

GALERIE  
ALEXIS BORDES

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✦  
Nobility  
& Royalty





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*“The king’s function consists mainly of letting good sense operate  
which it always does naturally and without difficulty.”*

Louis XIV (1638 – 1715)











# Nobility & Royalty

Catalogue by Mégane OLLIVIER



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VERSION  
FRANÇAISE

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English translation by Christine ROLLAND

## Exhibition

from Tuesday, October 14<sup>th</sup> to Friday, December 22<sup>nd</sup>, 2202

Alexis Bordes Gallery

4, rue de la Paix – 75002 Paris

Stairwell 2, 2nd floor on the right

Opening hours: 10 a.m. to 1 p.m. - 2 p.m. to 7 p.m.

Open Saturday, October 15<sup>th</sup>, from 11 a.m. to 6 p.m.







## | Preface

For this autumn season, the Alexis Bordes Gallery has chosen a dozen works (paintings, sculpture and engravings) on the theme of Nobility & Royalty.

The greatest 17<sup>th</sup> and 18<sup>th</sup> century artists were often the King's Painters and depicted notable court personalities as well as Nobles of the Gown.

We begin our royal perambulation with a very rare equestrian Portrait of Louis XIII by Claude Deruet realized in veined grey marble. Having survived in marvelous condition, this work is characteristic of royal portraits, in which the mounted armored sovereign is depicted wearing the Order of the Holy Spirit and holding his baton of command.

Jean-Marc Nattier, Painter to Louis XV, is honored with the *Portrait of Charlotte Paulmier de La Buaille, Marquise de Cany*. This beautiful lady lived in a palace built in the Pays de Caux at Cany-Barville during Louis XIII's reign. The artist chose to depict her as a river goddess with a jug from which water flows as if it were a spring.

The sitter is vividly rendered with a light sfumato and subtle rosy tones in the almost porcelain handling of her face. Along with the use of the well-known "Nattier blue" characteristic of the painter, iridescent reflections of the silk taffeta cape confer great elegance to the sitter.

We continue our stroll through the reign of Louis XV with a portrait painted by François Hubert Drouais depicting Monsieur Florent Jacques Le Pot d'Auteuil in the intimacy of his study.

Received into the Academy in 1758 and trained mainly by François Boucher, Drouais became one of Madame de Pompadour's favorite painters.

Drouais also responded to the demands of the nobility and high society by painting magistrates, foreign ambassadors, professors, and illustrious artists.

Florent Jacques le Pot d'Auteuil was a notary at the court as well as for the royal family. Here he is enthroned at his desk writing his will. In our painting, Drouais' skill is noticeable in the brilliant transcription of velvets and laces.

From Louis XV's reign, we continue to that of Louis XVI with a superb bust *Portrait of Marie-Antoinette* realized by Louis Simon Boizot. With his distant gaze, the proud sovereign is recognizable at first glance by his characteristic aquiline nose, firm mouth and chin, as well as by his finely rendered dimples.

The Sevres manufactory produced reduced scale biscuit models of the bust of the queen as well as of Louis XVI in 1784.

The 19<sup>th</sup> century is featured with a magnificent full-length standing *Portrait of the Princess of Artois*, the Duchess of Berry's daughter, on the beach of Dieppe by Alexandre-Jean Dubois-Drahonet. In the Romantic era, when spending her summers at the Château d'Eu, among the Duchess of Berry's habits was the first regular sea bathing in France. Realized in 1830, our picture is very touching on account of the grace and elegance of the Princess of Artois. The artist took pleasure in rendering the effects in the delicate fabrics of the Duchess of Berry's daughter's attire with her balloon-sleeved dress, her gloves the hue of fresh butter, her straw hat and small umbrella for facing the coming rain.

Bathing in the sea was a novelty for the epoch with the first beach cabins which were on wheels with small removable wooden steps.

We will be delighted to welcome you to the gallery from October 14<sup>th</sup> to December 22<sup>nd</sup> and have you discover this beautiful flowering.

Alexis Bordes

Paris, October 2022







## *Acknowledgements*

Located rue de la Paix, the gallery has a predilection for the French 18<sup>th</sup> century.

Encouraged by the great French and foreign institutions, as well as by numerous collectors, we assume a role of advising and expertise both during purchase and sales.

This catalogue is the product of a long maturing process with the invaluable aid of art historians and museum curators whom we would like to thank for their advice and informed opinions.

We would like to express our appreciation to all of the museums who have shown their trust by integrating works from the Gallery into their collections:

Art Gallery of South Australia; Deutsches Historisches Museum in Berlin; Musée des Beaux-Arts de Nancy; École Nationale des Beaux-Arts de Paris; Fondation Custodia, Paris; Fitzwilliam Museum in Cambridge, England; Musée Louis-Philippe Château d'Eu; Musée de la Comédie-Française, Paris; Getty Research Center in Los Angeles; Cabinet des Dessins du Château de Fontainebleau; Musée Cognacq-Jay, Paris; National Galleries in Ottawa; Musée des Beaux-Arts de Nantes; Musée National du Château de Compiègne; Musée National d'Art et d'Histoire du Luxembourg; Musée des Beaux-Arts de Quimper; Musée des Beaux-Arts de Troyes; Musée des Beaux-Arts de Dôle; Musée des Beaux-Arts de Montréal; Château de Versailles; Houston Museum of Fine Arts; Tate Britain in London; Musée-promenade de Marly-le-Roi; Château de Lunéville; Musée d'Orsay, Paris; Staatliche Kunsthalle in Karlsruhe; Gorkums Museum, Gorinchem; Musée du Grand-Siècle de Saint-Cloud...

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**Mr. Christophe BRISSON**

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# Claude DERUET

Nancy, 1588 – 1660

## 1 | *Equestrian Portrait of Louis XIII with the Order of Saint Louis over his Cuirass and Holding the Baton of Command*

Oil on grey veined marble

37 x 28.6 cm. (14 5/16 x 11 1/4 in.)

Gilt wood Louis XIII frame

### *Provenance:*

- France, Private Collection.

### *Bibliography:*

- François-Georges Pariset, “Claude Deruet,” *Gazette des Beaux-Arts*, Paris, 1952
- Edouard Meaume, *Recherches sur la vie et les ouvrages de Claude Deruet: peintre et graveur lorrain (1588-1660)*, A. Lepage, Nancy, 1853

Considered one of the best painters from Lorraine in the 17<sup>th</sup> century, Claude Deruet’s name undeservedly fell into oblivion over the next two centuries, before finding an honorable place again in the 19<sup>th</sup> century, mainly thanks to Edouard Meaume’s writings. Son of a clockmaker for the Dukes of Lorraine, the young Deruet received an education in Nancy under the famous Jacques Bellange (1575-1616), painter, draughtsman and official engraver at the court of Charles III of Lorraine, and then under another artist from Champagne named Claude Henriet (1539-1604) before he visited Italy. In Rome, he studied under the guidance of the famous Giuseppe Cesari, called Cavaliere d’Arpino (1568-1640), and started a career as an engraver. Soon he was spending as much time with his engraver’s point as with his brushes. From his return from Italy in 1620 until his death in 1660, his activity was as varied as it was considerable. In Italy, Deruet met Antonio Tempesta (1555-1630), a Roman artist influential in the first third of the 17<sup>th</sup> century and whose impact would broadly mark much of Deruet’s work. Tempesta found inspiration in Italian Renaissance and 16<sup>th</sup> century art which Deruet would reinterpret in his own fashion, especially in the poses and complex torsion of figures learned from Mannerism. Hence certain specialists have classed Deruet as a “late Mannerist.”

In this work, which seems to have been realized around the year 1640, Claude Deruet depicts Louis XIII a few years before his early death at age 41. The realism



Ill. 1

Philippe de Champaigne (1602-1674)

*Portrait of Louis XIII*

c. 1639

220 x 147 cm. (7 ft. x 2 5/8 in. x 4 ft. 9 7/8 in.)

Grenoble, Museum of Fine Arts (inv. DG 2019-8-1).









Ill. 2  
Antonio TEMPESTA (1555-1630)  
*The Calling of Saint Peter*  
Oil on lapis lazuli (oval)  
16.5 x 32.7 cm. (6 ½ x 12 ¾ in.)  
Private Collection.

with which the artist handles the monarch's face with its lively penetrating gaze allows him to render known physical details, such as the hollowness of his cheeks and the pronounced chin. The king is depicted in military attire, with the baton of command firmly in hand. He wears a cuirass adorned with the insignia and ribbon of the Holy Spirit over which his white scarf, a symbol of royal power in France, waves in the wind. He wears white kid boots with beige flaps similar to those seen in a few other illustrious portraits of the monarch such as the one by Philippe de Champaigne in about 1639 (*ill. 1*). The king is seated in his saddle on a swathe of red silk which extends behind his boots to prevent the leather from being worn out by stirrup straps rubbing against it.

Probably under Tempesta's influence, the artist was led to work on different surfaces such as hard stone (*ill. 2*). In our heroic image, Deruet chose to leave grey marble in reserve so one could appreciate the aesthetic quality of the carefully selected stone with its visible veins which take on the appearance here of heavy clouds in a stormy sky controlled by the proud monarch.

In numerous battle scenes painted by Tempesta, Deruet examined the particular attention given to depicting horses and then worked from some of the master's models (*ill. 3*). Moreover he did some equestrian groups in series, including a suite of Lorraine princes which is conserved in a private Lorraine collection. In our portrait, the monarch turns towards the viewer, and as in most of his equestrian portraits, the caracoling horse is shown in profile. The exquisite rendering of the animal evokes lessons learned from Tempesta. The artist presents the king effortlessly mastering his powerful steed, which is made more beautiful than in its natural state by force of its trappings: the red leather saddle and bridle heightened by gold trim echo the finely worked cuirass, all of which give the refinement and wealth required by the subject.



Ill. 3  
Antonio TEMPESTA (1555-1630)  
*Horses from Different Countries*  
Etching  
Paris, Bibliothèque Nationale, Dept. of Prints and Photographs.

Deruet's interest in Flemish artists whom he frequented between Rome and Paris is felt in most of his small scale works which he executed with the finesse of Nordic workmanship. This composition's rigorous and voluntarily geometricized drawing accentuates the lines and reinforces the desired impression of royal grandiosity.

As opposed to the version on canvas depicting the monarch on his mount (*ill. 4*), the artist is committed to making a precious work. The harmonious coloring is rendered in transparency on the marble through









Ill. 4  
 Claude Deruet  
*Equestrian Portrait of Louis XIII*  
 Oil on canvas  
 31.3 x 26.4 cm. (12  $\frac{3}{16}$  x 10  $\frac{3}{8}$  in.)  
 Versailles, Museum of the Château (inv. MV 7914).

pure hues: the black of the cuirass is skillfully counter-balanced by the red saddle. As in his religious pictures, Deruet uses flat brushstrokes to interpret the figure through simplicity and suppleness.

After a decisive Italian journey, Claude Deruet became a highly appreciated artist at the Court, patronized, like Georges de La Tour (1593-1652), by the Maréchal de la Ferté, Governor of Nancy. A prolific polyvalent painter, Deruet approached his various commissions, whether they were religious, allegorical, or royal, with great self-discipline. His style varied according to the format and surface which he systematically mastered: in passing from canvas to copper (*ill. 5*) or marble, the paternity of his works was often confused with those of numerous contemporary artists. Collected in his lifetime, a large part of his work is still held in private collections.

*M.O.*



Ill. 5  
 Claude Deruet  
*The Triumph of Louis XIII*  
 Oil on copper  
 31.5 x 27.5 cm. (12  $\frac{7}{16}$  x 10  $\frac{13}{16}$  in.)  
 Private Collection.







## Nicolas de LARGILLIERRE

(Paris, 1656 – 1746)

### 2 | *Portrait of Madeleine Le Roux de Tilly, Marquise de Courvaudon (1677-1705)*

Oil on oval canvas

82.5 x 64.8 cm. (32 ½ in. x 25 ½ in.)

Beautiful Louis XIV sculpted gilt wood frame decorated with foliated scrolls and acanthus leaves

Inscription on verso of canvas: “*Magdleine le Roux de tilly fille de Claude le Roux de tilly et de Magdleine du Moncel de Louraille 1ere femme de Manzeray de Courvaudron Mort Doyen des Présidents du parlement de Rouen*”

(transl: Magdleine [sic] le Roux de Tilly, daughter of Claude le Roux de Tilly and of Magdleine [sic] du Moncel de Louraille, 1st wife of Manzeray de Courvaudron, died Eldest of the Presidents of the Parlement of Rouen)

#### *Provenance:*

- Collection of Baron d’Esneval, Château d’Acquigny, Louviers, until 1912;
- United States, Private Collection;
- England, Private Collection.

#### *Exhibitions:*

- Paris, Philippon Gallery, 1913, n°12;
- Houston, Allied Arts Association, 1952, n°31;
- Oklahoma City, Oklahoma Museum of Art, 1979, n°9;
- Charles Decoster, Brussels Natalia Obadia Gallery, *Portraits, from the 17<sup>th</sup> to the 21<sup>st</sup> Century*, March – May 2020.

“*All the talk is of his skill in painting the Ladies, whose graces, far from becoming diminished, gained much under his hand.*”<sup>1</sup>

Fascinated by drawing which he practiced from his earliest years, Nicolas de Largillierre turned naturally to painting, despite his father’s reluctance. Raised in Antwerp where his family had moved from Paris, he began his training under the painter Antoon Goubau (Antwerp, 1616-1698), who very quickly detected his talent and famously said “*You know enough to be able to work on your own: go and fly with your own wings,*”<sup>2</sup> and led the young artist to join the Guild of Saint Luke in Antwerp where he was received as a Master in 1674.

After two productive trips to England, Largillierre settled in Paris and fully launched his career as a portraitist, even though the Academy only had a tempered view of his



Il. 1

*Bust Portrait of the Marquise de Brisay against a Landscape*

Oil on canvas

81.5 x 65 cm. (32 ¼ x 25 ⅞ in.)

Private Collection

<sup>1</sup> Dezallier d’Argenville, 1762, p.296

<sup>2</sup> Dezallier d’Argenville, 1762, p.295







worth. Nourished by the influence of his varied training, he especially was inspired by his encounter with the artist Peter Lely (Soest, 1618 – London, 1680), who became his friend and probably his master for a few months. From Lely's instruction, Largillière retained the natural poses, as well as his study of light flooding the gentle sensitive faces of his sitters.

Combining preciousness and elegance, Largillière is appreciated in France for the stylistic renewal which he breathed into the art of portraiture: in particular, his Anglo-Flemish education taught him to master striking color contrasts between fabrics and the whiteness of flesh by approaching an imitation of Nature.

In contrast to his main rival, Hyacinthe Rigaud (Perpignan, 1659 – Paris, 1743),

*"Largillierre had little contact with the French court, which he never made any effort to approach, he preferred, as he told me more than once, to work for the public (...)"*<sup>3</sup>

In choosing to associate with the rising intellectual bourgeoisie which was carving a more and more important place for itself in the heart of society, Largillière stood out from his contemporary academicians who ardently defended the Academy's teaching: a portrait was commendable only when it reflected its sitters' social condition. Amateurs and collectors particularly liked the artist's ability to communicate French distinction through the youthful fervor and charm which were common to all his figures. Far from the state portraits with frozen faces, Largillière devoted himself to the easel portrait as a means of expressing elegance, and especially the intimacy of his sitters, who, for the most part, were from his own personal circles.

Our painting presents one of these highly demanded female portraits, which often showed wives attired in the latest fashion and with corresponding hair styles. This portrait is of Magdeleine le Roux de Tilly, the daughter of Claude Le Roux de Tilly, a Judge at the Appeals Court, and the wife of Manzeray de Courvaudon, the eldest of the Presidents of the Rouen *Parlement*. Depicted slightly in profile, elegantly turned towards her right, she wears make-up which is carefully applied to bring out her pearly flesh. Her hair style, known as the

*Fontange*<sup>4</sup> (ill. 1), has two blue bows restraining her curls. She is richly attired in a night-blue robe embellished with precious stones and a dark purple cape floating around her whose sumptuousness contrasts with the lighter hues and touch of her delicate face.

An assiduous student of the Flemish painters, Largillière distanced himself from the severe classical Italianate French style by preferring color to the cold exact line of drawing. Known for his gifts as a colorist, the suppleness of his brushstroke let him render the dazzling harmony of fabrics elegantly by playing the reflections in the blue velvet dress against the gold braid as well as in the cape encircling the sitter.

An indefatigable worker, a painter of the Parisian patriarchal elite, Largillière progressively raised the art of portraiture to its most demanding levels. As a result of his combination of the natural with the artificial, his fame launched a fashion: every society-level bourgeois interior seemed to be obliged to embellish its walls with a work by his hand. Far from the French court, his talent was also recognized beyond national borders by contemporary illustrious individuals, including King James II of England and King Augustus II of Poland who also wanted him to do their portraits.

M.O.

<sup>3</sup> Dezallier d'Argenville, 1762, p.264

<sup>4</sup> The "à la Fontanges" hair style was fashionable in the heart of the French kingdom starting in the last years of the 17<sup>th</sup> century. Discovered rather abruptly, rather than invented, it was tried for the first time by Marie Angélique de Scorraillé de Roussille, Duchess of Fontanges and Louis XIV's mistress. During a hunt, the duchess' hair is said to have become undone, and she hurriedly reattached it using part of her garter. The slightly adapted result became the fashion: several layers of curls to which pearls, lace, or ribbons were attached.







# Louis Michel VAN LOO

(Toulon 1707 – Paris 1771)

## 3 | *Oil Sketch for a Portrait of a Knight of the Order of the Holy Spirit*

Oil on canvas

33 x 26 cm. (13 x 10 ¼ in.)

### *Provenance:*

- Sale Feb. 25<sup>th</sup>, 2021 as French School, 18<sup>th</sup> c. *Portrait of the Maréchal de Saxe*
- Sale, AGUTTES, Tableaux et Dessins, Paris Drouot, March 25<sup>th</sup>, 2022, no. 50, attributed to Carle Van Loo, as a sketch assumed to be of the Duke of Penthièvre.

### *General Bibliography*

- *Autour des Van Loo: Peinture, commerce des tissus et espionnage en Europe (1250-1830)*, ed. Christine Rolland, Publications des Universités de Rouen et du Havre, 2012.
- *Les Van Loo, fils d'Abraham*, exh. cat. Nice: Museum of Fine Arts, Nov. 2000 - Feb. 2001.
- Christine Rolland, *Louis Michel Van Loo (1707-1771): Member of a Dynasty of Painters*, Ph.D. Thesis, Santa Barbara, University of California, 1994.

The Van Loo formed a grand dynasty of cosmopolitan painters who criss-crossed Europe from court to court in the 17<sup>th</sup>, 18<sup>th</sup>, and early 19<sup>th</sup> centuries. In the middle of the 18<sup>th</sup> century, they were at the pinnacle of their success. Jean-Baptiste (Aix-en-Provence, 1684 – 1745), after a career in southern France, Italy, and Paris, made a fortune in England where he also trained a generation of portraitists. Known as a great teacher, Jean-Baptiste also trained his own children and his younger brother, Charles André ('Carle') Van Loo (Nice 1705-Paris 1765). Having lost his father when he was eight years old and having been raised by Jean-Baptiste, Carle became a Knight of the Order of St. Michel, Rector and then Director of the Academy, and First Painter to King Louis XV. He was appointed Governor of the School for the King's Student Prodigies when it was created in 1749. The winners of the Prix de Rome were supposed to live with the Governor as members of his family for three years before leaving for Italy. It being a lifetime appointment, Carle remained there until his death. Passing their techniques from father to son and country to country, the Van Loo maintained essentially the same palette and comparable techniques for almost two centuries. Thus their works are often confused with each other, and it is no surprise that this beautiful sketch of a *Knight of the Holy Spirit* has been diversely attributed to Jean-Baptiste and Carle Van Loo. All three, in addition to their status as history painters, produced portraits,



Ill. 1

Louis Michel Van Loo

*Apollo and Daphne*

1733 (Reception Piece)

Oil on canvas

230 x 181 cm. (7 ft. 6 ⅞ in. x 5 ft. 11 ¼ in.)

Paris, School of Fine Arts.









Ill. 2  
Louis Michel Van Loo  
*Portrait of Philip V*  
1739  
Oil on canvas  
148 x 110 cm. (5 ft. 10 ¼ in. x 3 ft. 7 ⅝ in.)  
Madrid: Prado inv. 2285.



Ill. 3  
Louis Michel Van Loo  
*The Family of Philip V of Spain*  
1743  
Oil on canvas  
406 x 511 cm (13 ft. 3 ⅜ in. x 16 ft. 9 ⅝ in.)  
Prado inv. 2283.

however Louis Michel Van Loo made portraiture his specialty. Very early, Jean-Baptiste started having him paint the heads in his large Parisian works, such as the *Institution of the Order of the Holy Spirit for Henry III, December 31st, 1578* (Paris, Museum of the Legion of Honor, inv. 6251) presented to Versailles in 1733.<sup>1</sup>

Born in Nice, Louis Michel, son of Jean-Baptiste, and nephew/“brother” two years younger than Carle, grew up under his father’s wing in Aix-en-Provence, Savoy, Rome, and then Paris where he won the *Prix de Rome* in 1725, with *Moses as a Child Trampling Pharaoh’s Crown* (Aveline Gallery, Paris, 1993; current location unknown.) In 1728, he left for the French Academy in Rome with his brother François Van Loo (Aix-en-Provence, 1708-Turin, 1732), Carle (*Prix de Rome*, 1724) and François Boucher (Paris 1703-1770, *Prix de Rome*, 1723) under the protection of the Duke of Antin. Back in Paris in 1730, he returned to Turin in 1734 after his reception in the Academy in 1733 with *Apollo and Daphne* (Paris, Ecole des Beaux Arts, ill. 1). After returning again to Paris in 1735, Louis Michel was appointed First Painter to the King of Spain, Philip V in 1737, and left for Madrid where he also became the Painter of the King’s Chamber and Founding President of the Royal Academy of Fine Arts of San Fernando. (See *Portrait of Philip V*, 1739, Madrid: Prado, inv. 2285, *The Family of Philippe V*, 1743, Prado, inv. 2283, *Portrait of Don Philip of Bourbon, Duke of Parma*, 1739-1742, Prado, inv. 2292, ill. 2, 3 & 4).

Although Louis Michel liked featuring intense blues and reds in his early works and during his first years in Spain, his palette started to shift in 1748 when he became President of the Royal Academy of San Fernando, as can be seen in his Reception piece, *The Education of Cupid* (Madrid, Royal Academy of Fine Arts of San Fernando, 1748, ill. 5). Deep blues as well as flamboyant reds and crimson give way to subtle silver and bluish hues against golden ochres. In his portraits, red tends to become burgundy and is more and more often used for framing the subject, support, or visual punctuation, especially after 1753.

Following the death of Philip V, Louis Michel continued in his functions under Ferdinand VI until 1752, when he returned to Paris on account of the chilling of Franco-Spanish diplomatic relations. In Paris, he concentrated on producing portraits of the court and of

<sup>1</sup> See Marianne Lemaître, *Recherches sur Jean-Baptiste Van Loo*, Mémoire de Maîtrise, University of Aix-en-Provence, 1990, pp. 150-151.









Ill. 4  
Louis Michel Van Loo  
*Portrait of Don Philippe de Bourbon, Duke of Parma,*  
between 1739-1742  
Oil on canvas  
90 x 73 cm. (35  $\frac{1}{16}$  x 28  $\frac{3}{4}$  in.)  
Madrid: Prado inv. 2282.



Ill. 5  
Louis Michel Van Loo  
*Education of Cupid*  
1748  
Oil on canvas  
225 x 160 cm. (7 ft. 4  $\frac{3}{8}$  in. x 5 ft. 3 in.)  
Madrid: Royal Academy of Fine Arts of San Fernando

celebrities. His full-length standing portrait of *Madame de Pompadour* in 1759 (current location unknown) was the rage of the Salon, and in 1760, his portrait of *Louis XV in Coronation Robes* became the model for official portraits of the Bourbons until 1830. In 1764, Louis Michel went to England, but the English were no longer interested in foreign painters. He returned to France after only 15 months, just before Carle died. Thus, in turn, Louis Michel was appointed Governor of the School for the King's Student Prodigies and held it until his death in 1771. His works from the 1760s are marked by a much looser brushstroke and even more subtle coloring, where one finds scintillating changing silks tinted with luminescent lavenders or violets in contrast to silvery blues. Thus his *Portrait of Diderot* exhibited in the Salon of 1767 (Louvre Museum, RF 1948) is one of his most successful masterpieces and now is the best-known image of the philosopher.

The preparatory *Oil Sketch for a Portrait of a Knight of the Holy Spirit* has all the panache of Louis Michel's loose brushstroke with this beautiful red cape swirling around scintillating armor, and the sitter's lively, open, direct gaze.

We see this man in the prime of his life standing in front of a table supporting his bicorn hat, and holding a short thick stick in his right hand in place of a baton of command. Over his armor, he wears the Order of the Holy Spirit sash. Strips of red and blue fabric around his neck can be detected falling in a "V" over it. The Golden Fleece will hang from these ribbons, just as the insignia of the Holy Spirit will be suspended from the blue sash over his left hip. In view of the rareness of known oil sketches by the artist, especially for individual portraits, it is tempting to think that the sitter commissioned this portrait in anticipation of his promotion to these Orders, and that this way, the commission would have been rapidly fulfilled as soon as the precious insignias were in hand. In any case, the sitter would have been a member of the upper nobility.

The composition is based on a type used by Jean-Baptiste Van Loo in 1727 in his *Portrait of Louis XV*, whose original is lost, but several replicas exist (ill. 6). It was picked up by Carle in his portraits of the same monarch between 1748 and 1750, with the king facing a table on his right, one hand posed on his baton of command, the other on his plumed helmet, his head turned towards the viewer, and the scene embellished with rich draperies, often in front of





Ill. 6  
Jean-Baptiste Van Loo (Aix-en-Provence 1684 - 1745)  
*Portrait of Louis XV*  
1727  
Oil on canvas  
205 x 171 cm. (6 ft. 8 <sup>1</sup>/<sub>16</sub> in. x 5 ft. 7 <sup>3</sup>/<sub>16</sub> in.)  
Versailles: Château Museum MV 6942



Ill. 7  
*Portrait of Louis-Jean-Marie de Bourbon,*  
*Duke of Penthièvre (1725-1793)*  
Engraved by Le Beau, BNF

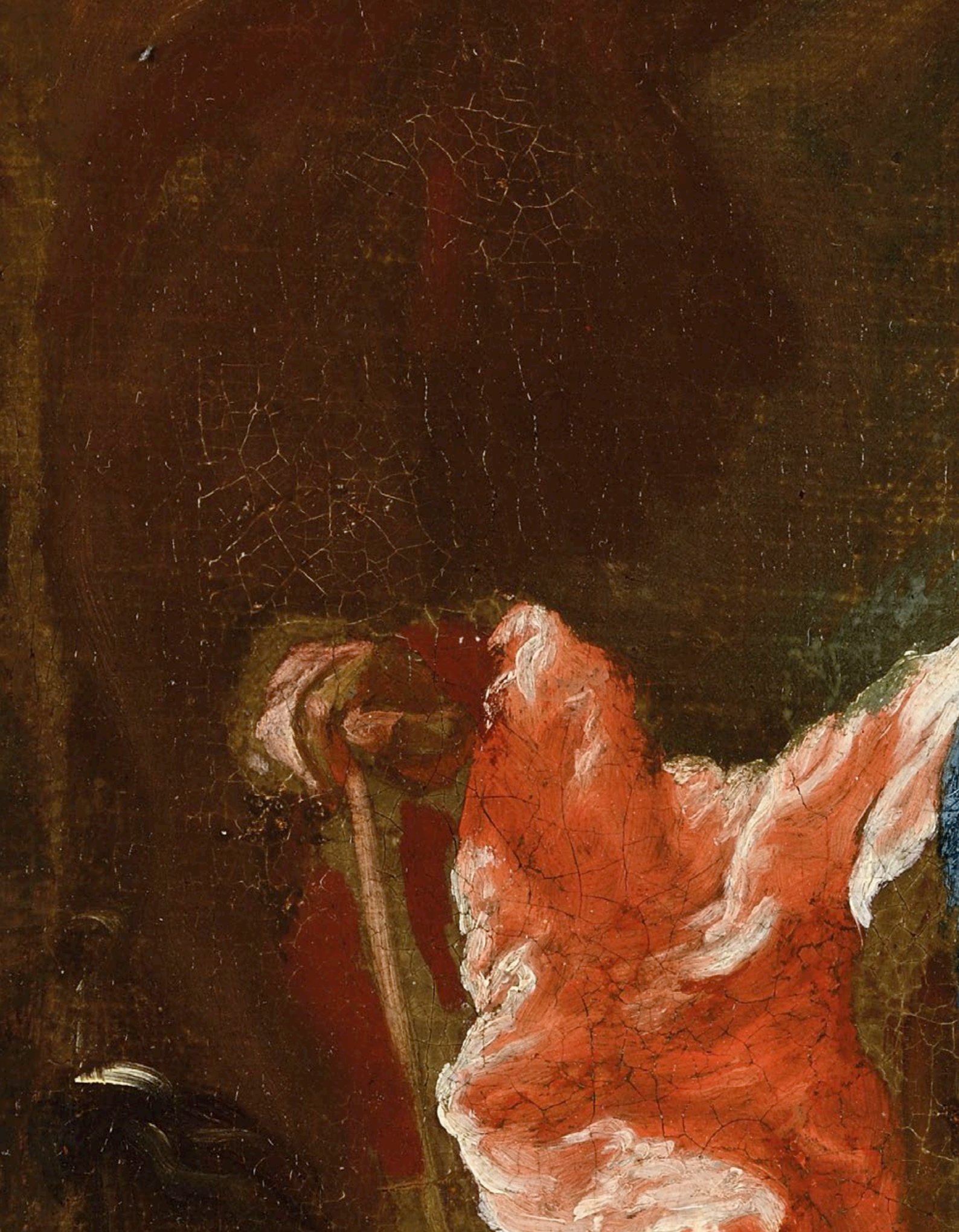
a pillar, vast landscape or architecture in the background. This type of composition was also applied to high ranking officers and adapted to heads of state in civil attire. Over the centuries, several portraits of the same type have been assumed to be of the Duke of Penthièvre<sup>2</sup> and attributed to various Van Loo. They have appeared in public and private collections, as well as in sales. There is some resemblance between certain of these images and this sketch, especially with the engraving by Le Beau

(*ill. 7*). Although one can detect brushstrokes in the red drapery that are comparable to those in the *Diderot* of 1767, sitters enveloped in such a flamboyant red drapery swirling around their torso appear around 1730. They are particularly present in portraits produced during Louis Michel's years in Spain, especially in the mid 1740s, when the Duke of Penthièvre was only around 20 years old. The sitter in this sketch, however, is already a much older man. The Duke of Penthièvre indeed received the Golden Fleece in 1740 and was promoted to the Order of the Holy Spirit in 1742, dates which coincide with the probable creation of this portrait, but we do not know if he went to Spain at this time.

Without more certitude, it would be wiser to seek the identity of the sitter among the Knights of the Order of the Holy Spirit who were in Spain in the 1740s. Not only is this sitter very young, but one can not go on resemblance alone for identifying the sitters in Louis Michel's portraits because he developed his own type of masculine physiognomy which means portraits of different people can resemble each other.

<sup>2</sup> Louis-Jean-Marie de Bourbon, born in Rambouillet Castle on Nov. 16<sup>th</sup>, 1725, grandson of Louis XIV and Madame de Montespan, was the son of Louis Alexandre de Bourbon (1638-1737) who was legitimized as the Count of Toulouse, and of Duchess Marie-Victoire de Noailles. In Dec. 1734, Louis-Jean-Marie was appointed Admiral of France *en survivance*, and in 1738, Governor and Lieutenant-General of Brittany in France. He acceded to these civil and military charges upon the death of his father in 1737, when he also became The Master of the Royal Hunt by inheritance. In January 1740, he entered the Order of the Golden Fleece and became a Knight of the Order of the Holy Spirit on January 1<sup>st</sup>, 1742. In 1743, he was appointed Camp Marshall, and then Lieutenant General of the King's Armies in 1744.











## Jean-Marc NATTIER

(Paris, 1685 – 1766)

### 4 | *Portrait assumed to be of Charlotte Paulmier de La Bucaille, Marchioness of Cany, as a Living Spring*

*Circa 1740*

Oil on canvas

88.5 x 73.3 cm. (34 7/8 x 28 7/8 in.)

Sculpted gilt frame with shell, flower, and curlicue motifs, Louis XV period

#### *Provenance*

- France, Private Collection.

#### *General Bibliography (Unpublished Work):*

- Pierre de Nolhac, *Nattier peintre de la cour de Louis XV*, Paris 1925.
- Xavier Salmon, *Jean-Marc Nattier (1685-1786)*, exh. cat, Versailles, 2000.

In 1741, the Swedish Ambassador to France, Carl Gustaf Tessin, connoisseur and collector, emphasized how it had become difficult to obtain a portrait from Nattier, because the master was so solicited by women. In fact, it was during this time that the portraitist forged his inimitable style intended to render female sitters sublime with its repertory of poses, head positions, and mythological travesties. Nattier's art now stood out from those of other stylish "gallant" portraitists on account of his chromatic range associating blue, pearl grey, green, and pink, as well as by his practice of applying pigment with a feather light touch which conferred a somewhat blurred aspect to flesh that also helped to accentuate volumes. Even as he retained a reasonable likeness, he used his brush skillfully to compose a graceful touching effigy of each lady while avoiding all ostentation or solemnity. The theme of living springs first appears in the large ambitious *Portrait of Marie-Anne de Bourbon, called Mademoiselle de Clermont, at the Mineral Waters of Chantilly*, painted in 1729 (*ill. 1*). As goddess of the Waters of Health, the daughter of Louis III de Condé and of Mademoiselle de Nantes is depicted full-length, seated on a rock and leaning against an emblematic urn from which flows a clear stream. She is clothed in light scanty attire whose pearl grey tints contrast advantageously with drapery's luminous blue. The lady is accompanied by a nymph and a small Cupid who holds Aesculapius' serpent and a rudder. In the background, the pavilion of the mineral water fountain built in about 1725 can be



Ill. 1

*Marie-Anne de Bourbon, called Mademoiselle de Clermont, at the Mineral Waters of Chantilly*

1729

Oil on canvas

195 x 161 cm. (6 ft. 4 3/4 in. x 5 ft. 3 3/8 in.)

Chantilly, Condé Museum, inv. 375

recognized in the part of the park situated near the road leading from Chantilly to Creil (*ill. 1*).

The many later variations on this theme of the living spring adopt a smaller format, center the characteristic large bust-length image, and leave out all but essential allegorical elements: the urn, reeds, scanty attire sometimes embellished with a few pearl necklaces, and the blue silk taffeta drapery with its scintillating reflections. Ladies from the most illustrious families chose to appear









Ill. 2

Jean-Marc Nattier

*Portrait of Madame Marie-Henriette Berthelot de Pléneuf as a Living Spring*

Oil on canvas

102 x 82.8 cm. (3 ft. 4 1/8 in. x 2 ft. 8 1/4 in.)

Tokyo, National Museum of Western Art, inv. P.1979-0002.

as a goddess of the Waters: Mademoiselle d'Ussé in 1734; Louis-Henriette de Bourbon-Conti in 1738 (signed and dated on canvas verso, New York, Metropolitan Museum of Art, inv. 56.100.2); Elisabeth de La Rochefoucauld, Duchess of Enville in 1740; Marie-François de Beauvau, Marchioness of Boufflers in about 1750 (Limoges, Museum of Fine Arts); and Madame Victoire depicted as *Incarnating Water* in 1751 (Sao Paulo, Museo de Arte). However less titled sitters could also assume the role, such as Marie-Henriette Berthelot de Pléneuf who came from a powerful family of financiers, painted in 1739 (*ill. 2*), and Elisabeth Robinet, Madame de Flesselles, wife of a former banker who became Secretary to the King and had posed in 1747 (Princeton, University Art Museum, inv. 1964-5). Never did a portrait exactly repeat its predecessor, even if Nattier didn't hesitate to repeat certain gestures and details. Undoubtedly realized in the early 1740s, our painting thus shares the scanty attire sliding off her arms and the pearl necklace over her shoulders with the *Portrait of the Duchess of Enville*. The lively blue drapery recalls that of the *Portrait of Madame Berthelot de Pléneuf*. Furthermore, the extremely frontal pose, the lofty carriage of the head, and the pointed left index finger borrowed from *portraits d'apparat*, even if it

only indicates that water is flowing, confers a certain seriousness to the sitter which is tempered by the sweetness of the young woman's face which is handled with soft haziness.

As is always the case with Nattier, idealization is used sparingly and never hinders the sitter's features from being apparent. Thus the young woman in our canvas can be recognized in another painted by the artist about a decade later according to a more conventional formula without any allegorical travesties. Conserved at the château de Cany near Fécamp, it depicts Charlotte Paulmier de La Bucaille, Marchioness de Cany.

She was born into a second-rank noble family from Normandy in 1718, the younger daughter of Pierre Paulmier, lord of La Boucaille and of Prestreval. Before dying in 1734, he married his two daughters who were his only children very advantageously with comfortable dowries. The elder, Geneviève, married Charles-Etienne Maignard, lord of La Vaupallière and of Hauville, Councillor in the Parliament of Normandy, and 67 years old. She subsequently was remarried to Jean-Baptiste le Camus de Pontcarré, lord of Viarne, Master of Ordinary Requests at the King's Mansion (*maître des requêtes ordinaire de l'Hôtel du roi*).





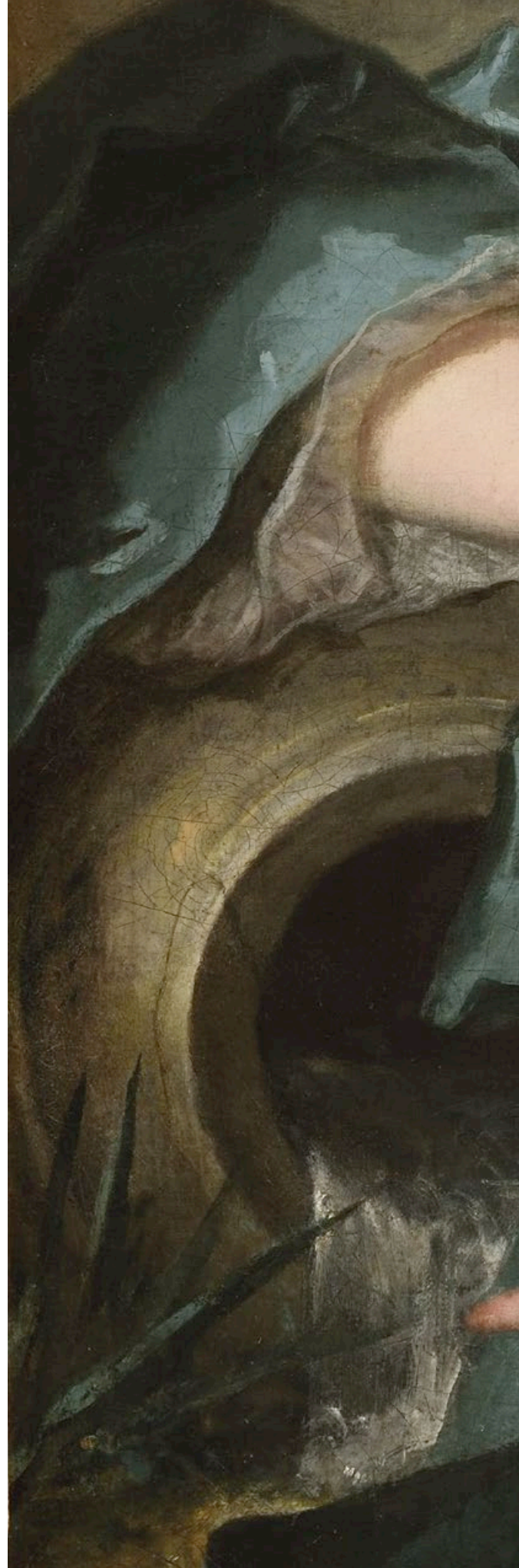




Ill. 3  
Jean-Marc Nattier  
*Portrait of the Marchioness of Cany*  
Oil on canvas  
Château de Cany

As for Charlotte, in 1733, she married a young man born the same year as she was, Pierre-Jacques-Louis de Becdelièvre, Marquis of Quevilly. He was the only son and heir to Louis de Becdelièvre, a very rich Councillor to the Parliament of Normandy who considered himself Marquis of Cany, even though this property, acquired by his uncle in 1713, had never been raised to the level of a Marquisate. At the death of his father, Pierre-Jacques-Louis became Marquis de Cany and broke family administrative tradition so as to live nobly and closer to Court. The new status of the family was concretized by the union, on the eve of the Revolution, of the Marquis' grand-daughters with members of the powerful ancient family of Montmorency-Luxembourg. Unfortunately, Charlotte, who had died in 1754, was no longer there to see her descendants become the Countess of Luxembourg and the Princess of Montmorency. Apparently painted shortly after the arrival of the marquisal family in Paris, our portrait is a splendid yet discrete celebration of the family's successful progression. It is also a perfectly balanced work of rare refinement produced by a virtuoso fervid hand.

A.Z.









# François-Hubert DROUAIS

(Paris, 1727 – 1775)

## 5 | *Portrait of Maître Florent-Jacques Le Pot d'Auteuil*

Oil on canvas

Signed and dated 1772

92 x 72 cm. (3 ft.  $\frac{3}{16}$  in. x 2 ft. 4  $\frac{5}{16}$  in.)

Sculpted Louis XV wood gilt frame decorated with shells, curlicues, and flowerets

### *Exhibition*

- Salon 1773, under n° 82 *Several portraits under the same number* (Hugues, 1988).

### *Provenance:*

- Christie's Sale, New York, June 10<sup>th</sup>, 1983 (Hugues, 1988).
- Acquired by the former owner at Heim Gallery, London, in 1989.

### *Bibliography:*

- Gabillot, G., "Les Trois Drouais," *Gazette des Beaux Arts*, 1906.
- Laurent Hugues, François-Hubert Drouais (1727-1775), unpublished Master's Thesis, 1988, no. 142.

Son of the painter Hubert Drouais, François-Hubert, began his apprenticeship under his father, an excellent portraitist and miniaturist, who trained him in painting practices and made it possible for him to enter the studios of Donatien Nonnotte, Carle Van Loo, Charles-Joseph Natoire, and François Boucher successively. "He studied their different styles and then came up with his own by choosing what was most stimulating in their techniques from everything these great artists had to give him."<sup>1</sup>

In following the wise advice of his excellent teachers, the young artist rapidly became a key figure in French portraiture. His reception into the Academy in 1758 made it possible for him to enter court circles. As the favorite painter of Madame de Pompadour, Drouais celebrated her in some exceptional portraits, most of which are now conserved in museum collections.

In addition to royal portraits, Drouais also filled the demands of the nobility and high society. His grand



Ill. 1

*Monsieur Denis-Paul le Pot de la Fontaine*

Signed and dated, center right: Drouais 1772

92.4 x 73.3 cm. (3 ft.  $\frac{3}{8}$  in. x 2 ft. 4  $\frac{7}{8}$  in.)

Michigan, Detroit Institute of Arts (inv. 64.73)

<sup>1</sup> *Nécrologe*, 1775-1776 in his "Éloge de F.-H. Drouais." *Nécrologe des hommes célèbres de France: Éloge historique de Drouais, peintre. Signé Castillon*. The notice in the *Dictionnaire* by Chaudon and Delandine, as well as almost all other biographical notes on Drouais were based on this entry. Le *Nécrologe* continued from 1764 to 1782, when it was combined with the *Journal de Paris*.







reputation led magistrates, foreign ambassadors, professors, and illustrious artists to pose in front of his easel. Our picture is a remarkable example. In this half-length portrait, Drouais shows *Maitre*<sup>2</sup> Florent-Jacques Le Pot d'Auteuil ensconced at his desk while writing his will in the favorable light expected of a Parisian high society notary at the Court as well as for the royal family. Among other deeds, *Maitre* Florent-Jacques Le Pot d'Auteuil registered the marriage contract between Guillaume du Barry and the royal favorite, Jeanne Bécu. Thus it comes as no surprise that he chose Drouais, Madame Du Barry's favorite, to do his portrait, as well as that of his younger brother Denis-Paul le Pot de la Fontaine. (*ill. 1*)

Drouais endows his sitter's face with great psychological intensity. Le Pot d'Auteuil's gaze plunges into that of the viewer who, like the painter, seems to interrupt his thoughts.

The care given by the artist to the depiction of each element on display is a reminder of the sitter's high social standing. Indeed, seated in a rounded-backed armchair upholstered in elegant green velvet, the sitter rests against a transitional style desk embellished with elegant bronze interlacing characteristic of the work of Jean-Henri Riesener (1734-1806), Louis XV's cabinet maker. A silver inkwell is used while writing his will. The harmony of the artist's palette here brings out the sitter's proudly presented vivacious spirit and eloquent gaze. He is also richly attired. François-Hubert Drouais skillfully renders

fabrics, such as the velvets and laces brilliantly matched to the jacket which is obviously of excellent workmanship. Trained among the best of his generation, François-Hubert Drouais displays great skill in his precise drawing and rigorous lines which capture striking verity and flatter at the same time; the physiognomies in the artist's well appreciated portraits are systematically fascinating. The application of paint is generous in its depiction of finely rendered flesh and delicate materials, especially in faces and rounded powdered wigs which almost act as a signature. Our sitter doesn't escape the rule: his wig powder marks the upper part of his jacket collar in great contrast to the black velvet.

Between his father Hubert and his son Jean-Germain, François-Hubert Drouais was the most illustrious painter of his family. After having portrayed almost all the members of the royal family, the artist, who was appointed First Painter by the Comte de Provence in 1773, became interested in portraits of the nobility and proudly exhibited a few portraits of them in the Salons. The care taken in painting our portrait is in keeping with its exhibition in the Salon of 1773, under the heading, "*Several portraits under the same number.*"

As opposed to some of his contemporaries, the artist usually depicted his sitters busy doing something. They garden, play music, or as in our case, are depicted at their desk, and thus bring more authenticity to the work. Here, the portrait is intended to be intimate and familiar.

M.O.

<sup>2</sup> Trans. note: "*Maitre*" – literally "Master" – is the title given in French to notaries and lawyers.















# Louis Simon BOIZOT

(Paris, 1743 – 1809)

## 6 | *Bust of Marie-Antoinette, Queen of France*

c. 1785

Marble

Height without pedestal: 79 cm. (2 ft. 7 1/8 in.)

Total height: 95 cm. (3 ft. 1 1/16 in.)

### *Provenance:*

- Probably former Louis Blériot collection, sold in USA in 1923;
- Sotheby's New York, *The Cyril Humphris Collection of European Sculpture and Works of Art*, January 10<sup>th</sup>, 1995, lot 71;
- Sotheby's London, July 5<sup>th</sup>, 2000, n°125;
- Sotheby's London, December 12<sup>th</sup>, 2001, n°51;
- France, Private Collection.

### *Bibliography:*

- Stanislas Lami, *Dictionnaire de Sculpteurs de l'École Française au Dix-Huitième Siècle*, Paris, 1910.
- John Hearsey, *Marie Antoinette*, London, 1972.
- Simone Hoog, *Les Sculptures. I. Le Musée*, Paris, 1993.
- *Louis-Simon Boizot, 1743-1809: sculpteur du roi et directeur de l'atelier de sculpture à la Manufacture de Sèvres*, exh. cat. Versailles, Lambinet Museum, Oct. 23<sup>rd</sup>, 2001 – Feb. 24<sup>th</sup>, 2002, Paris, Somogy éditions d'art, 2001.

Descended from a family of artists, brother of the engraver Marie-Louise-Adelaide Boizot, son of Antoine Boizot who was Ordinary Painter to the king, Louis Simon began his training in the flourishing family studio. Beyond his inclination towards sculpture, Boizot did not constrain himself to monotonous practice of his art as did many of his colleagues, and found recognition in what was considered derivative art: the production of models intended for reproduction in porcelain at the Sèvres Royal Manufactory where he directed the sculpture studios from 1773 to 1800. Nonetheless, it would be reductionist not to evoke the young artist's precocious success. After training in one of the most important studios of his time, that of Michel-Ange Slodtz (1705-1764), who was, for that matter, one of his father's fellow students in Italy, Louis-Simon won the First Prize in Sculpture in 1762 and received his certificate as a student at the French Academy in Rome in 1765. He entered the Royal Academy in 1771 and was received as an academician seven years later. He met with success by exhibiting regularly in the Salons at the Louvre between 1773 and 1806.



Ill. 1

Louis-Simon Boizot

*Marie-Antoinette*

Marble

1775

Height without pedestal: 70 cm. (2 ft. 3 1/16 in.)

Total height: 90 cm. (2 ft. 11 1/16 in.)

Current location unknown.









Ill. 2  
Louis-Simon Boizot  
*Bust Portrait of Louis XVI, King of France*  
Marble  
Height: 64.5 cm. (2 ft. 1½ in.)  
Petit Trianon, Versailles, National Museum  
of the Château (inv. MV 5789).



Ill. 3  
Louis-Simon Boizot  
*Joseph II, Holy Roman Emperor*  
Marble  
Height 71 cm. (2 ft. 3 1/16 in.)  
Versailles, National Museum of the Château,  
Petit Trianon (inv. MV 2150).

Boizot received the privilege of being Queen Marie-Antoinette's entitled portraitist, despite the work he still was doing for Madame du Barry whom the young sovereign detested. In the twelve years between his reception into the Academy and the Revolution, Boizot devoted himself exclusively to portraiture, even though he produced less than his colleagues Augustin Pajou (1730-1809) and Jean-Antoine Houdon (1741-1828).

In 1775, Boizot executed his first bust portrait of Marie-Antoinette. We have little precise information about this work, and do not know if it was in marble or plaster. It was exhibited in the Salon of 1775, not listed in the *Livret*, but mentioned in the *Mercure de France* as well as in Bachaumont's *Mémoires Secrets*. It could refer to a bust of the young queen as Diana (*ill. 1*).

The queen appears to have been satisfied with its execution, because she commissioned a bust of Louis XVI in 1777 (*ill. 2*), as well as a bust of her brother, the Emperor of Austria Joseph II which was intended for the Petit Trianon (*ill. 3*). It seems that the artist's fame was established in these years by this royal commission which led to a commission four years later by M. de Vergennes for a marble bust of the queen for the Ministry of Foreign

Affairs. Presented at the Salon of 1781, severely criticized by Diderot,<sup>1</sup> the model which is actually conserved in the Louvre Museum in Paris, was nonetheless used by the artist's colleague, Felix Lecomte, in 1783 (*ill. 4*).

In a brilliant whiteness revealing the queen's youth and fine features, our bust depicts the queen at about thirty years old, c. 1785. As in the 1781 version, the sovereign is presented frontally, her head turned slightly to the right. Her impassible face with its noble determined gaze towards the horizon illustrates that she has acquired experience in the previous few years of her reign. A discreet diadem decked with a few pearls holds her braided hair caught in a silk ribbon which one discovers behind the sculpture's back. She wears a dress casually knotted over the breast, leaving a fine line of lace visible, all of which is enveloped in a large drapery sliding over her right shoulder.

<sup>1</sup> "Ce buste est mesquin de forme, les yeux sont faits sans esprit. Quelques détails à louer," Diderot, *Œuvres complètes* published by J. Assezat et M. Tourneux, 1876, vol. XII, p. 69: "This bust has a paltry form, the eyes are done without any spirit (or feeling). A few details to praise."









Ill. 4  
Félix Lecomte (1737-1817)  
*Bust Portrait of Marie-Antoinette*  
Salon of 1783  
Marble  
Height 84 cm. (2 ft. 9  $\frac{1}{16}$  in.)  
Versailles, National Museum of the Château (inv. MV 2123).



Ill. 5  
After the original bust by Louis-Simon Boizot  
*Bust Portrait of Marie-Antoinette, Queen of France*  
Cast in patinated plaster  
Height: 95 cm. (3 ft. 1  $\frac{7}{16}$  in.)  
Versailles, National Museum of the Château,  
Petit Trianon (inv. MV 5917).

For the artist, it was a chance to present a more refined version of the queen than the preceding one, by removing all the pomp of pearls and diamonds in order to concentrate attention on the elegance of the young queen's features.

It's easy to think that our bust was the one which served as a model for the plaster received as a donation from Louis Bleriot by the Château of Versailles in 1923. The Château Museum's (catalogue) entry mentions that the original – which the Historian Pierre de Nolhac had attributed to Houdon in 1917 – was sold by Blériot in the United States. After this sale, the bust disappeared for more than 70 years, before reappearing in New York in a sale organized by Sotheby's in 1995 which dispersed a collection by the famous art dealer Cyril Humphris. The Sotheby's catalogue entry confuses, by the way, the provenance of our marble with that of the artist's version conserved in the Louvre which was commissioned for the Ministry of Foreign Affairs in 1781.

Louis Bleriot's plaster bust measured 95 cm. in height (3 ft. 1  $\frac{7}{16}$  in.), that is to say, exactly the same height as our model (*ill. 5*).<sup>2</sup> The plaster version's drapery is cut in the same places as in our model, leading us to think that it was thus executed from our bust when it was filed down in the 18<sup>th</sup> century, as streaked traces of the cut can still be detected beneath the marble.

It is interesting to note that the Sèvres Manufactory workshop produced our bust in biscuit as a pendant to a bust of Louis XVI, and it is now conserved in the Victoria & Albert Museum (*ill. 6*). These biscuits were apparently realised after an unpolished version of our bust, because the drapery enveloping the sovereign is completely reproduced falling behind the pedestal. Intended for the King's Apartments in Versailles, they

<sup>2</sup> The (catalogue) entry for the Museum of the Château at Versailles, mentions that Boizot's original bust was sold by Louis Bleriot to the Unites States in 1923.









Ill. 6  
 Royal Sevres Manufactory, after models by  
 Louis-Simon Boizot  
*Louis XVI, King of France*  
*Marie-Antoinette, Queen of France*  
 Porcelain biscuit  
 Height: 38 cm. (1ft. 2 <sup>1</sup>/<sub>16</sub> in.)  
 and 40.7 cm. (16 in.)  
 London, Victoria & Albert Museum  
 (inv. C.367 & A-1983).

were presented by the king to the ambassador to France sent by Tipu Sultan, Governor of Mysore (South India) in 1788.

In addition to the irreproachable modeling of the faces, the particularity of Boizot's sculptures can be seen in the sitter's state of mind which he renders vividly by paying special attention to the handling of the eyes with their hollow pupils which can almost be taken as a signature in his work. Here, the subtle use of chisels brings out the elegant and graceful line of shoulders and neck, while the slight tilt of the head to the right instantly creates psychological tension which illustrates the sovereign's authority, although she is only thirty years old. Skillfully learned from his master Michel-Ange Slodtz, the remarkable quality of the draped composition, deeply carved out in places, lets one sense the heavy weight of the fabric.

A report written by Alexandre Brongniart, the new director of the Sèvres Manufactory, dated May 14<sup>th</sup>, 1800, mentions that Boizot "*had aged and didn't want to adapt to current taste.*"<sup>3</sup>

Close to the seat of power, Boizot sculpted numerous official figures, whether they were royal, consular,

or imperial. He also had the occasion to fulfill some important private commissions from his circle, such as the bust of Joseph Vernet in 1806 (Paris, Louvre Museum, inv. MR 2135 ; N 15817 ; D.961.1), and a few important scientists, such as the veterinarian Claude Bourgelat in 1780 (National Veterinary School École Nationale Vétérinaire in Maisons-Alfort) and the physicist Jacques Charles in 1783 (Museum of the *Logis seigneurial* of Dunois).

Surrounded by his elders, Augustin Pajou, Etienne Maurice Falconet and Jean-Jacques Caffieri, the artist's activity at the head of the Sevres Manufactory workshop largely contributed to his celebrity. Louis-Simon Boizot worked for the Decorative Arts by providing the models for some of the most important bronze founders and chiseleurs of his time, including François Rémond (1745/7 – 1812) and Pierre Thomire (1751-1843). At the same time, he was given important tasks for the Buildings Administration, urban improvement project in Paris (the Fountain of the Dry Tree (*Fontaine de l'Arbre sec*), and beautification projects (Church of Saint-Sulpice). The artist's reputation continued to rise during the Revolution, during which he used his talent in the service of reigning ideas and participated in numerous architectural projects, such as the *place de Châtelet*, and the low reliefs for the Vendôme column.

<sup>3</sup> Archives Nationales, O 2. 914, Report from 19 prairial year VII - 1799.







## Robert LEFÈVRE

(Bayeux, 1755 – Paris, 1830)

### 7 | *Portrait of a Mother and her Son* *Portrait of a Father and his Young Child*

c. 1800

Two oil paintings on their original canvas, forming pendants

Signed middle left: *Robt. Lefèvre*

64.5 x 53.5 cm. (2 ft. 1  $\frac{3}{8}$  in. x 1 ft. 9  $\frac{1}{16}$  in.) and 66 x 54.5 cm. (2 ft. 2 in. x 1 ft. 9  $\frac{1}{16}$  in.)

Gilt wood frames with palmetto decor, Empire period

*Provenance:*

- France, Private Collection.

*Bibliography:*

- Gaston Lavalley, *Le Peintre Robert Lefèvre, sa vie et son œuvre*, Louis Jouan, Caen, 1914.

The name of Robert Lefèvre is internationally known now because the artist was lauded in his day by the critics. The few rare notices about the artist inform us that the young man from Bayeux who was intended for a legal career finally turned towards an artistic one which began between Bayeux and Caen as an autodidact. At 18 years old, the young artist went to Paris and finished his training in Jean-Baptiste Regnault's studio (1754-1829) one of the largest of the time. Regnault was considered the main rival of Jacques-Louis David (1748-1825), and known for his historical compositions and genre pictures. Lefèvre's precocious talent which was rapidly detected by his peers, made it possible for him to build a solid reputation by exhibiting in the Salons from 1791 to 1827.

The dawn of the 19<sup>th</sup> century signaled the rise of his career: his clientele extended beyond the borders of France. It mainly consisted of members of rich elegant society under the Empire which he followed assiduously and for which he became, with the backing of Dominique Vivant Denon (1747-1825) and by multiplying images of the Emperor, the official iconographer of power. His success continued into the Restoration when he was appointed First Painter to Louis XVIII.

Robert Lefèvre also received private commissions, an indication of the importance of depictions of the self. It was customary to obtain one's portrait or have some members of the same family painted by this famous artist who was held in such high esteem by society.



Ill. 1

Robert Lefèvre

*Portrait of Madame Joseph Cornudet-Desprez and her daughter*  
1803

Oil on canvas

Signed and dated lower left: *Robt. Lefèvre Fecit. 1803*

Old label on the stretcher: *Madame Joseph Cornudet-Desprez née Josephine Müller et sa fille future amirale Baronne de Megnard de La Farge/Portrait par Robert Lefèvre 1803.*<sup>2</sup>

115 x 90 cm. (3 ft. 9  $\frac{1}{4}$  in. x 2 ft. 11  $\frac{1}{16}$  in.)

Private Collection.

<sup>2</sup> "Madame Joseph Cornudet-Desprez, born Josephine Müller, and her daughter, the future Baronne de Megnard de la Farge [wife of the admiral]/Portrait by Robert Lefèvre 1803."









Ill. 2  
Robert Lefèvre  
*Frontal Bust Portrait of Emperor Napoleon I<sup>st</sup>  
in the uniform of Calvary of the Guard,  
Wearing the Legion of Honor and  
the Order of the [Territory of the] Reunion*  
1809  
Signed on left: *Robert Lefèvre F<sup>t</sup> 1809*  
Oil on canvas  
65 x 54 cm. (25  $\frac{3}{8}$  x 21  $\frac{1}{4}$  in.)  
Private Collection.

Our two portraits form a marvelous example of this growing demand.

On two rectangular canvases which appear as ovals on account of the two sumptuous palmetto frames into which they are set, the artist seems to have depicted a couple with each adult holding one of their children in their arms. In this intimate image of a united loving family, the man wears a black civil suit with an elegantly tied white collar characteristic of the period from the late Directory until the Empire, while the mother wears a finely embroidered white dress with a low neckline, which is found during the Consulate through to the Empire. In addition to the magnificent red cashmere shawl around her shoulders, she is adorned with pearls in her hair and a four-strand gold chain around her neck, a symbol of their comfortable social position.

The children are also dressed in the fashion of the time. Warmly wrapped in her mother's arms, the young boy, the older child, wears a jacket similar to his father's, in which his broad open collar reveals his white cotton shirt. The younger child, whom the man holds effortlessly, is clothed in a white cotton dress gathered under the chest such as was worn by both very young girls and boys. It echoes the style of the mother's dress.

The attire worn by the figures, as well as the sitters themselves, brings up the question of their date. It is likely that Lefèvre is depicting the Cornudet couple here, for whom we know a portrait dated 1803 of a woman holding her daughter, both of whom are physically close to our sitters (*ill. 1*). The child seems slightly older in that version than in ours, so our portraits were probably realized in about 1800, at the beginning of the Consulate. The woman would be Jeanne Cellier du Montel (1768-1846), depicted here at 32 years old, daughter of a captain of the Royal Navy Regiment, who married Joseph Cornudet des Chamettes (1755-1834) in 1787. Presumably 45 years old here, he was a Jurist, politician, and a partisan of the Constitutional Monarchy under the Revolution who participated in the *coup d'état* of 18 brumaire. In our portrait, Joseph Cornudet does not wear any decorations, but he would receive many honors under the Empire.

The artist seems to have regularly used the same format as in our two works. These are easel paintings whose size, neither too large nor too small, allowed the artist to meet the many commissions which came from the Emperor







(*ill. 2*) or from private individuals whose identity remains uncertain to this day (*ill. 3*).

*"I will teach you to draw, but not to paint; because your coloring is that of Nature, of whom you appear to be the student."*

Judging by these words, it seems Jean-Baptiste Regnault naturally detected that the young artist, only a year younger than himself, already knew the art of painting. Gaston Lavalley's work published in 1914 mentions that before joining Regnault's studio in 1784, Robert Lefevre learned to paint by himself by sketching models from life and instantly correcting his drawings.

Whether they were citizens in powerful circles, close to the artist himself, or simple individuals asking for social recognition, Lefevre rendered each detail in the depiction of his sitters with great care. His virtuosity was expressed through minute brushstrokes, going from the handling of finely drawn hair to embroidery on the dress or light reflections in the white pearls worn by the mother.

An indefatigable worker, an artist, with an excellent sense of commerce who enjoyed international fame, Robert Lefevre was a well-known portraitist of an elegant world that lasted from the end of the monarchy through the Empire and the Restoration and which offered him all the honors for which a painter could aspire.

In systematically seeking to perfect himself, Robert Lefevre didn't content himself with the honors he received from the public who considered him among the best painters of his time. He also sought honorific distinctions by signing onto the list of candidates at the Philotechnical Society, so as to frequent scholars, men of letters and politicians as well.

*"You have charged me, citizen colleagues, to give you a report on Citizen Robert Lefevre, painter, signed up on the list of candidates claiming the honor of occupying a place among you one day. If his commendable talents, all the qualities of character and heart give this right, then Citizen Robert Lefevre incontestably possesses them. Here is the list of his works, about which I will not enter into any detail, because they are generally known to you."<sup>1</sup>*

M.O.



Ill. 3  
Robert Lefèvre  
*Portrait assumed to be of Mathilde de Catuelan*  
Signed lower left  
Oil on canvas  
65 x 54 cm. (25  $\frac{5}{8}$  x 21  $\frac{1}{4}$  in.)  
Private Collection.

<sup>1</sup> Joseph Lavallée in a report to the *Société philotechnique*, 2 thermidor an IX (July 21<sup>st</sup>, 1801).







# Henri-François RIESENER

(Paris, 1767 – 1828)

## 8 | *Portrait of a Lady in a Blue Dress and a Cashmere Shawl*

c. 1815

Oil on canvas

70 x 57 cm. (2 ft. 3 <sup>3</sup>/<sub>16</sub> in. x 1 ft. 10 <sup>7</sup>/<sub>16</sub> in.)

*Provenance:*

- France, Private Collection.

*Bibliography:*

- *Une dynastie d'artistes: Les Trois Riesener*, exh. cat. Paris, Galerie des Beaux-Arts, 1954.

Caught between two centuries, Henri-François Riesener was born in 1767 into an artistic milieu, and first initiated into the craft by his father, Jean-Henri Riesener, the famous cabinet maker to Louis XV and then Louis XVI. The young Henri-François then studied under Antoine Vestier (1740-1824) who reoriented him towards portraiture. The Academy school annals mention that he was a student of François-André Vincent (1746-1816) for a while, and then of Jacques-Louis David (1748-1825), before his career was brutally interrupted by military service and then the Revolution. Riesener participated therefore in the Salon in 1793 for the first time, and then a second time in 1799, before exhibiting regularly until 1814, when he received the grand gold medal with Napoleon's image. The Salon *livrets* list a large production of male and female portraits whose meager description does not make it possible to retrace the exact dates of portraits. He was a terrific portraitist, and his works, lauded in his lifetime, led to numerous commissions, to the point that sometimes he produced many replicas.

The return of the Bourbons to power slowed the number of the artist's commissions, and he chose to leave for Russia from 1816 to 1823. Passing through Warsaw, he met the Grand Duke Constantine who subsequently presented him to the Empress and Emperor Alexander. During these seven years, Riesener met with open success. Among other commissions, he was charged with painting celebrities among the Russian aristocracy and commercial networks.

Although the identity of our sitter remains uncertain, our picture is a beautiful example of the French commissions received in about 1815, shortly before his departure for Russia. In a simple elegant depiction, the artist presents a bust portrait of a seated young woman at a slight three-quarter angle. She wears a blue typical dress fashionable between 1815-1820, with its low neckline and belted under the bosom by a fringed braid, over



Ill. 1

Jacques-Louis DAVID (1748-1825)

*Portrait of the Duchess of Sorcy-Thélusson*

1790

Oil on canvas

Munich, Neue Pinakothek (inv. HUW 21).







which an elegant embroidered cashmere shawl - an indispensable element in feminine attire – draped over her right shoulder descends over the back of her chair.

Far from all the complexity of the surrounding space, the artist concentrates the viewer's attention on this young woman's delicately lit face whose gentle gaze focuses on the painter. Eliminating superfluous details, Riesener has simply reproduced the few coquettish elements, notably the diadem in her hair and the long gold chain around her neck which indicate the sitter's social rank. Her skillful hairdo is organized in curls, some of which escape and fall over her forehead, a souvenir of the fashion launched by Hortense de Beauharnais under the Empire and which lasted until the years 1825-1830.

Like his eminent contemporary Jacques-Louis David in his *Portrait of the Duchess of Sorchy-Thélusson* (ill. 1), the artist presents his sitter against a neutral brushed copper-colored background. This ground inspired by David's work can be found in other portraits by the artist (ill. 2). It brings out the light playing across the face to fabric folds, and concentrates attention on facial expression. The state of mind thus caught in the face reveals this young woman's benevolence with her deep black eyes, as if she did were very trusting. In addition to depicting a certain almost naive restraint in the face, the virtuosity of the artist's brush creates a touching work in which the sitter almost could seem religious. The direct and almost familiar aspect of the portrait could furthermore give the impression that the painter knew the sitter well.

Upon his return from Russia, Henri-François Riesener was reunited with his wife and his son, and also met with success. His adventures also allowed him to establish himself as an independent painter whose portraits were ravishing to the eyes of his most eminent contemporaries. He was an excellent colorist, recognized by his elders for the truthfulness which emanated from his portraits and allowed him to live "free from want."<sup>1</sup>

This work will be included in a catalogue raisonné on the artist being prepared by Mr. Alexis Bordes and Mr. Philippe Nusbaumer.

M.O.



Ill. 2  
Henri-François Riesener  
*Portrait of Marie Thérèse Étienne Bourgois,*  
*Member of the Comédie Française*  
Oil on canvas  
95.5 x 71 cm. (3 ft. 1 <sup>5</sup>/<sub>8</sub> x 2 ft. 3 <sup>1</sup>/<sub>6</sub> in.)  
Private Collection.

<sup>1</sup> Letter from Henri-François Riesener to his wife, written while the artist was still in Moscow. (*Une dynastie d'artistes: Les Trois Riesener*, exh.cat., Galerie des Beaux-Arts, Paris, 1954.)







## Anthelme -François Lagrenée

(Paris, 1774–1832)

### 9 | *Portrait of a Young Cuirassier Officer*

Oil on canvas

Signed lower right: *Lagrenée*

115.5 x 89 cm. (45 ½ x 35 in.)

#### *Provenance*

- Collection in Sologne.
- Sale, Rouillac Auctioneers, Artigny, 4 October 2020, lot 108, when acquired by the present owner.

The son of Louis-Jean François Lagrenée (Paris, 1724–1805), Anthelme-François Lagrenée was a celebrated portrait painter active at the turn of the nineteenth century. Born in Paris in 1774 and initially trained by his father, he became a pupil of François-André Vincent (Paris, 1746–1816) before serving in the French army during the Revolution. He returned to painting in about 1799, when he participated in the Salon for the first time and where he continued exhibiting periodically until 1831.

After marrying a comedienne, Lagrenée portrayed numerous actors and actresses, as exemplified by his famous portrait of actor François-Joseph Talma (1763–1826) as Hamlet (1810, Paris, *Comédie Française*, *ill. 1*). With his fame as a portrait painter spreading across Europe, Lagrenée moved to Russia in 1817, where he remained for eight years. In Saint Petersburg, he received commissions from the most eminent aristocrats of the time, including Emperor Alexander I (1777–1825). In Russia, Lagrenée specialized in miniatures and imitations of cameos, to which he dedicated himself assiduously after he returned to Paris in 1825.

This painting, an arresting example of Lagrenée's excellence as a portraitist, depicts a resplendent officer posing nonchalantly in front of a landscape and gazing at the viewer. Attired in his ceremonial winter uniform with its glowing breastplate over a dark waistcoat and trousers highlighted with scarlet ruffles and trim, he places his bare left hand on the pommel of his sword while his white-gloved right hand holds the other glove. As he casually leans against a low earthen wall, his helmet can be glimpsed resting on its grassy surface behind his right arm.



Ill. 1.

Anthelme-François Lagrenée

*Portrait of François-Joseph Talma as Hamlet*

1810

Oil on canvas, 137 x 105 cm. (4 ft. 5 ⅞ in. x 3 ft. 5 ⅞ in.)

Paris, *Comédie Française*.









Ill. 2  
Sword from the Berry Regiment  
Michel Pétard, *Des sabres et des épées*, Vol. II,  
*Troupes à cheval, de l'Empire à nos jours*, 1999.

This young man with sky grey eyes, the bright complexion of an outdoor life, short dark wavy hair, slight traces of nascent beard, and somewhat contemplative expression would seem more at place in a Salon than on a battle field in a society where the older sons inherited property and the younger ones had the choice between a military and clerical career. The ungloved hand, whose long fine fingers and well-kept nails seem more adapted to social graces than hard work, pulls our attention back to a carefully depicted town which remains to be identified. Its Vauban-style fortifications, distinctive monumental church, square tower, and other substantial buildings at the foot of a mountain indicates a place which was significant for this officer, such the site of an exploit, a victory, the base where he was stationed, or a family property.

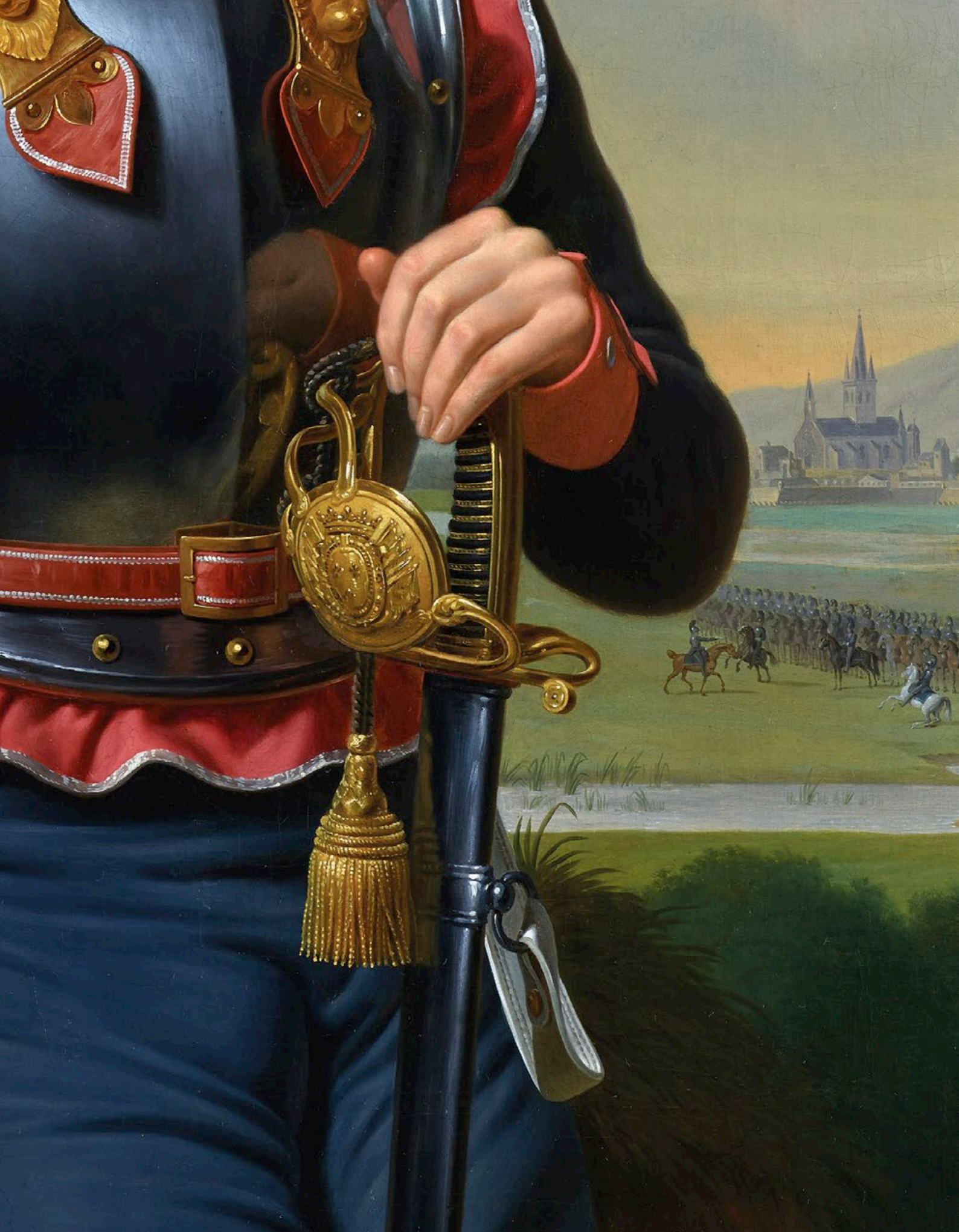
In front of it, on an open plain beyond a river, a cavalry squadron two ranks deep is deployed for a typical drill or parade exercise. This formation was typical of the second of three main methods of attack by closed squadrons. Two lines of riders were staggered so that evenly spaced

gaps in the front line would be covered by cavaliers in the second. In our painting, four riders stand out. Facing the troops, a commander gestures an order, while the squadron leader with his back to the battalion holds his steed at attention. Two mounted officers, also with their backs to the battalion, charge forward, one on each side of the squadron leader.

Our officer's rank as lieutenant is indicated by silver trim shoulder pieces and the lion heads on the hinge straps, a symbol reserved during the Restoration exclusively for officers. Further confirmation of his status is signaled by his polished steel chenille helmet with brass-covered chin straps, his silver-stitched red leather belt and scarlet ruffles formed by the breastplate's lining.

The cuirass itself is comprised of polished steel breast and padded silk-lined back plates connected by two long straps riveted on the back plate, hinged at the shoulder and coming down over the breastplate. Originally from 1812, this model is the modified version of 1816









Ill. 3.  
Theodore Géricault (Rouen, 1791 – Paris, 1824)  
*Wounded Cuirassier*  
Oil on canvas  
46 x 38 cm. (18 1/8 x 14 1/16 in.)  
Paris, Louvre Museum.

which remained in use until 1825, when a new design was introduced. The winter garb trousers – summer uniforms had white pants and waistcoats – date to 1817.

Thus we can date the painting to between 1817 and 1825. Lagrenée might have executed it either before leaving Paris in 1817, immediately after returning there in 1825, or during a possible sojourn in France while living in Russia.

During the Napoleonic Wars, cuirassiers achieved great prominence and became the heaviest, most splendid section of French cavalry. After the Restoration of Louis XVIII in 1815, the six Cuirassier regiments were renamed after the Queen, the Crown Prince, his sons, and the Orleans and Condé families.

It has been suggested that the officer may have belonged to either the Berry Regiment or the Sixth Regiment of Condé Cuirassiers created in 1815. The red hues of the uniform's lining, ruffle, collar, trousers' stripes and belt are characteristic of both. The sword's hilt showcases a shield with three lilies surmounted by a crown and sided by flags. An almost identical blazon appears in

the hilt of a sword (*ill. 2*) and in a belt plaque from the Berry regiment. The border encircling the three lilies might visualise the “bordure engrêlée de gueules,” or red scalloped border, distinctive of the Berry coat of arms, which in more modern times was also depicted crenellated, as on this occasion.

The artist was inspired by Theodor Géricault's work (Rouen, 1791 – Paris, 1824), such as the *Wounded Cuirassier Leaving the Fire [of Battle]*, (1814, Paris, Louvre Museum), exhibited at the Salon in 1814, and one of its preparatory studies *Wounded Cuirassier* (Paris, Louvre Museum *ill. 3*). While Géricault caught his subjects in action, struggling on the battlefield, Lagrenée portrayed his sitter in all his splendor, as did Antoine-Jean Gros (Paris, 1771- Meudon, 1835) in his *Portrait of Lieutenant Charles Legrand* (1810, Los Angeles County Museum, *ill. 4*.) Legrand's father, the Comte Juste Alexandre Legrand, one of Napoleon's most distinguished generals, commissioned the portrait









Ill. 4  
 Baron Antoine Jean Gros  
 (Paris, 1771 – Meudon, 1835)  
 Oil on canvas  
 248.9 x 161.9 cm. (18 1/8 x 14 1/16 in.)  
 Paris, Louvre Museum.

from Gros after his son died in the Madrid rebellion of May 2, 1808. Whether posthumous or not, Lagrenée's portrait similarly belongs to a type of portraiture which glorified young members of the French elite who proudly did military service and, in many instances, died for their country.

Although the conditions of the present commission are unknown, one can hypothesize Lagrenée obtained it through acquaintances or family connections. He had himself served in the army and his family was close to military circles, as attested by some portraits of military men executed by Lagrenée's father and uncle Jean-Jacques (1739-1821). These include the *Equestrian Portrait of General Jean Rapp* (Colmar, Unterlinden Museum) by the former and the *Portrait du Colonel Poudavigne* (Bordeaux, Museum of Fine Arts) by the latter.

The extreme clarity and precision of the painting, the lack of visible brushstrokes and the modeling of volumes by half tones is reminiscent of Ingres'

Neoclassical style, rather than of the turbulence of Romantic painting. Lagrenée masterfully rendered the man's cuirass, which simultaneously shines and reflects his hand and sword grip. The inclusion of such a detail suggests once again Lagrenée's knowledge of Ingres, who often included reflections in his portraits.

Lagrenée would fully exploit his talents for pictorial precision when he turned to miniature painting, which constituted the majority of his oeuvres in the last decade of his life.

*chr*







## Alexandre-Jean DUBOIS-DRAHONET

(Paris, 1791 – Versailles, 1834)

### 10 | *Portrait of the Young Princess Louise d'Artois, Daughter of the Duchess of Berry, future Duchess of Parma (1819-1864) on the Beach at Dieppe*

1830

Oil on its original canvas

178 x 146 cm. (5 ft. 10 <sup>1</sup>/<sub>16</sub> in. x 4 ft. 9 <sup>1</sup>/<sub>2</sub> in.)

Signed and dated lower right on a beam: *A Dubois Drahonet 1830*

#### *Provenance:*

- Sale, Dorotheum, Vienna, April 13<sup>th</sup>, 1943, lot 31 (as Arsene Dubois);
- Austria, Private collection.

#### *Bibliography:*

- Pierre Rosenberg, *De David à Delacroix: La peinture française de 1774 à 1830*, exh. cat. Paris, Grand-Palais, 1974.
- Nicolas Ivanoff, *Charles-Achille d'Hardiviller peintre de la duchesse de Berry*, F. de Nobele, Paris, 1973.
- Jean-Joël BRÉGEON, *La Duchesse de Berry*. Paris, Tallandier, 2009.

In assuming his father-in-law's name, the painter Pierre Drahonet, Alexandre-Jean Dubois became Dubois-Drahonet. As a result and despite a very different style, the paternity of certain of their works has been confused. The artist did his apprenticeship under Jean-Baptiste Regnault (Paris, 1754-1829), Professor at the School of Fine Arts who was considered the rival of Jacques-Louis David (Paris, 1748-Brussels, 1825). In the Salons of 1822, 1827, and 1831, Dubois-Drahonet met with great success in presenting portraits which had resulted from private commissions. They were very marked by the use of chiaroscuro inherited from the Empire and close to the work of his contemporary François Gérard (Rome, 1710-Paris, 1837).

His work relies on rigorous study of psychological expression. In his portraits, faces unveil a form of the sitter's introspection though powerful light contrasts which intensify the gaze and increase three-dimensionality.

After two disastrous pregnancies, Marie-Caroline of Bourbon Sicily, Duchess of Berry, finally gave birth to a long awaited child, Louise, Princess of Artois, on September 21<sup>st</sup>, 1819. Entitled "Granddaughter of France" at birth, she was raised in Elysée Palace, and then



Ill. 1

Georges ROUGET (1783-1869)

*Portrait of the Young Princess Louise d'Artois, Future Duchess of Parma (1819-1864)*

*Probably in a salon of Rosny Castle*

c. 1828

Oil on canvas, signed lower left with the artist's initials

Conserved in its original gilt wood frame

36.5 x 27.5 cm. (14 <sup>3</sup>/<sub>8</sub> x 10 <sup>13</sup>/<sub>16</sub> in.)

Private Collection.









Ill. 2  
Alexandre-Jean DUBOIS-DRAHONET  
*Full-Length Standing Portrait of the Duchess of Berry*  
Salon of 1827  
Oil on canvas  
254 x 181 cm. (8 ft. 4 in. x 5 ft. 11 ¼ in.)  
Paris, Museum of Decorative Arts (inv. AMIENS  
M.P. 70) ©Paris, MAD / Jean Tholance

the Chateau of Rosny in the Yvelines (*ill. 1*) with her younger brother Henri, the future Count of Chambord. Subsequently known as “Mademoiselle”, she was given the title “Countess of Rosny” in 1830, the year our picture was created.

In his *Memoirs from Beyond the Grave*,<sup>1</sup> François-René de Chateaubriand portrays the princess when she was 13 years old:

*“Mademoiselle reminds one of her father, her hair is blond. Her blue eyes have a fine expression: small for her age, she is not as formed as depicted in her portraits. Her very person is a mixture of child, young girl, princess: she looks, lowers her eyes, smiles with a naive coquetry mixed with artfulness. One doesn’t know if one should tell her fairy stories, make a declaration or talk to her with respect as to a queen.”*

<sup>1</sup> Published between 1849 and 1850, after Chateaubriand’s death, hence the title of the work.



Late 19<sup>th</sup> century post card depicting carts with bathing cabins carrying the bathers to the water.  
(Boulogne-sur-Mer)

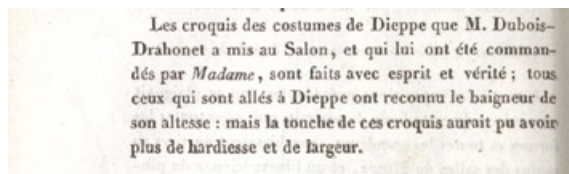
After a sumptuous full-length standing portrait of her mother in an interior which was presented at the Salon of 1827 and is conserved in the Museum of Decorative Arts in Paris (*ill. 2*), and of which a version remains at the Château-Museum of Dieppe, the artist depicted the young princess at the beach of Dieppe three years later. The young girl’s innocence at age 11 is illustrated through the white bathing costume characteristic of Romantic fashion in the 1830s. The dress, with puffed (“leg-of-mutton”) sleeves definitively ending Empire style fashion, is of silk muslin over long drawers and stockings with embroidered scalloped edges clothing her small feet in their satin slippers elegantly tied around her ankles.

She poses proudly on Dieppe’s famous shingle beach, the very first sea resort in France. It was made famous by her mother, known as “the intrepid swimmer,” who had discovered the pleasures of bathing a few years earlier. In a completely new type of ceremony, she liked to go to the sea, while observed and applauded by thousands of people from Dieppe, who are depicted here in the background as if they were waiting for the little princess to bathe. Later,









“The sketches of costumes of Dieppe which Mr. Dubois-Drahonet put in the Salon, and which were commissioned from him by *Madame*, are made with intelligence and truthfulness; everyone who has gone to Dieppe recognized her Highness’ bather: but the style of these sketches could have been bolder and broader.”

Charles-Paul Landon (1760-1826).

*Annales du Musée et de l'école moderne des beaux-arts*, salon of January 1<sup>st</sup>, 1827.



Ill. 3

Charles-Achille d’HARDIVILLER (1795-1835)  
*Frontal Portrait of Louise d’Artois Seated at a Table,  
Reading under the Light of an Oil Lamp*

1833

Oil on canvas

46 x 38.5 cm. (18 1/8 x 15 1/8 in.)

Bordeaux, Museum of Decorative Arts  
and Design des Arts (inv. 58.1.5489)

in 1847-1848, the opening of railroads between Paris and Le Havre, and Paris and Dieppe, contributed to the Parisian bourgeoisie craze for seaside vacations.

The first beach cabins, which the artist shows in the mid ground of our painting, appeared at this time. One changed one’s attire in these mobile cabins and striped tents which were installed on carts pulled by horses to the edge of the water. Here behind the sitter can be detected a flight of their wooden steps. Elsewhere, the artist drew a few bathing clothes which he presented at the Salon of 1827: “*A frame with sketches of costumes from Dieppe, among which is the bather of Her Royal Highness Madame*,” “*Madame*” being the title given the Duchess of Berry.

In the unctuousness of fabrics and details in our work, the artist freely expresses all the virtuosity of his brushwork. He excels in rendering materials, going so far as reproduce the fine reflections in the dress’ white belt which becomes pinkish from the reflections of the nude flesh of the child’s arm and the hat’s pink bow. In several places, Dubois-Drahonet displays his skillful mastery of light through use of a charged brush which brings out reflections in clothing illuminated by a bright rift in the sky coming from her left. Thus the pink silk shines and the beige kid

gloves seem as supple and melting as fresh butter.

Our picture was probably painted a few months before the forced abdication of Charles X, an event which obliged the young princess and her family to leave France. During those years of exile, Louise d’Artois lived and pursued her education between Holyrood Castle in Edinburgh, the Royal Castle of Prague in Bohemia, and finally at Goritz in Austria where the king died in 1836 (*ill. 3*). In 1845, she married the son of Charles II, who became Charles III, Duke of Parma in 1849, which made her the new Duchess of Parma.

The actual state of research on the artist does not make it possible to trace the original provenance of the work which does not appear in any of the Salon *livrets*. It probably was privately commissioned by the Duchess of Berry, carried into exile, and remained in Austria where the canvas survived in a private collection.

We would like to thank Mr. Ronald Pawly, who plans to include our picture in his forth-coming catalogue raisonné on the artist, for his valuable assistance.

M.O.







## Claude-Marie DUBUFE

(Paris, 1790 – La Celle-Saint-Cloud, 1864)

### 11 | *Portrait assumed to be of Josephine Anne Philibert de Princepré, née Dubufe, the Painter's Sister*

Oil on its original canvas

Signed and dated lower right: *Dubufe*

101 x 82 cm. (3 ft. 3 ¾ in. x 2 ft. 8 ⅙ in.)

*Provenance:*

- France, Private Collection.

*Bibliography:*

- Emmanuel Bréon, *Claude-Marie, Edouard et Guillaume Dubufe, Portraits d'un siècle d'élégance parisienne*, Délégation à l'action artistique de Paris, 1988.

*"Monsieur Dubufe was cherished by the women of his time almost as much as Alexdandrine the seamstress. How he clothed them elegantly, how he knew how to set them off to advantage and how flattering he was!"<sup>1</sup>*

Destined for a career as a consulate, Claude-Marie Dubufe turned towards painting following the sage advice of Jacques-Louis David whose studio he frequented. After a few attempts at mythological subjects which were largely influenced by both his master and Winckelmann's theories, Dubufe developed a particular taste for the portrait which became almost his sole focus until the year before his death in 1864. In Palermo in 1811, he was introduced to the Orléans family and thus painted his first portraits, including that of Ferdinand-Philippe, Duke of Chartres. He returned to Paris, exhibited his works at the Salon of 1812 and very rapidly met with success. Gradually the commissions began to flow: "*the rich bourgeois or banker only knows Monsieur Dubufe*,"<sup>2</sup> and high society women eager to gain social recognition insisted that they should also have their portrait done by Claude-Marie Dubufe.

Claude-Marie Dubufe's art did not suffer from the appearance of the daguerreotype which produced small scale difficult-to-read negatives and could obviously not compete with the art of the painted portrait. Among



Ill. 1

*Portrait assumed to be of Josephine Anne Philibert de Princepré, née Dubufe, the Painter's Sister*

Oil on oval canvas

Signed lower left: *Dubufe*

73 x 59 cm. (2 ft. 4 ¾ in. x 1 ft. 11 ¼ in.)

Private Collection.

<sup>1</sup> Jules François Félix Husson called Champfleury (1821-1889), Salon of 1846

<sup>2</sup> *Idem*, Salon de 1851







the many women he painted was his sister Josephine Anne Philibert de Princepré, of whom another portrait is known (*ill. 1*). In the delicate poetic atmosphere of our painting with its studied naturalness, this young woman with her large black eyes and bare shoulders has her hair done up in a fashion of the time known as “Apollo’s knot.” Lounging on what appears to be a sofa, she delicately holds a notebook which could be a dance card in her right hand and rests her left arm graciously on a cushion decorated with palmette motifs reminiscent of the Empire. At the height of his career, Dubufe gratified members of his family by painting their portraits, and even more, half-length portraits whose going price was fifteen hundred francs, when the average worker’s annual salary was one thousand francs.<sup>3</sup>

Dubufe’s portraits were appreciated for the way their smooth graceful style - inherited from David’s example and still very anchored in Neoclassicism - flattered *sihouettes*. They were also sought for the particular attention which the artist devoted to the effects of muslin’s transparency and weightlessness on dresses and fabrics of all types. “*I definitely prefer Mr. Dubufe the father: he had, and still has, a marvellous talent for women’s fabrics, frills, and furbelows.*”<sup>4</sup> In our portrait, the

various light voluptuous materials intermingle to form a dress at the height of fashion at the time: shoulders slightly bared, puffed sleeves which balloon lightly around the arms, and the whole gathered at the waist by a belt of fine yellow fabric matching the shawl draped around her. In sparkling luminous lighting, the white of the dress, which could be interpreted as a symbol of virtue, creates a harmonious contrast to the red fabric covering the sofa. Finally, the heavy green velvet curtain, to which the painter adds an opening onto a landscape seen on the left side of the canvas, is a reminder of the theatrical aspect of Neoclassicism.

“*From 1830 to 1845, an elegantly attired woman should, out of all necessity, have her portrait by Dubufe.*”<sup>5</sup> While it is true that Dubufe flattered sitters, he was, in fact, mainly responding to commissions which were often quite exacting, because the portrait was a tool for social recognition more than just a depiction of self. A veritable chronicler of his time, a painter of the bourgeoisie, Claude-Marie Dubufe was the first painter of a dynasty. He left behind him a true delicate sensitive style which his son Edouard and grandson Guillaume would enjoy perpetuating.

M.O.

<sup>3</sup> Emmanuel Bréon, *op.cit.* p. 28

<sup>4</sup> Champfleury, Salon of April 29th, 1846

<sup>5</sup> Chroniqueur du courrier de Paris, 1864















## Joseph CHINARD

Lyon, 1756 – 1813

### 12 | *Bust Portrait of Juliette Récamier*

Terracotta bust with patina on low pedestal

Height: 69 cm. (2 ft. 3  $\frac{3}{16}$  in.)

Signed and dated on the base of the pedestal: *Chinard à Lyon l'An XI* ("Chinard in Lyon Year XI")

#### *Provenance:*

- Probably exhibited in Paris, Grand Palais, 1900;
- France, Private Collection.

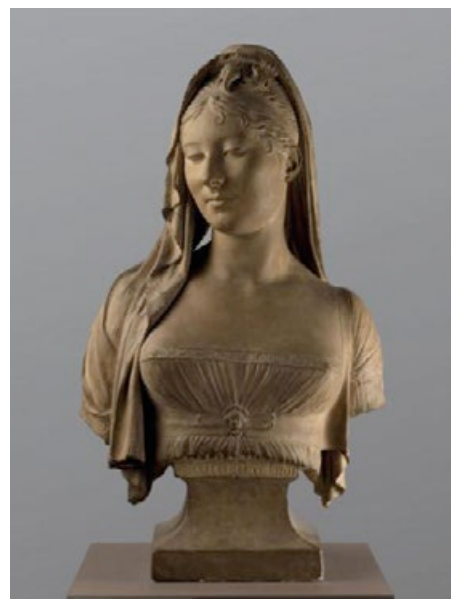
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- M. ROCHER-JAUNEAU, "Joseph Chinard et les bustes de Madame Récamier," *Bulletin des Musées et Monuments lyonnais*, July 1966, pp. 25 – 37.
- *Catalogue des sculptures par Joseph Chinard de Lyon formant la collection de Penba-Longa*, Paris: Georges Petit Gallery, Sale, Dec. 2, 1911, no. 34 (Cognaq-Jay) and no. 35 (plaster).
- Paul VITRY, *Exposition d'oeuvres du sculpteur Chinard de Lyon (1756-1813)*, exh. cat. Paris, Pavillon de Marsan, Nov. 1909 – Jan. 1910, Paris: É. Lévy, 1909.

Joseph Chinard was educated in Lyon and Rome; a first prize at the Academy of St. Luke in 1786 helped establish his reputation. Active in his native city, he was welcomed with success at the Salon of Paris starting in 1798. Professor at the Lyon School of Fine Arts and Correspondent for the Institute, Chinard adapted with talent to the taste of his time. Excellent in the realization of busts, he executed many portraits for Napoleon's family; for a while he occupied a workshop in Carrara, whose quarries were directed by Elisa Bonaparte. Chinard spent the end of his life in Lyon, while still exhibiting regularly in Paris.

The face of our young woman combines canons dear to the artist: similar oval chin, almond-shaped eyes, and high cheekbones can be seen, for example, in the *Portrait of a Woman* conserved in the Louvre Museum (1802). While the sculptor tended to idealize his sitters' physiognomy – which does not facilitate identification – he nonetheless enjoyed giving close attention to the originality of their attire and adornment for which his family background certainly may be significant. Chinard was the son of a textile merchant and married an embroiderer.

In keeping with refined court fashions at the very beginning of the 19<sup>th</sup> century, our young woman wears a



Ill. 1  
Joseph Chinard  
*Bust assumed to be of Juliette Récamier*  
Between 1800 and 1805  
Terracotta  
Height 62 cm. (2 ft.  $\frac{7}{16}$  in.)  
Paris, Cognacq-Jay Museum (inv. J 202)









Ill. 2  
Joseph Chinard  
*Bust of Juliette Recamier*  
Between 1805 and 1806  
Carrara marble  
Height 80 cm. (2 ft. 7 ½ in.)  
Lyon, Museum of Fine Arts (inv. B 871)

finely pleated dress tightened by a mascaron which emphasizes the bosom. Her hair is tied with a ribbon; strands curl over her forehead. A comb embellished with pearls holds her veil which descends on each side of the pedestal. The passementerie is used entirely for discreet elegance. Worked braid borders the veil, another emphasizes the low neckline and the ends of the tasselfringed sleeves.

For the sale of the collection at the Georges Petit Gallery, Germain Bapst, wrote in the preface of the catalogue: *"In 1805, when Chinard came to Paris, he lived with the Recamiers, rue Basse-du-Rempart, and had his mail addressed there. During his stay, Chinard executed a new bust of his favorite sitter, of which M. De Penha-Longa owns a terracotta sketch and the original plaster."*

The identification of our work is attached to another version of the bust, now conserved in the Cognacq-Jay Museum, entitled *"Bust assumed to be of Juliette Recamier"* (ill. 1), even though a few details differ from our version. The starred veil becomes smooth, but the border braid is wider and enriched with pearls and palmettos. The one which covers the bosom is framed by two fine torsades.

As celebrated for her beauty as for her wit, Juliette Recamier held a famous Salon at the end of the Directory and the Consulate which raised her to the level of an icon. A close friend of Benjamin Constant, Chateaubriand, and Madame de Staël which caused her to go into exile, Madame Recamier was muse, sitter, patron, and collector, all in one. She proved to be quite attentive to her image, which fascinated the artists of her time, and only the most brilliant among them, such as David or Gérard, succeeded in communicating.

Although sources differ on dates, they agree in affirming the bonds that united the Recamier family and Chinard. The most famous sculpted effigy of Madame Recamier is by him (Lyon, Museum of Fine Arts (ill.2) ; Museum of Art de Rhode Island). He also apparently worked in Paris during the years which followed the young girl's marriage in 1793 when she was only 15 years old. Chinard presented her with her hair lifted by a long ribbon, nudity sketched by a cloth which she holds with crossed arms. There she is still almost a child, whereas our model shows a woman in full bloom, as Madame Recamier could have been at age twenty-five in the early 1800s.

M.B.









Chumard a Lyon l'an XI











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