

**SAVART, Marie-Joseph-Hyacinthe**

Reims 25.I.1738 – Martinique, Saint-Pierre Le Fort brd 25.X.1801

Savart was the son of a procureur du bailliage de Reims; he was baptised in the parish of Saint-Hilaire three years later than the date given in some recent studies. By 1765 he was in Guadeloupe, where he married the widow of a weaver. Savart is described as a “maitre peintre” on the baptismal certificate of his son Antoine (1768–1845) who became a soldier in Martinique, where his parents joined him.

Savart’s best known work shows four creole women displaying their wares – a pile of ironed lined, a joint of meat and a basket of pastries balanced on the head of one (the other three figures wear the traditional bamboche headdress). Four individual heads, each signed and dated “Savart invt 3 mars 1769”, “a la Guadeloupe”, with each bearing a further description in the vocabulary of the day (describing degrees of colour), are evidently by the same hand; they were submitted to the Louvre in 1928 as by “Favart”, a name that was not recognised.

**Bibliography**

Matthieu Dussauge, “Un pastel de 1770 de retour en Guadeloupe”, *Généalogie et histoire de la Caraïbe*, 228, .IX.2009, p. 6028; Séverine Laborie, “Joseph Savart (1735–1801), ‘maitre-peintre’ à Basse-Terre”, *Bulletin de la Société d’histoire de la Guadeloupe*, CLXIII, 2012, pp. 1–16

**Pastels**

J.6566.101 Quatre créoles, pstl, 56x45, sd “J<sup>h</sup> Savart invenit et pinxit in Guadeloupe 17 9<sup>ber</sup> 1770” (Pointe-à-Pitre, Guadeloupe, musée Schœlcher, inv. 2009.1.1. Paris, PIASA, 26.III.2009, Lot 94 repr., est. €2200–2500) φ



Quatre têtes: J.6566.121 La mulâtresse; J.6566.122 La cabresse; J.6566.123 La mestive; & J.6566.124 La negresse, pstl, 38.5x32.5, sd verso “A la Guadeloupe/Savart invt/3 mars 1769” (Uccle, Haynault ventes, 18.IX.2023, Lot 68 repr., attr., est. €2500–3000) φ

