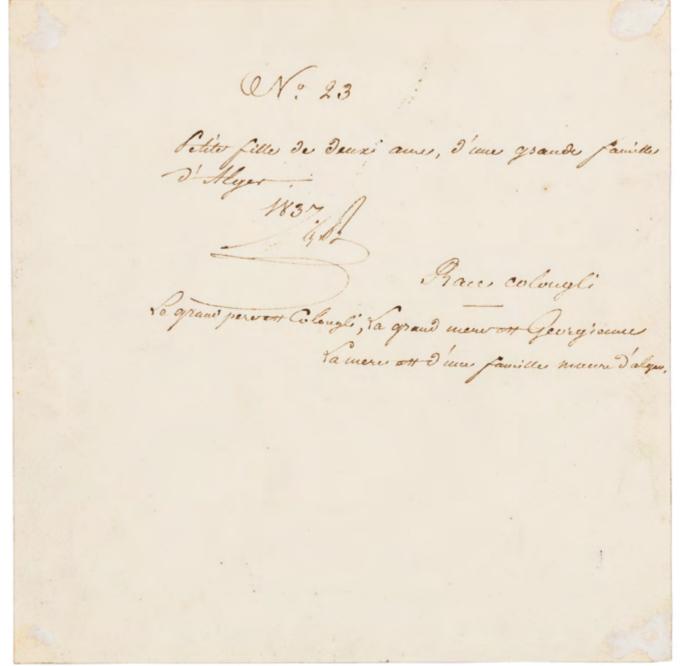
'No. 23. Little girl, two years old, from a prominent family in Algiers. OB, 1837. Her grandfather is Colougli [sic];³ her grandmother is Georgian. The mother is from a Moorish family in Algiers.'

In his inscription, Olivier refers to this young girl as belonging to a Kouloughli family, a term that denotes the children of Janissaries and local women. The child, seated here, has a Kouloughli grandfather, a Georgian grandmother, and a Moorish-Algerian mother. The luxurious setting and her exquisite attire clearly indicate her affluent background. She is seated in a lavish interior on a silk cushion atop a majlis sofa. Her head is adorned with a skullcap—common among Kouloughli girls—with a pompom on top. Her bolero matches her hat, complemented by an ivory blouse, pantaloons, red shoes, and *khalkhal* or gold anklets. The hierarchy of Algerian society allowed for individuals to be distinguished by their clothing and living conditions.⁴ Indeed, the sitting area depicted here aligns with the upper-class surroundings described by Laure Bro:

Among rich people, the rooms from the floor to half their height, are lined with velvet or damask; the rest of the wall is loaded with all kinds of stucco or plaster ornaments.⁵

A painting in a private collection depicts the same interior. On the verso of that picture, an inscription identifies it as the palace of Sidi Mustapha Pacha, the son of Mustapha Pacha Dey of Algiers. Sidi Mustapha married a Georgian woman, so the young child seated here is most likely the great-granddaughter of Mustapha Pacha and possibly the same child as the one depicted in the painting of the palace's inner courtyard [cat. 27].





3 verso

Léla

her veil and *haïk*—a bold choice for a young woman at the time.

The second costume is particularly exotic. Léla wears a silk turban adorned with jewels and Algerian peonies (Paeonia algeriensis); she is bedecked with multiple strands of pearls and beads around her neck and arms. She wears a short, tightly fitting bolero jacket in aquamarine silk velvet, richly embellished with gold embroidery—a sign of status and wealth. Beneath the bolero is

These two paintings depict Léla, a young, high-status Moorish a diaphanous blouse with voluminous sleeves and a red and gold lady. The first work, painted in 1837, as noted by the artist on the silk full-length skirt with matching knee-length pantaloons. Her verso, shows her visiting the home of a French woman, while the skirt is hitched up to reveal her right leg, displaying her red and second portrays her in ceremonial costume. In the first painting, gold babouches and two gold khlakhel on each ankle. Although Léla is dressed elegantly—and ostensibly demurely—wearing there are just two sheets featuring Léla in this collection, she an ivory and pink bolero decorated with silk rosettes at the was known to be one of Olivier's favourite subjects. He painted neckline, over a chiffon blouse with full sleeves and a red-checked her on various occasions; for example, a most fetching painting skirt, accented by a long silk sash at the waist. From Olivier's titled Courtship of a French Officer with a Young Arab Girl (private inscription, we gather that Léla may have been liberal compared collection) depicts an intimate conversation between Olivier to her contemporaries, as she walked through the city without and Léla seated in the same environment. There is a section in General Bro's memoirs where he describes Olivier dancing with an Arab princess at a ball; this may be a reference to Léla:

> In the evening, a grand dinner at the princess's house, followed by a concert and a Moorish ball. Olivier dances with an Arab princess, a relative of Abd-el-Kader, who remains veiled.

> > 70

Léla, a Young Lady of High Class, 1837 Watercolour, gouache and ink on paper 42.5 x 27.5 cm

Inscription verso:

Album n° 21 (écris le 3 Octobre)

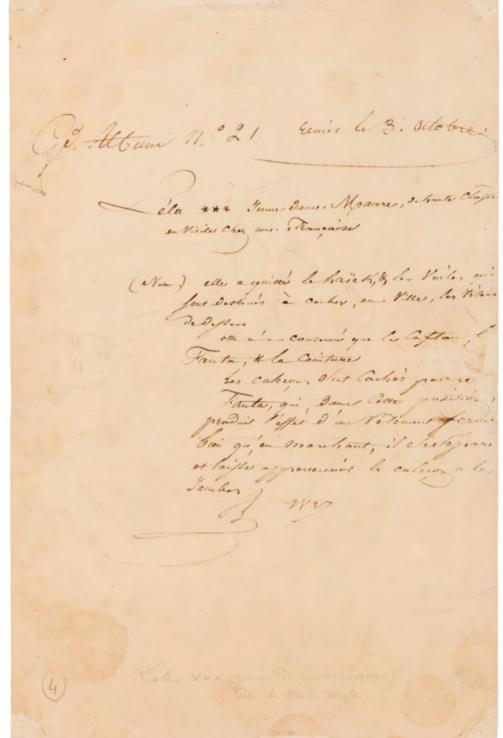
Léla *** Jeune dame maure, de haute classe, en visite chez une Française. Elle a quitté le haïck & les voiles qui sont destinés à cacher, en ville, les vêtements de dessous. Elle n'a conservé que le Caftan, la Fauta et la ceinture. Les calecons sont cachés par une Fauta qui dans cette position produit l'effet d'un vêtement fermé, bien qu'en mouvant il se sépare et laisse apercevoir le calecon et les jambes. OB 1837.

'Album no. 21 (written on 3 October). Léla *** A young, upper-class Moorish lady visiting a Frenchwoman. She has removed her haïk and her veils, which are intended to hide the undergarments in the city. She has kept only her caftan, her fouta, and her belt. The undergarments are hidden by a fouta, which, in this position, gives the effect of a fastened garment; however, when she moves, it parts and reveals her pantaloons and legs. OB, 1837.

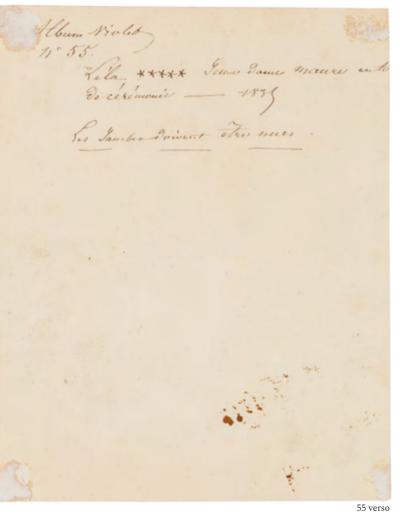
In pencil:

Lela *** jeune dame mauresque de la haute classe. 'Lela ***a young, upper-class Moorish lady.'









55. *Léla*Watercolour, gouache and ink on paper 20.9 x 16.7 cm

Inscription verso: Album violet n° 55. Léla ***** Jeune dame maure en robe de cérémonie, 1835. Les jambes doivent être nues.

'Purple Album no. 55. Léla ***** Young Moorish lady in ceremonial dress, 1835. Her legs must be bare.'



56.

Esther, Wife of a Merchant from Bône (Province of Constantine)
Watercolour on paper
20.3 x 23.3 cm

Inscription recto (in pencil): Esther Isaac

Inscription verso:

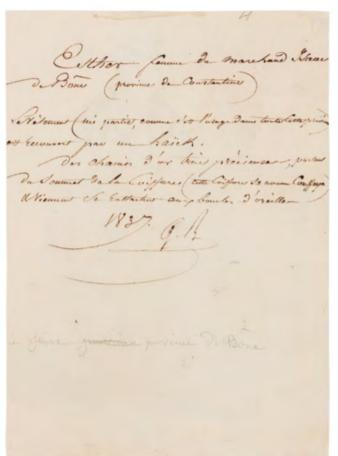
Esther femme de marchand issue de Bône (province de Constantine) Le vêtement (mi-parti comme l'usage dans toute cette province) est recouvert par un haïck. Des chaines d'or très précieuses partent du sommet de la coiffure (cette coiffure se nomme Couffeya) & viennent se rattacher aux boucles d'oreille. 1837. OB.

'Esther, the wife of a merchant originally from Bône (province of Constantine). Her clothing (bicoloured, as is customary in this province) is covered by a *haïk*. Highly valuable gold chains extend from the top of the headdress (called a *couffeya*) and are attached to her earrings. 1837. OB.'

Esther is wearing a brightly coloured garment beneath her *haïk*, an outer garment made of a large, diaphanous white stole commonly worn by both women and men in North Africa. The size and quality of the fabric can vary depending on the wearer's wealth and status. Women's *haïks* may be made of hand-woven wool or silk, while those of lesser means might wear several yards of white cotton. The larger *haïks* measure approximately eighteen feet in length and five feet in width.

According to Olivier's notes, Esther was the wife of a merchant in Bône, which was home to one of the four principal Jewish communities in Algiers. It is not specified which merchant family Esther belonged to, but some of the most powerful merchants resided in Bône, including the Bensamon and Bacri families.⁸





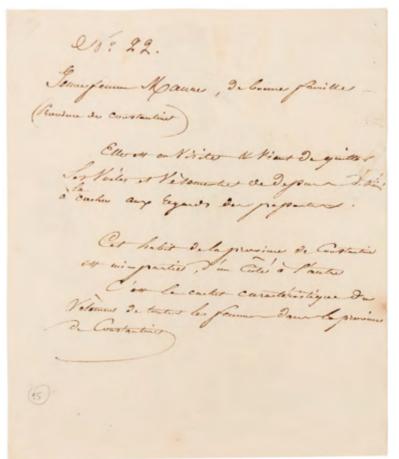
56 verso

57. **Aïchah, a Young Woman from Bône**Watercolour and pencil on paper
23.5 x 20 cm

Inscription verso:

N° 22. Jeune femme maure de bonne famille (Province de Constantine) Elle est en visite & vient de quitter son voiles et vêtements de dessus destinés à la cacher aux regards des passants. Cet habit de la province de Constantine est mi-parti d'un côté à l'autre. C'est le cachet caractéristique des vêtements de toutes les femmes dans la province de Constantine.

'No. 22. A young Moorish woman from a good family (Province of Constantine). She is visiting a friend and has just removed her veils and outer layers, which are designed to conceal her undergarments from the public gaze. This costume is typical of the attire worn by women in the province of Constantine.'





57 verso



58. **Aïchah, a Young Woman from Bône** Watercolour and pencil on paper 26.7 x 18.4 cm

Inscription verso:

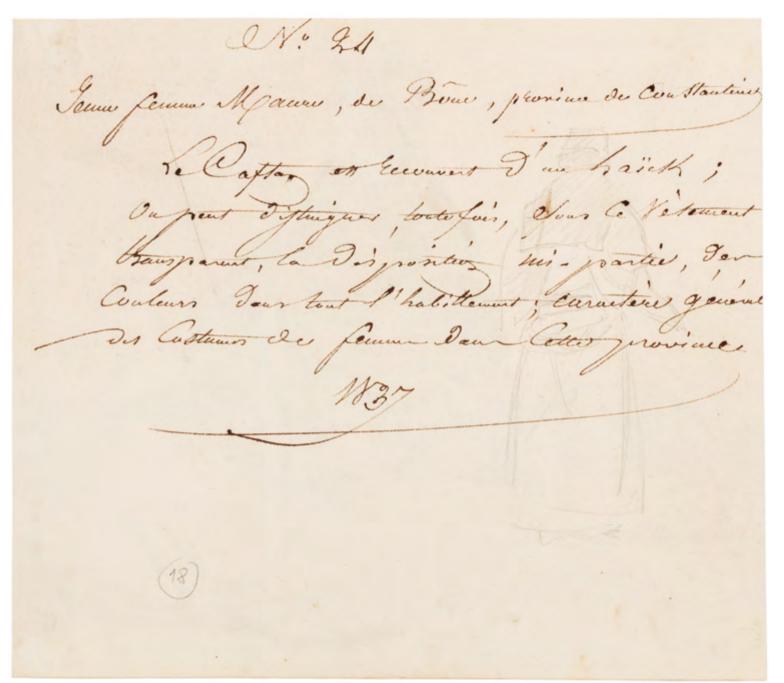
N° 24. Jeune femme maure de Bône, province de Constantine. Le caftan est recouvert d'un haïck; on peut distinguer toutefois, sous ce vêtement transparent, la disposition mi-partie des couleurs dans tout l'habillement, caractère général des costumes de femmes dans cette province. 1837.

'No. 24. Young Moorish woman from Bône, province of Constantine. The kaftan is covered with a *haïk*; yet, through this transparent garment one can still distinguish bicoloured clothing, which characterises the costumes of women in this province. 1837.'

Inscription lower right:

'Aïchah!'—an Arabic woman's name meaning 'prosperous' or 'she who lives'. In addition to denoting prosperity, the name also carries a connotation from its derivative, Aïsha, after the third wife of the Prophet Mohammed.

This pair of paintings depicts Aïchah, a Moorish woman described as being from a 'good' family in Bône. The first painting shows the young woman standing, viewed from the front and back, as she prepares to leave the house. Her overgarment is white—the customary street attire for women in the region.



8 verso



59

Daughter of the Israelite Leader, Bône Watercolour and pencil on paper 23 x 20 cm

Inscription recto (in pencil):

Fille du roi des Juifs.

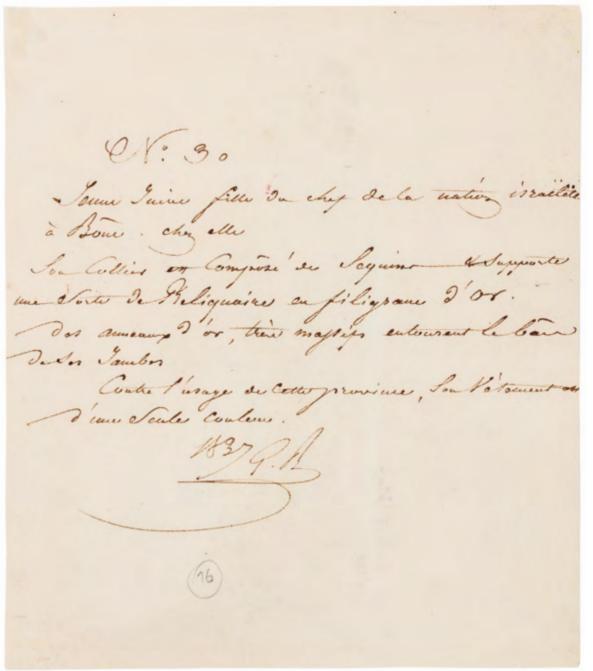
'Daughter of the King of the Jews.'

Inscription verso:

Jeune juive fille du chef de la nation israëlite à Bône chez elle. Son collier est composé de sequins & supporte une sorte de reliquaire en filigrane d'or—anneaux d'or très massifs entourent le bas de ses jambes. Contre l'usage de cette province son vêtement est d'une seule couleur. OB, 1837.

'Young Jewish woman, daughter of the leader of the Israelite people in Bône, at home. Her necklace is made of sequins and holds a kind of gold filigree reliquary—massive gold rings encircle her ankles. Contrary to the custom of that province, her dress is a single colour. OB, 1837.'

A portrait in profile of a young woman purported to be the daughter of the leader of the Israelite people in Bône. While there is no further information about her name or identity, she is richly adorned with gold jewellery, a patterned Kouffeya on her head, and a thick gold chain extending from the top of her head to her earrings. She is wearing a gauzy haïk over her yellow silk dress; Olivier notes it is unusual for a dress to be of a single hue. However, according to Bridgman, who visited the region some sixty years after Olivier, wearing one colour became the height of fashion. She wears embellished babouches on her feet, and gold khlakhel adorn her ankles.



9 verso



60. Rachel Watercolour on paper 23.2 x 26.5 cm

Inscription verso:

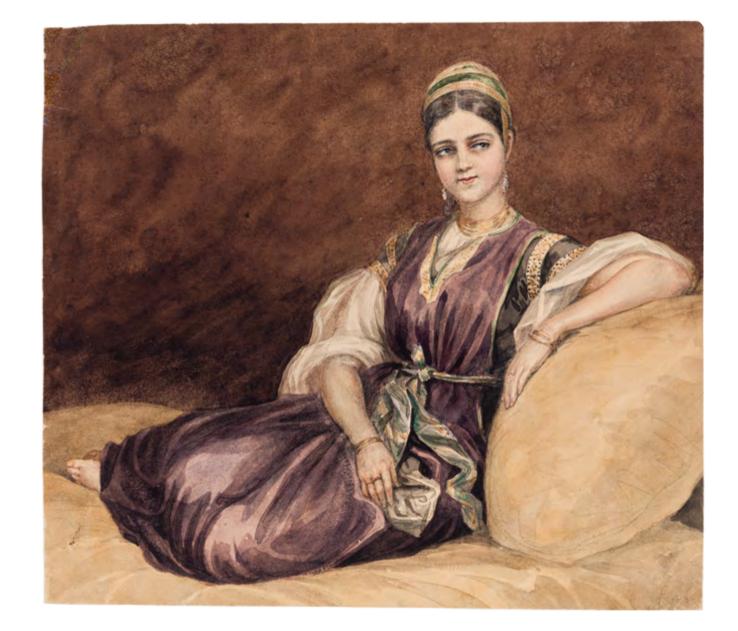
Rachel, très jeune fille d'un marchand juif d'Alger. Coiffée encore du bonnet que portent les enfants et que les jeunes personnes remplacent par le fichu de soie. OB, 1837.'

'Rachel, the very young daughter of a Jewish merchant from Algiers. She still wears the bonnet worn by children, which young women replace with a silk scarf. OB, 1837.'

The artist's young model in this portrait is Rachel, a traditional Jewish name of Hebrew origin. She gazes at the artist from the corners of her eyes, possibly reticent to make direct eye contact with the dashing young soldier painting her portrait.

The inscription on the verso of the sheet states that Rachel is the daughter of a Jewish merchant from Algiers. Many Jewish merchants emigrated to Algiers from Livorno, on Italy's Ligurian coast, and settled there between the sixteenth and seventeenth centuries.

Rachel is wearing a *blusa*, a long dress in purple with black patterned short sleeves, and a green silk sash around her waist. Under the dress, she sports a cream silk chiffon blouse. She has multiple gold bangles on both arms, rings, and a multi-strand gold necklace. Olivier Bro notes that the young woman is still wearing the bonnet traditionally worn by children and that, by now, a girl of her age would typically wear a silk scarf.



PART III:
The Art of War



wild yells and drawn sabres. A typical Zouave uniform comprised jacket, a broad sash, and bright red baggy trousers or pantaloons.

The second selection shows soldiers in Spahi dress. The Spahi were light cavalry regiments recruited by the French army from the local Arab and Berber populations. Initially, Spahi soldiers were required to provide their own horses, which meant they mainly came from high-status tribes; among them was Sidi Galfallah, an imposing figure who appears no less than three times in this catalogue. French officers typically commanded the Spahi, chiefly known for their adept horsemanship and colourful, flamboyant uniforms. The colours of the Spahi uniform varied by region.

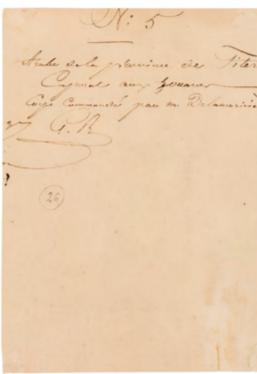
The male figures in this section are soldiers depicted in military

Throughout history, the Algiers military sported a vivid uniform uniform. The first selection shows soliders in Zouave dress. featuring a tall headdress, a short red jacket with black embroidery, Zouaves were soldiers in the French Army from the 1830s until a wide red sash, and flowing light blue trousers. There were four Algeria's independence in 1962, recruited from Algerian Berber French Spahi regiments in North Africa—three in Algeria and tribes and a sizable European immigrant community. Famous one in Tunisia—distinguished by the different colours of their for their vibrant and extravagant uniforms, Zouave regiments tombeaux (circular false pockets on the jacket's front), as illustrated gained a reputation as fierce fighters, charging into battle with in Olivier's preliminary sketch of a Spahi jacket below. They also wore a white burnous, a long white cloak of fine or coarse wool to a red fez or turban with a contrasting silk tassel, a short blue protect them from the desert sun, wind, and sand, as shown in the figure of Sidi Omar wearing this garment below. The French officers usually donned light blue kepis, a peaked military cap originating in the Algerian war (then referred to as a *casquette*), red tunics accented with gold rank braiding, and light blue breeches featuring double red stripes. Muslim officers wore a more intricate version of the turban seen on Arab and Berber cavalrymen, while the French Spahis opted for a fez instead of a white Arab turban. A less visible difference was footwear: Arab/ Berber troopers wore traditional red Moroccan leather boots, while the French opted for standard black leather footwear.



Figures in Zouave Uniform





61.

Corporal of the Zouaves from the Province of Titeri

Watercolour, gouache and wash on paper 22.2 x 16 cm

Inscription recto (in pencil):

Zouaves, caporal arabe.

'Zouaves, Arab corporal.'

Inscription verso: N° 5. Arabe de la province de Titeri. Caporal aux Zouaves. Corps commandé par le Col. Delamoisière. OB.

'No. 5. Arab from the province of Titeri. Corporal to the Zouaves. Corps commanded by Col. Delamoisière. OB.'² Corporal of the Zouaves from the Province of Cherchell

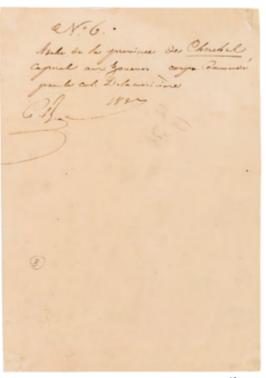
Watercolour, gouache and ink on paper 27.8 x 20.8 cm

Inscription recto (in pencil): *Corporal arabe (1837).* 'Arab corporal (1837).'

Inscription verso:

N° 6. Arabe de la province de Cherchell, caporal aux Zouaves corps commandé par le colonel Delamoisière. OB. 1837.

'No. 6. Arab from the province of Cherchell, lance corporal to the Zouaves corps commanded by Colonel Delamoisière.'











Artisan from Algiers

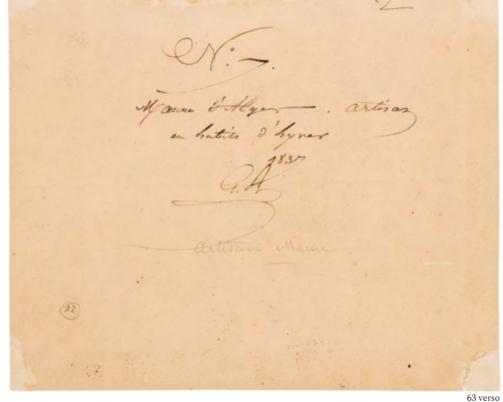
Watercolour, gouache and wash on paper 21.4 x 25.5 cm

Inscription verso:

N° 7. Maure d'Alger, artisan en habits d'hiver. 'No. 7. Moor from Algiers, artisan in winter dress.'

In pencil: Artisan maure 'Moorish artisan'

Although not specified, Olivier depicts a male The soldier's summer attire comprises multiple 64. figure who is likely a Berber recruit to the layers over a simple white shirt, topped with a Artisan from Algiers Zouaves. The first sheet shows the man in his purple long-sleeved jacket and an embellished Watercolour, gouache and wash on paper winter attire. He wears a scarlet fez with a purple scarlet waistcoat lined with contrasting yellow 42 x 28 cm tassel that complements the elegant austerity of and red silk, which complements the generous his pale grey outfit. His military jacket features band of silk wrapped around his waist. He is Inscription verso: ornate embellishments, such as frog fasteners depicted standing, wearing summer sarouel N° 8. Maure d'Alger en habits d'été, 1837. and a row of button knots running down the trousers made of a lighter, draped fabric that 'No. 8. Moor from Algiers in summer clothes, right side of the opening. The grey-on-grey end just below the knee. effect is enhanced by the contrasting scarlet and gold damask lining of his sleeves and the striped sash at his waist. To complete the outfit, he wears ubiquitous pantaloons in pale grey.



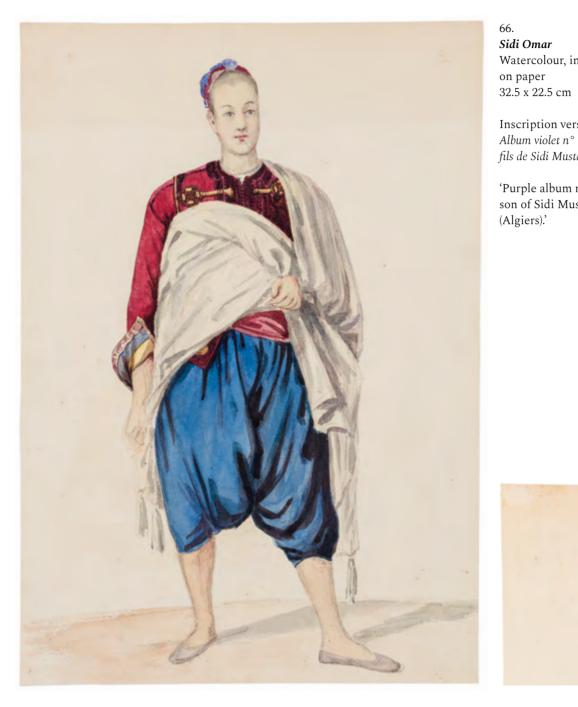
Achmet Bacondouna

Watercolour, gouache and pencil on paper 40 x 22 cm





Figures in Spahi Uniform



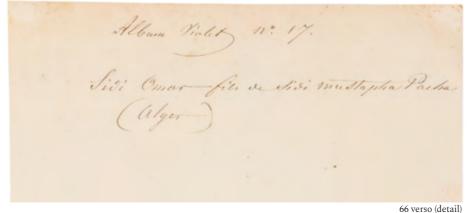
Sidi Omar Watercolour, ink and gouache

Inscription verso: Album violet n° 17. Sidi Omar, fils de Sidi Mustapha Pacha (Alger).

'Purple album no. 17. Sidi Omar, son of Sidi Mustapha Pacha (Algiers).'

Preliminary Drawing of a Spahi Jacket Pencil on paper 11.5 x 10.5 cm





Officer of the Spahis Watercolour, gouache

and wash on paper 20.3 x 15.5 cm

Inscription verso: N° 39. Projet d'uniforme pour les officiers de Spahis.

'No. 39. Draft for the uniform of the officers of the Spahis.'









69.

Mohammed M'Zabih Face-On

Watercolour, gouache and wash on paper
24 x 16.7 cm

Inscription recto (in pencil): Mohammed ben Ali M'Zabih.

Inscription verso: Album violet n° 59. Mohammed M'Zabih, Spahis régulier d'Alger

'Purple album no. 59. Mohammed M'Zabih, Regular Spahis of Algiers' 70. **Mohammed M'Zabih From Behind**Watercolour, gouache and wash on paper
24 x 16.5 cm

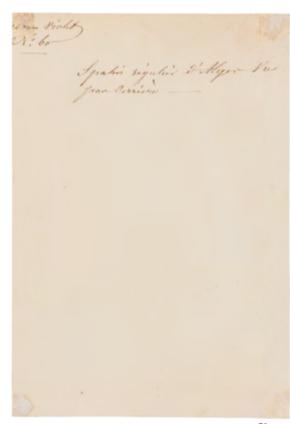
Inscription recto (in pencil):

Spahis d'Alger (arabe). Mohammed ben
Ali M'Zabih.

'Spahis of Algiers (Arab). Mohammed
ben Ali M'Zabih.'

Inscription verso: Album violet n° 60. Spahis régulier d'Alger, vue par derrière.

'Purple album no. 60. Regular Spahis of Algiers, seen from behind.'





93





71. **Officer of the Spahis** Watercolour, gouache, pencil and wash on paper 25.6 x 17 cm

Inscription recto (in pencil):

Officier de Spahis (1835). Capitaine Français.

'Officer of the Spahis (1835), French Captain.'

Inscription verso:

Officier des Spahis régulier d'Alger.

'Officer of the regular Spahis of Algiers.'





Sidi Galfallah

One of the most striking male figures portrayed and documented by Olivier Bro is undoubtedly Sidi Galfallah. Galfallah was renowned for his bravery as a soldier in the Spahis. The Armée d'Afrique recruited Spahis from the indigenous population; they formed light cavalry regiments and were known for their adept horsemanship and distinctive uniforms.³ The etymology of the word Spahi traces back to the mid-sixteenth-century Ottoman Turkish word sipahi, which, in turn, originates from the Persian Sepâh or sepai—the former meaning 'army' or 'horseman' and the latter meaning 'warrior' or 'soldier'.

In cat. 72, Sidi Galfallah stands in his Spahi uniform, holding a saddle in his right hand. His costume includes a blue bolero jacket, which was the vest of the Algiers Spahis, known as the djabadouli, decorated with gold braids called awinat.4 Galfallah wears blue pantaloons, a cloak, and a turban. He also carries sumptuously embellished bags and a pistol holder, which, according to Olivier's notes, were gifted to him by the Lieutenant in charge of the corps to acknowledge Galfallah's bravery.

as a trendsetter of his time. In two of Olivier's watercolours, Galfallah is shown wearing a striking broad-brimmed straw hat lined with pink silk and adorned with black ostrich feathers, adding an extra dash of glamour to his already striking Spahi sheets depicting Galfallah on horseback, this hat and other Bey of Tunisia's Seraglio.⁵ Yousseph spoke fluent Turkish and victims who crossed Galfallah's path:

Arabic, making him an ideal leader for the corps of local soldiers such as Galfallah, who, it was known, refused to learn French.6

Sidi Galfallah was undoubtedly a dashing figure and the subject of two of Olivier Bro's most dynamic watercolours. Stylistically, the paintings are reminiscent of Géricault, whose equine studies must have inspired Olivier in his formative years. In fact, among the sheets in Olivier's 'Violet Album', there are two equine studies made by Géricault in his youth: one pastoral scene and another showing a character, thought to represent Cervantes's Don Quixote, wearing a large hat and driving two mules.⁷ It is known that Géricault generously gifted some of his sketches to Colonel Bro. Although it is nowhere documented, it is not beyond the realm of possibility that he may have presented young Olivier with these examples of his early work to inspire the fledgling artist.

Olivier was not the only one to be enthralled by Sidi Galfallah; he also captured the imagination of his father's friend, Alexandre Dumas. The writer's famous novel, The Count of Monte Cristo Galfallah distinguished himself not just for his courage but also (1844), set during the Bourbon restoration, features a fictitious character, Maximilien Morel, captain of a Spahi regiment in Algiers, who was possibly inspired by Colonel Bro's tales from Africa. Whether Dumas may have encountered Galfallah in real life is uncertain, though he is featured in the writer's non-fiction uniform. According to Olivier's notes on the verso of the two work, a travelogue, Le Véloce: ou Tanger, Alger et Tunis. This was written when the Minister of Public Instruction, Narcisse embellished accessories, including the pistol case (cat. 73) and the Achille Salvandy (1785—1856), requested Dumas to travel to caparison on Galfallah's horse (cat. 74), were gifts from General Algiers to record his impressions and to introduce the country Yousseph. Yousseph had been captain of the first regiment of to the French, helping to popularise its colonisation. Although the Chasseurs d'Afrique, and he rose through the military ranks; the incident described in Le Véloce predates Dumas's arrival in he commanded the Spahis from 1838 to 1841, during Galfallah's Algiers by a year, Galfallah appears among the pages of Dumas's service. The General had an interesting background, having been book as a fearless, albeit cruel, warrior, as the following account abducted by pirates at the tender age of six and raised in the describes, and one can only feel compassion for the wretched

In 1845, a fragment of a column commanded by Lieutenant-Colonel Porey performed a manoeuvre that separated it from the main column. The General became concerned about the colonel's position and set out to search for him with the mobile column, which he led himself. Upon arriving in the plain that extends to the right of the Guelma road, we saw three Arabs fleeing at full speed as the French column approached.

'Do we have a native officer here?' asked the general. 'Lieutenant Galfallah is at the head of his platoon,' he was told. The general beckoned him to approach and, pointing to the three fleeing Bedouins, said, 'Lieutenant, try to catch up with these men and get information from them about the column we are looking for.'

His sentence was barely finished when Lieutenant Galfallah galloped off in the direction indicated by the general.

'But, general,' someone cried, 'Galfallah never wanted to learn a word of French; he will not have understood the order you gave him.'

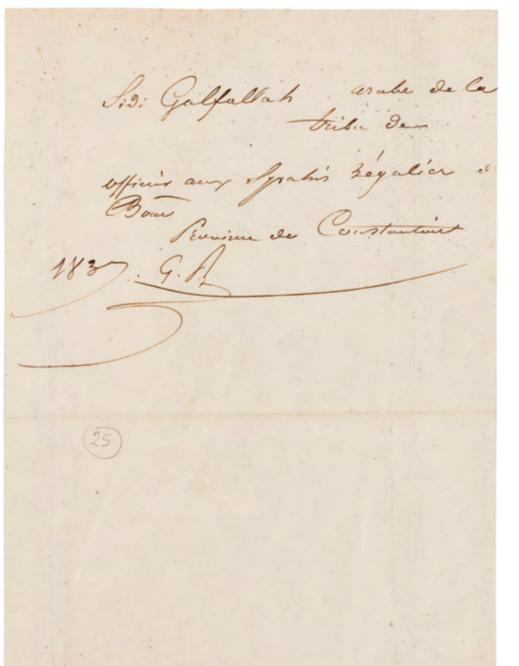
'But yes, he understood, since he is carrying it out.'

Indeed, Galfallah, perfectly mounted, moved away with almost fantastical speed. For their part, the Bedouins fled at full gallop on their horses. Soon, both the fugitives and their pursuer disappeared behind the uneven terrain. So we waited.

A quarter of an hour passed, during which we thought we heard two or three shots in the distance. Then we saw Galfallah appear, approaching almost as quickly as he had departed. All eyes were fixed on him, and everyone tried to read in his countenance how he had carried out the general's mission, but we know the impassivity of the natives. The lieutenant's face was perfectly calm. Only, as he approached, we thought we saw something shapeless swinging around the pommel of his saddle. This shapeless something was the heads of the three Bedouins, which Galfallah threw at the feet of General Galbois with grace no less perfect than that of a lover of dance or tragedy tossing a bouquet from the balcony to Cerrito or Rachel.8







72. **Sidi Galfallah** Watercolour,

Watercolour, pencil and wash on paper 23.5 x 17.5 cm

Inscription verso: Sidi Galfallah, arabe de la tribu des officiers aux Spahis réguliers de Bône, province de Constantine. 1837, OB.

'Sidi Galfallah, Arab of the tribe of the officers of the regular Spahis of Bône, province of Constantine. 1837, OB.' 73.

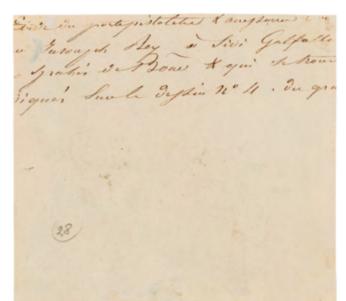
Detail of Sidi Galfallah's

Uniform

Watercolour on paper 12.5 x 13 cm

Inscription verso (the sheet has been trimmed, obscuring parts of the inscription): Étude de porte-pistolet et accessoire [...] de Yousseph Bey à Sidi Galfallah, Spahi de Bône, et qui se trouve indiqué sur le dessin n°4.

'Study of a holster and accessories [...] from Yousseph Bey to Sidi Galfallah, a Spahi from Bône, who is depicted in drawing no.4.'





73 verso

72 verso

Latribu : If porte, an Lew, ce costume epleadide, qui l'appose plus qui my autre, d'année qui migrote aux arabes contre les qui l'organtes aux arabes contre les quels, il Selance, à l'oranion, avec une sisterpidité Econome 'Il a monthe bannong de Valeur suplision Crevations. De Chapean Bizare et en paille, terretu, en Depur,
De Clause D'antructe uvires, andepour De Catio Cramissi, il
ant frie , e ous la medos, par une forte tugalaire en Cuir.
Depotits Cordonnette D'argust Vontiemment les bords du Chapean, and de player, who sugarhent de toutes Sale figure grant of a de housement. To Cheval (Kongan a Chaval on une Sumant) It me Arvivad, me tel cyci page on contemment Contemp, celis à a été donné à sidi.

Sidi Galfallah (Drawn from Life in Bône)

Watercolour and pencil on paper 21.7 x 25.5 cm

Inscription recto (in pencil):

Dessiné d'après nature à Bône, d'après Sidi Galfallah (1837). Coiffé de son chapeau de guerre en plumes d'autruche.

'Sidi Galfallah drawn from life in Bône (1837). Wearing his war hat adorned with ostrich feathers.'

Inscription verso:

N° 39. Le S. Lt. Galfallah, des Spahis réguliers de Bône, était cheikh de sa tribu. Il porte, au feu, ce costume splendide, qui l'empêche plus qu'un autre, sans doute, mais qui impose aux arabes contre lesquels il se lance, à l'occasion, avec une intrépidité énorme. Il a montré beaucoup de valeur en plusieurs circonstances. Ce chapeau bizarre est en paille, revêtu au-dessus, de plumes d'autruche noires, au-dessous de satin cramoisi. Il est fixé sous le menton par une forte jugulaire en cuir. De petits cordonnets d'argent soutiennent les bords de chapeau, en cas de pluye, et les empêchent de tomber sur la figure pour l'effet du mouvement. Le caparaçon se met occasionnellement sur la croupe du cheval (lorsque ce cheval est une jument); il est de brocart, or et soie, et garni d'une quantité de grelots d'argent qui produisent beaucoup d'effet en galopant. Un tel équipage est extrêmement coûteux. Celui-ci a été donné à Sidi Galfallah par Yousouph Bey en récompense de sa bravoure.

'No. 39. Sub-Lieutenant Galfallah, of the regular Spahis of Bône, was the chief of his tribe. He wears, in battle, this splendid costume, which, although more cumbersome than others, impresses the Arabs against whom he charges with enormous courage when the occasion arises. He has demonstrated great valour in several situations. This unusual hat is made of straw, covered on top with black ostrich feathers and underneath with crimson satin. It is secured under the chin by a strong leather chinstrap. Small silver cords hold up the edges of the hat, in case of rain, preventing it from falling over his face during movement. The caparison is occasionally put on the horse's hindquarters (when it is a mare); it is made of brocade, gold, and silk, and adorned with numerous silver bells that create a strong impression when the horse gallops. Such accessories are extremely costly. This one was given to Sidi Galfallah by Yousseph Bey as a reward for his bravery.'



75. Sidi Galfallah, Sub-Lieutenant of the regular Spahis of Bône, wearing a war costume

Watercolour, pencil and wash on paper 19 x 26.4 cm

Inscription verso:

N° 39 bis. Sidi Galfallah S. Lt. aux Spahis réguliers de Bône, en habit de guerre, avec son chapeau de chef de tribu arabe. Ce chapeau, qui lui a été donné par Yousseph Bey en récompense de sa vaillante conduite, est en paille, revêtu de plumes d'autruche au-dessus, de soie cramoisie en dessous, soutenu par des cordonnets d'argent, pour qu'il ne tombe pas sur la figure, soit par la pluie soit par suite de la force des mouvements du cheval. Le caparaçon de brocart qui couvre la croupe du cheval est garni de grelots d'argent, qui, lorsque le cavalier s'élance sur l'ennemi, produisent un son éclatant qui ne laisse pas que de produire quelque effet sur le moral de celui que se voit chargé par un personnage d'un aspect presque fantastique!

'No. 39 b. Sidi Galfallah, Sub-Lieutenant of the regular Spahis of Bône, in war attire, with his hat as Chief of the Arab Tribe. This hat, given to him by Yousef Bey as a reward for his brave conduct, is made of straw, covered with ostrich plumes on top and crimson silk underneath, supported by small silver cords to prevent it from falling over his face, either from rain or force of the horse's movements. The brocade caparison that covers the horse's hindquarters is adorned with silver bells, which, when the rider charges upon the enemy, produce a remarkable sound that can impact the morale of the adversary, who sees himself charged by a figure of almost fantastical appearance!'

Sio: Galfallah S. l. aux Sprakis Eguliai de Bono, enhalt de Guerre, avec D'on Chaprem de Chef dethibu European, qui lui acto d'une grav Tournyth Bey, en European de d'allante Oudiete, et en baille, Eurote de Show I andrate, anderson, selve Cramoisi, on defour, & douter par des condoments d'argus, pour qu'il ne toute par du la figur. Sir year la player, la fore des fores des neurosements du Cheval. La Capraraun de S'rouare, qui Comire la Croupe du chave Lett gure de gretets d'argent, qui, larque le Cavalier l'élame du l'ememi, produigne une les Estaturs, qui me layée par que de produire quelque effet du le mores de celui qui d'evoit Charge par un personnage d'un aspar

75 verso



Arms, Armour, Saddles, and Bridles

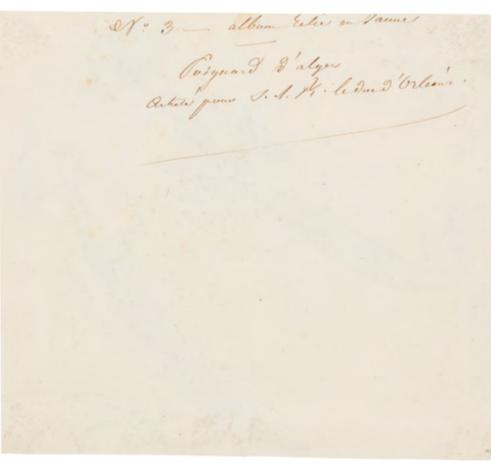
Shown here are examples of weapons and horse tack that would have been used in the battles following the conquest of Algiers. Apart from serving as tools of warfare, many of the daggers were exquisitely crafted and embellished, making them decorative objects, such as the *khanjar* originating in Oman. The intricate pencil drawing of a *jambiya* (or *jambeya*) is similar to the *khanjar*, as it has a short, curved blade, though its sheath is distinct, having four rings. Originally a Yemeni weapon, these daggers were used in other parts of the Arab world, sometimes even as decorative fashion accessories. The example shown below was purchased for the Duc d'Orléans, renowned for his superb decorative art collection. Although objects such as the pistol and the riding tack were more utilitarian, they were still objects of beauty, featuring impeccable craftsmanship and ornamental work.



76. **Khanjar** Watercolour and wash on paper 22.5 x 7.5 cm

Inscription verso:

Khanjar [...] (the paper was cut across the inscription)





77 verso

77.

Jambiya

Pencil on paper
16.5 x 18.3 cm

Inscription recto (in pencil): Poignard oriental acheté à Alger par le colonel Marey pour le duc d'Orléans.

'Oriental dagger bought in Algiers by Colonel Marey for the Duke of Orléans.' Inscription verso:

N° 3. Album relié en jaune. Poignard d'Alger acheté pour acheté pour S.A.R (Son Altesse Royale) le duc d'Orléans. le duc d'Orléans.

'No. 3. Yellow album. Algerian Dagger purchased for His Royal Highness the Duke of Orléans.'





Flintlock Pistol

Inscription recto (in pencil):

Pistolet arabe 'Arab pistol'

Pencil on paper

Study of a man's head and shoulders, a face behind his shoulder, and the head of an Arabian horse.

18.5 x 12 cm



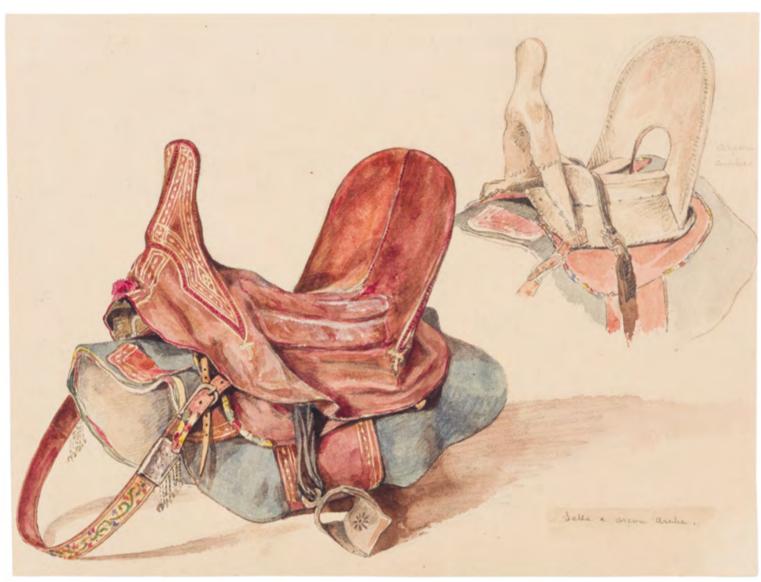


Study of Bridles Watercolour, pen and ink on paper 20.5 x 10.7 cm

Inscription recto (in pencil): *Bride arabe* 'Arab bridle'

Study of Saddle and Stirrup
Watercolour, ink and pencil on paper 16.5 x 22 cm

Inscribed verso: Selle Arabe et accessoires 'Arab saddle and accessories'



81.

Study of Saddles

Watercolour, pencil and wash on paper
16.6 x 22 cm

Inscription recto (in pencil): Selle & arçon arabe 'Saddle and Arab saddlebow' 82

Study Sheet of Arab Jewels and Daggers

Pencil and ink on paper 16.6 x 22 cm

Inscription recto (in pencil): Bijoux arabes & poignards. Poignard Kabïle, pris à Bougie et acheté par le comte Carèze.

'Arab jewels and daggers. A Kabylia dagger, taken at the Battle of Bougie and purchased by Count Carèze.'

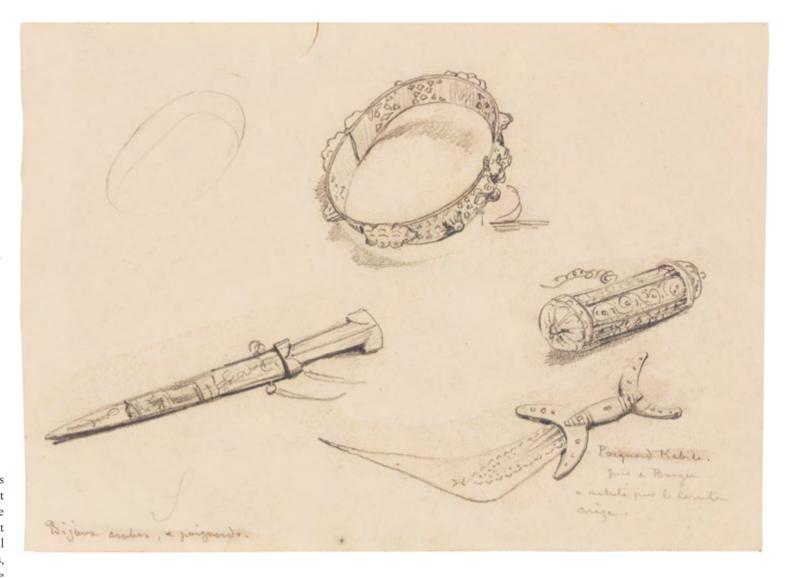
Inscription verso:

Cette rue porte maintenant le nom de rue Letizia, autrefois elle s'appelait rue Pevaru (rue du Poivre). La fenêtre de la chambre où est né l'empereur donne sur cette rue.

'Ornamental arms. This street is now called Letizia Street, formerly called Pevaru Street (Pepper Street). The window of the room where the emperor was born overlooks this street.'

In pencil:
Armes ornements.
'Ornamental arms.'

While fascinating, the second inscription bears no relation to the sketches on the recto but refers to Ajaccio, a town in Corsica where Napoleon Bonaparte was born. On 15 August 1769, it is known that Olivier's father was loyal to Napoleon, as was the circle of Bonapartists, whom he met at Horace Vernet's house on the rue des Martyrs.



Notes

INTRODUCTION

- 1 Henry Bro de Comères, Mémoires du Général Bro (1796-1844), Paris: Librairie Plon, 1914, 258, Mon vieux, la famille rovale avant appris que ton fils, élève d'Horace Vernet, est un bon dessinateur, et qu'il a reproduit des vues et des scènes pittoresques d'Afrique, te prie de lui apporter demain cet album, car tu dois passer la soirée aux Tuileries... « J'allai en effet, au château, le jeudi, à neuf heures du soir. La reine, les princesses Marie et Mathilde, les ducs d'Aumale et de Montpensier se plurent à me combler d'attentions. Le roi me tint cinq minutes et me pria de lui laisser les dessins d'Olivier, qu'il examinerait à loisir le lendemain. »
- [Trans. 'Old chap, the royal family, having learned that your son, a pupil of Horace Vernet, is a good draughtsman, and that he has reproduced picturesque views and scenes of Africa, requests you to bring this album tomorrow, for you are to spend the evening at the Tuileries... "I went to the castle on Thursday at nine o'clock in the evening. The queen, princesses Marie and Mathilde, and the dukes of Aumale and Montpensier were pleased to shower me with attentions. The king kept me for five minutes, and begged me to leave him Olivier's drawings, which he would examine at leisure the next day."]
- 2 Algeria was not known as a country prior to the French conquest of 1830; it was the Regency of Algiers, a part of the Ottoman Empire that comprised most of the coast of present-day Algeria. The area was first referred to as Algiers (Alger in French) until 1839, after which it became known as Algeria, following a decree by Antoine Virgile Schneider (1779-1847) on behalf of the French Ministry of War.
- 3 Mémoires du Général Bro (1796-1844).
- 4 Oral history interview with Olivier Bro de Comères, Paul Bro de Comères, and Françoise Bro de Comères, by Sophie Bostock, The Algerian Album of Olivier Bro de Comères: 1833-1838. Interview locations: Leamington Spa, UK, 17 Mémoires du Général Bro (1796-1844), 179-182. and France, online [recording application/transcription: 16 August 2024].
- 5 Germain Bazin and Elizabeth Raffy, Théodore Géricault: Étude Critique, Documents et Catalogue Raisonné, Vols. 1-7. San Francisco: Alan Wofsy Fine Arts, 1997.
- 6 *Mémoires du Général Bro (1796–1844)*, 136. [Translated from the French.]
- 7 See Portrait of Olivier Bro, Harvard Art Museums, https:// harvardartmuseums.org/collections/object/342196 [accessed 27 August
- 8 In a preliminary drawing of the subject, annotated by Olivier's son, Henri, and gifted to his friend, the Duc de Trévise, the dog is described as a 'bouledogue' (bulldog). Théodore Géricault: Étude Critique, Documents et Catalogue Raisonné, vol. 2, 245.
- 9 The decision to move from La Muette was due to the restoration of the Bourbon monarchy, following Napoleon's defeat at Waterloo in 1815 and the downfall of the First French Empire. The Château de la Muette, formerly a royal hunting lodge and the birthplace of a succession of French princes, had a distinguished history. Following the Revolution, it became state property, was divided into several apartments and sold, but it reverted to the royal family in 1816.

- 10 The pictures and drawings by Géricault were bequeathed to Claire LePage, Olivier Bro's wife, and are listed in Théodore Géricault: Étude Critique. Documents et Catalogue Raisonné, vol. 1, 117. This shows that the family once owned a collection of the artist's work.
- 11 Mémoires du Général Bro (1796-1844), 258.
- 12 'Pour Géricault, son influence est plus que'évidente, et c'était probablement l'idéal artistique d'Olivier. Le formateur (technique) et plus c'est du coup c'est bien Horace (extrêmement talentueux) Vernet fils de Carl Vernet lui-même fils de Claude-Joseph Vernet une très grande lignée de peintres français plus que remarquables.' Trans, 'Géricault's influence is more than apparent: he was probably Olivier's artistic ideal. His teacher (technical) is more likely the extremely talented Horace Vernet, son of Carl Vernet, the son of Claude-Joseph Vernet, a great dynasty of remarkable French painters.' François Bro de Comères, 2024. Email to Sophie Bostock, 21 August 2024.
- 13 Alexandre Dumas, Gericault's death is described in Vol. 3. Chapter 4 of Dumas's Memoirs. https://www.gutenberg.org/files/50426/50426-h/50426-h. htm#CHAPTER IVa (accessed 7 September 2024).
- 14 https://www.reseau-canope.fr/musee/collections/fr/museum/mne/institutionde-m-auguste-michelot-universite-rovale-de-france-academie-deparis/62882e3dc07506d9ad8ec4bf [accessed 7 September 2024].
- 15 For further information on the role of music in the military, see Eamonn O'Keeffe, 'Military Music and Society During the French Wars, 1793-1815,' Historical Research 97, no. 275 (February 2024): 108-128. https://academic. oup.com/histres/article/97/275/108/7444939 [accessed 7 September 2004].
- 16 Mémoires du Général Bro (1796-1844), 201, and Fonds Bro de Comères, administrative document, Archives nationales, 82AP/10.
- 18 Vernet travelled to Algeria on four occasions, in 1833, 1837, 1843, and 1845. Further details can be found in Melanie Vandenbrouck-Przybylski, 'Framing the Algerian Otherness: Horace Vernet's Prototypes', art. I, Inferno, vol. XII (2007-8), and Katie Harnstein, 'How One Epic Painting Became a Monumental Flop: The Perils of Art & Politics', Yale University Press, October 2018, https://yalebooks.yale.edu/2018/10/05/how-an-epicpainting-became-a-monumental-flop-the-perils-of-art-and-politics/ [accessed 7 September 2024].
- 19 'En 1827, Hussein, chef des États barbaresques, avait osé frapper M. Deval, consul de France, qui réclamait énergiquement l'exécution d'un traité toujours éludé. Une telle insulte appelait des excuses publiques ou des représailles. Le dey refusa tout arrangement. Il n'y avait plus qu'à châtier ces pirates, qui avaient réduit tant d'étrangers à l'esclavage. La répression militaire commença par un blocus de la ville, lequel favorisait l'étude des points de débarquement à fixer entre les caps Bengut et Ténès, pour une expédition, la plus formidable qu'on ait organisée depuis l'expédition d'Égypte. Mémoires du Général Bro (1796–1844)', 211.
- 20 In-depth accounts of the Conquest of Algiers can be found in James McDougall, A History of Algeria (Cambridge: Cambridge University Press, 2017) and Jennifer Sessions, By Sword and Plow: France and the Conquest of Algeria (Ithaca, NY, and London: Cornell University Press, 2011).

- 21 See 'The Fly Whisk Incident', https://www.encyclopedia.com/humanities/ encyclopedias-almanacs-transcripts-and-maps/fly-whisk-incident-1827 [accessed 10 September 2024].
- 22 'Olivier est un Artiste avant d'être un militaire, il est sensible, romantique et curieux, il a besoin aussi de transmettre ou de partager par l'écriture et le dessin ce qu'il a vu et entendu. C'est aussi un brave, qui a combattu a été blessé plusieurs fois, a vu la mort de très près (épisode de Mouzaïa) sauvé de justesse par le général Lamoricière, a vu des camarades mourir et a vu des atrocités car aucune guerre n'est « propre ».' François Bro de Comères, 2014. Email to Sophie Bostock, 21 August 2024.
- 23 Oral history interview with Olivier Bro de Comères et al., 16 August 2024.

SPACES AND SPLENDOUR

- 1 I am indebted to Dr Xavier Dectot for his insightful feedback on this section and identification of the Ketchaoua Mosque from Olivier Bro's floorplan and elevations.
- 2 les mosquées en arabe mesg-djid, sont construites comme nos églises. Il n'y a point de sièges dans l'interieur mais le pavé est recouvert avec des mattes. Vers le milieur du vaisseau, surtout dans la principale mosquée de chaque ville, est une espèce de grande chaire, élevée de quelques marches et entourée d'une balustrade; c'est là que se place, chaque vendredi, le mufti ou un imam pour exhorter le people à la piété et aux bonnes œuvres. La façade des mosquées qui regarde la Mecque s'apple le kiblah. Les Mahométans, lorsqu'ils font leurs prières ont toujours le visage tourné de ce côté. Dans la partie opposée il y a une tour carrée sur laquelle un crieur monte à différent instants de jour pour announcer au people les heures de la prière.
- 3 See Henry S. Grabar, "Reclaiming the City: Changing Urban Meaning in Algiers after 1962" in Cultural Geographies, vol. 21, no. 3 (July 2014), pp. 389-409, Sage Publications Ltd, https://www.jstor.org/stable/26168581, accessed August 20, 2024
- "The Transformation of Churches into Mosques. The Ketchaoua Mosque in Algeria as an exemplar, Revue des Arts Linguistique, Littérature & Civilisations, Décembre, 2023, pp. 637-652. https://www.ziglobitha.org/ wp-content/uploads/2024/01/45-Art.-BOUSMAHA-Said-pp.637-652.pdf. Accessed 12 October, 2024.
- Bridgman, Frederick Arthur, Winters in Algeria, New York: Harper & Brothers, Franklin Square, 1890, Chapter Ten, 'The Mosques', p.62.
- The Hon, Mrs Greville-Nugent, A land of Mosques and Marabouts. London: Chapman & Hall, Ltd., 1894. Pp.84-85
- 7 Ibid. p.86
- 8 Bridgman, Frederick Arthur, op cit., 'The Mosques', pp.62-70.
- 9 Artist Amable Rovoisié (1801-1867) There is little information on this artist though architectural drawings and paintings appear to have been a specialist subject, see https://www.mutualart.com/Artist/Amable-Ravoisie/6E8064C04F4E6C96 accessed 16 October 2024.

COSTUME, CUSTOM, AND CLASS

- 1 McDougall, James, 'A History of Algeria', pp.34-35.
- 2 We have kept the original wording of the French inscription as a reflection of language and attitudes in the times of Olivier Bro.
- 3 The term 'Colougli' [sic] was the name given to inhabitants of Algeria born to Turkish fathers and native women.
- 3 Ashley Sanders, 'A View of Algeria in 1830', Colonialism Through the Veil. October 2023. https://colonialismthroughtheveil.ashleyrsanders.com/a-viewof-algeria-in-1830/# ftn54 [accessed 15 October 2024].
- 5 Henry Bro de Comères, Mémoires du Général Bro (1796-1844) Recueillis, Complétés et Publiés par son Petit-Fils. Paris: Librairie Plon, 1914, 221. 'Chez les gens riches, les chambres, depuis le plancher jusqu'à la moitié de leur hauteur, sont tapissées de velours ou de damas; le reste du mur est chargé de toutes sortes d'ornements en stuc ou en plâtre.'
- 6 Emir Abdel Kader (1808-1883) was the famous Algerian military leader who led the struggle against the French occupation of Algiers.
- 7 Henry Bro de Comères, Mémoires du Général Bro (1796-1844) Recueillis, Complétés et Publiés par son Petit-Fils (Paris: Librairie Plon, 1914), 274. 'Le soir, grand dîner chez les princes, suivi de concert et de bal maure. Olivier danse avec une princesse arabe, parente d'Abd-el-Kader, qui est restée voilée.'
- 8 'Bône, Algeria', The Jewish Virtual Library, https://www.jewishvirtuallibrary. org/bone#:~:text=Some%20of%20the%20most%20noteworthy,chief%20 representatives%20of%20French%20interests [accessed 16 October 2024].

THE ART OF WAR

- 1 This is most likely Captain François Henri Mouton (1804–1876).
- 2 The paper has been cut across the artist's inscription.
- 3 The Spahi were disbanded after Algeria gained independence in 1962.
- 4 The uniforms remained unchanged until the Great War (1914–1918).
- 5 Général Youssof (Joseph Vantini), see The Library of Nineteenth-Century Photography, http://www.19thcenturyphotos.com/G%C3%A9n%C3%A9ral-Youssouf-124188.htm [accessed 29 September 2024].
- 6 Alexandre Dumas recounts this incident and its unfortunate outcome in his travelogue Impressions de Voyage: Le Véloce (Paris: Michel Lévy Frères, 1861).
- 7 See Germain Bazin and Elizabeth Raffy, Un Carnet de Jeunesse, vol. 2 of Théodore Géricault: Catalogue Raisonné of the Paintings and Drawings (San Francisco: Alan Wofsy Fine Arts, 1997), 253, 333.
- 8 Alexandre Dumas, 'Les Beni-Adesse, les Hachachias', chap. 42 in Le Véloce: ou Tanger, Alger et Tunis, https://www.dumaspere.com/pages/bibliotheque/ chapitre.php?lid=v7&cid=43 [accessed 5 October 2024]. 'En 1845, un fragment de colonne commandé par le lieutenant-colonel Porey avait fait un mouvement qui l'avait séparé de la colonne principale. Le général conçut des inquiétudes sur la position du colonel, et se mit à sa recherche avec la colonne mobile à la tête de laquelle il s'était placé. En arrivant dans la plaine qui s'étend à la droite de la route

de Guelma, on apercut trois Arabes qui fuvaient à toute bride à l'approche de la colonne française.

« Avons-nous ici un officier indigène ? » demanda le général. — Le lieutenant Galfallah est à la tête de son peloton, » lui fut-il répondu. Le général lui fit signe de s'approcher, et, lui montrant les trois Bédouins qui fuvaient : « Lieutenant, lui dit-il, tâchez de rejoindre ces hommes, et d'avoir d'eux des renseignements sur la colonne que nous cherchons. »

Cette phrase n'était pas achevée, que le lieutenant Galfallah était parti au galop dans la direction que lui indiquait le général.

« Mais, général, s'écria quelau'un, Galfallah n'a jamais voulu apprendre un mot de français, il n'aura pas compris l'ordre que vous lui avez donné. — Mais si, il a compris, puisqu'il l'exécute. »

En effet, Galfallah, parfaitement monté, s'éloignait avec une rapidité presque fantastique. De leur côté, les Bédouins fuyaient au grand galop de leurs chevaux. Bientôt les fuyards et celui qui les poursuivait disparurent derrière les inégalités du terrain. Alors on attendit.

Un quart d'heure s'écoula, pendant lequel on crut entendre dans l'éloignement deux ou trois coups de feu, puis on vit apparaître Galfallah qui se rapprochait presque aussi rapidement qu'il s'était éloigné. Tous les veux étaient fixés sur lui, et chacun cherchait à reconnaître sur sa physionomie la façon dont il avait rempli la mission du général, mais on connaît l'impassibilité des indigènes. La physionomie du lieutenant était parfaitement calme. Seulement, à mesure qu'il approchait, on croyait voir quelque chose d'informe ballotter à l'arçon de sa selle. Ce quelque chose d'informe, c'étaient les têtes des trois Bédouins, que Galfallah jeta aux pieds du général Galbois avec une grâce non moins parfaite qu'un amateur de danse ou de tragédie jette du balcon un bouquet à la Cerrito ou à Rachel.'

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Acknowledgements

Sophie Bostock, September 2024

I wish to express my gratitude to the following individuals: Laëtitia Desserrières, chargée de la collection de dessins at the Musée de l'Armée, Les Invalides, Paris; Dr Xavier Dectot, director of the Musée National Clemenceau-de Lattre, Mouilleron-en-Pareds, France; Olivier Bro de Comères, great-grandson of the artist, as well as his sons, Paul Bro de Comères and François Bro de Comères, for agreeing to participate in an oral history interview and generously sharing information and stories about their ancestors with me. I am also thankful to Sylvain Diette, who is related to the Bro de Comères family through marriage, for undertaking invaluable genealogical research on Louis and Olivier Bro and their descendants. Additionally, I thank Valeria Gaeta, gallery manager, for her support; Manon Lever for her assistance, not least with palaeography; and Daphne de Sonneville for editing my work. Finally, I am most grateful to Soha and Amir Mohtashemi for inviting me to work on this fascinating project.

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Vandenbrouck-Przybylski, Melanie. 'Framing the Algerian Otherness: Horace Vernet's Prototypes'. *Inferno* XII (2007–8): Article I. Text by Dr Sophie Bostock
Edited by Manon Lever and Daphne de Sonneville
Translations by Dr Sophie Bostock,
Dr Xavier Dectot, and Manon Lever
Photography by Angelo Plantamura
Design by Struktur Design
Printing by Park Communications

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