

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

ALLAIS, Jacques-Charles

Paris 1705–1760

Allais won the premier prix de peinture at the Académie royale on 31.VIII.1726: “les suffrages pour les grands Prix de Peinture et de sculpture aient été comptez, le sr Allais, marqué B, s’est trouvé mériter le premier Prix de Peinture.” On 26.VII.1727, Louis de Boullongne presented him with the first prize and gold medal, beating Trémolières into second place; only the second sculpture prize was awarded, to Michel Slodtz, “le plus jeune” of the prizewinners, implying that Allais was born before 27.IX.1705 (Slodtz’s birth; Trémolières was born in 1703). Allais did not however travel to Rome, and does not figure again in the *procès-verbaux*. Ratouis de Limay (1946) reasonably thought that this artist (whom he erroneously followed earlier sources in calling Pierre Allais) must be the same as the painter named Allais who was a significant figure at the Académie de Saint-Luc: *reçu* 16.I.1745; ancien adjoint à professeur 1753–56, rue du Jour Saint-Eustache, exhibiting many oil and pastel portraits in the first four Salons de Saint-Luc from 1751 to 1756 (he is mentioned in critiques of the 1751 and 1752 salons) but not represented in the subsequent salons. In the annual listes de l’Académie de Saint-Luc (of which only fragments of a few editions survive, in the Archives nationales), “M. Allais, Peintre” appears among the anciens adjoints, at Cloître Saint-Jacques-l’Hôpital in 1742, rue Mauconseil in 1744, while “rue du Four saint Eustache” [sic] is printed in the 1759 sheet, but annotated to rue d’Orleans.

Guiffrey (1885) argued that the pastellist is therefore unlikely to be the Pierre Allais, maître peintre et doreur de l’Académie de Saint-Luc, who lived in the rue des Boucheries at the time of his marriage (31.I.1745) and subsequently in the rue de l’Échaudé. Pierre died 14.I.1781 (inv. p.m., AN 14035; his wife, Marie-Françoise Ansaume, died on 24.III.1782, aged 52; two sons, Antoine-Joseph and Nicolas, were both painters; but he left a stock of industrial quantities of paint suggesting that he was a house painter rather than an artist (there is a contract for the “peinture et dorure d’un hotel” at the Place du Carrousel between Pierre Allais, maître peintre-doreur, and the duchesse d’Elbeuf, 14.XI.1751, AN MC XCI/879, and another with the marquise de Sassenage, dated 22.VII.1770, for 1434 livres, being half the cost of “ouvrages de peinture par luy faits dans la maison qu’elle occupoit à auteuil appartenant à M^e Delavalette”: the work itemised included gilding a console table etc.: château de Sassenage, archives, G3501-7). Nevertheless, his name and date of death are normally given for the pastellist (even in Guiffrey 1915). Two other dates of death are quoted for Allais: 25.III.1782 (which may be a confusion with Pierre Allais’s widow) and 1762 (presumably inferred from his disappearance from the Salons); it is possible that one of Pierre’s sons was also active as a pastellist.

However the pastellist was here (in 2016, although errors persist in the literature) identified as Jacques-Charles Allais, maître-peintre de l’Académie de Saint-Luc, whose name and title

appear in a property document (AN MC XLIX/731, 11.VI.1761) involving his widow Perrette-Françoise Millois, first noticed in 2010. This is confirmed by further evidence, including a document in the registre de clôtures d’inventaires p.m. (AN Y5296, 5.VII.1760) for “Jacques Charles Allais m^e peintre demeurant à Paris rue Saint-Honoré paroisse Saint-Eustache”, leaving seven minor children (unnamed) under the guardianship of his brother Louis-Julien Allais, maître de danse. That date of death would also agree with the pastellist’s daughter being Mlle Allais (*g.v.*); according to the notice she issued in *L’Avant-Coureur* in 1771, her father had been dead for 12 years.

Jacques-Charles Allais, then described as “peintre de l’académie royale, demeurant rue Saint-Denis”, was married on 21.X.1736 (AN MC XV/591): the reference to the Académie royale reinforces the suggestion that he was the 1726 prizewinner. This was his second marriage, as a Jacques-Charles Allais, rue Saint-Honoré (then “majeur”, and so born before 9.IX.1706, consistent with the inference above), son of Charles Allais and Marie-Catherine Corbye) was married to a Marie-Élisabeth Bretinière on 9.IX.1731 (AN MC XLV 425); his signature on the marriage contract is very close to the pastellist’s.

“M. Allais” was recorded as owing Jean-Nicolas Vernezobre (*g.v.*) 18 livres for the purchase of pastels in the supplier’s 1760 account book.

Further details of the family background follow from an earlier document in the registres de tutelles (AN 4347), 30.V.1721. Unusually this document did not arise from the death of either of Allais’s parents but rather from an unusual bequest, from François Mayonobe, valet de chambre et chirurgien du prince de Lambesc (Louis II Henri de Lorraine): he left 1200 livres for each of the eight Allais children to learn trades. Their father was Charles Allais, cuisinier du Pabbé de Lorraine, évêque de Bayeux (François-Armand, Louis II Henri’s uncle), no doubt a close colleague of Mayonobe in the Lorraine household. By 1720 Charles Allais and his wife, Marie-Catherine Corbie, had eight children, of whom the second, aged 15, was Jacques-Charles (and so born between 1.VI.1705 and 30.V.1706). The eldest brother, Pierre-Edme, was unlikely to be the peintre-doreur, as none of the documented connections match. Among the relatives mentioned were Marie-Catherine’s brother, Jean-Mathurin Corbie, chirurgien; and two of her cousins who were painters at the Académie de Saint-Luc: Claude Fontenay and Nicolas Lefebvre, the latter a former recteur.

A third brother was Louis-Julien Allais (1707–1761), maître de danse, who as noted above was named tuteur to Jacques-Charles’s own children in 1760 (suggesting that Pierre-Edme might have been dead by then). Louis-Julien’s son, Jean-Louis Allais, maître sculpteur, was married to Élisabeth Le Beau 18.IV.1761 (AN MC XXX/366); their son, also Jean-Louis (1762–1833), was a draughtsman and engraver. When Louis-Julien Allais’s wife Thérèse-Angélique Gaudin died in 1742, “Jacques-Charles Allais peintre de l’academie Royalle demeurant rue Monconseil, paroisse Saint-Eustache” was one

of the tuteurs (tuition, AN Y4600^A, 12.VI.1742). The signature and the address match respectively those of the pastellist and ancien adjoint listed in the Saint-Luc address sheet for 1744.

Further confirmation that the Allais who was adjoint à professeur at the Académie de Saint-Luc was Jacques-Charles is found in the parish records of Saint-Pierre Le Mouillage, Martinique, where, on 1.IX.1766, the marriage took place of “Louis Jaques Charles Alexandre Allais natif de Paris Paroisse St Eustache fils de feu Jacques Allais ancien officier de l’académie de Peinture et de Delle Pierre Mилоis”.

Indeed the dated pastels all seem to belong to before 1760 (the portrait of du Bois de Chantereine is problematic, as it appears to belong to the 1750s but the supposed sitter was not awarded the Saint-Louis until 1780). Two oil paintings in the Gramont collection, of subjects “mis au goût de 1770”, do not offer conclusive evidence, as the attribution is based only on similarity with a painting which is evidently within Allais’s known period. The concept of a son who worked in a very similar style cannot be excluded.

Allais’s subjects are drawn from various sections of society, including military and professional classes as well as the theatre. His pastel technique is characterised by a frequent use of black chalk to delineate outlines, and by a warm palette of ochres, although he also employs strong blues and greys. In contrast to Valade, however, he does not add blue tones to his white lace. Wigs are drawn with a representative top layer of individual hairs in white. There is a certain naïveté in the expression of his faces, which are usually shown smiling benignly, and a characteristic, somewhat wooden pose. Hands often appear, not always perfectly drawn, and sometimes with red outlines. Backgrounds are often dark, cloudy skies; lighting is usually strong. Many of his works are signed, in a loose, untidy hand that is almost illegible. The early, lightly historiated pendants from 1741 suggest a familiarity with Largillière’s portraiture, and throughout his career Allais retained a strong sense of modelling.

Jacques-Charles Allais’s widow lived to the age of 92, dying in the Charenton-Saint-Maurice in 1797. She was most likely the “Mme la veuve Allais, rue Montmartre, vis-à-vis la rue de la Jullienne, au 2^{de}” who placed an advertisement in the *Annonces, affiches et avis divers*, 22.VII.1762, offering “De Tableaux (*à bon compte*)”, including a Magdeleine, 6x5 pieds, a portrait by Drouais of Mlle Camargo tenant du raisin & des pêches, 4x3 pieds, and a portrait of the duc d’Antin, as well as pastels: “tableaux de fruits, d’un bon Auteur” (her husband?); Vénus & l’Amour, 2x1½ pieds; a Magdelaine and a Vierge, both, 2 p. The presence of what seems to have been an oil version of the Drouais portrait of La Camargo that Pahin de La Blancherie admired in this group suggests close contact among this small group of pastellists.

Bibliography

Bénézit; Sharp & al. 1992; Guiffrey 1885, pp. 114–116, doc. CCCXVI; pp. 136f, doc. CCCXXIX; Guiffrey 1915, pp. 38, 164f; Herluison 1873;

Procès-Verbaux, IV, pp. 14, 29; Ratouis de Limay 1946; Sanchez 2004; Saur; Sharp & al. 1992; Registres de tutelles AN 4347, 30.v.1721; contrats de mariage 9.IX.1731 (AN XLV 425), 21.X.1736 (AN MC XV/591); registre de clôtures d'inv. p.m. AN Y5296, 5.v.1760; IREL registres Martinique

GENEALOGIES Allais

Salon critiques

Anon., *Lettre de M. H... à M. P..., son ami en province, au sujet du concours en peinture et sculpture de MM. de l'Académie de Saint-Luc, ouvert dans une salle des Grands-Augustins, à Paris, le 20 février 1751*.

C'est au soin d'éviter un pareil défaut que les portraitistes de notre temps doivent en partie la réussite de leurs ouvrages. Tels sont: MM. Vigée, Méréelle, Verdier, Allais, Chevalier, Barrère, M^{lle} Saint-Martin et d'autres, qui tous contribuent à former un ensemble dont la beauté saisit, avec une satisfaction secrète, les personnes de goût et fixent celles disposées à en avoir. Malgré cela, je ne doute pas qu'il ne se trouve encore de ses petits auteurs d'insipides brochures qui, pour faire parade de leur esprit, viendront, perchés sur quelques-uns des chevalets de nos maîtres peintres; mais, pour les faire descendre, il suffira de leur présenter l'estampe où l'on voit un aveugle introduit au Salon du Louvre pour juger des couleurs.

Anon. [DANDRE-BARDON], "Exposition des tableaux de l'Académie de Saint-Luc commencé le 15 mai dans les salles de l'Arsenal", *Journal économique*, 1752, p. 78: Le pastel a paru dans ce Salon avec un avantage distingué; mais quoique M. de la Tour, de l'Académie royale, ait porté ce genre de peinture à une telle perfection qu'il l'a rendu précieux, cependant comme il laisse encore derrière lui ceux qui courent la même carrière & que peu de personnes sont capables d'en mesurer les différentes distances, on peut dire que le règne du pastel, qui devient si fort en vogue, annonce la décadence de la peinture à l'huile. Ce triste présage ne nous empêchera pas de rendre la justice qui est due aux talents des artistes dans ce genre. Ceux qui ont le plus mérité les suffrages du public sont,

M. Allais [Allais], pour le portrait d'une Dame sous la figure de Diane.

Pastels

J.103.041 [olim J9.1052] Mme BAGUENAUULT d'Hauterive [née Marie-Madeleine Colas des Francs (1699–1760)], 53.6x44.6, inscr. verso "N. Baugenault épouse de N. Baugenault/d'Hauterive mort en 1780" (London, Christie's, 1.vii.1997, Lot 167 repr., est. £1500–2000; London, Christie's South Kensington, 21.iv.1998, Lot 101 repr., £800–1200; London, Christie's South Kensington, 17.xii.1998, Lot 200 repr., est. £700–1000, £700). Lit.: Jeffares 2006, p. 578Aii, éc. fr. [new attr. 2020, ?] Φααα



Photo courtesy Christie's

Mme BONNET et son carlin (Léon Morillo, château de Bussemont sur Blesme, Marne 1895). Exh.: Reims 1895, no. 875, as by La Tour. Lit.: B&W 34, ?attr. [v. Valade, 1.74.143]

J.103.101 M. de CLERMONT-Montoison [?Louis-Claude de Clermont, marquis de Montoisson (1722–1765), enseigne des gendarmes

bourguignons 1745], pstl, sd ← "Allais p./1746" (Chagny, hôpital) φ



J.103.103 La marquise de Silly, née Anna-Maria Veronese, dite Mlle CORALINE (1730–1782), de la Comédie-Italienne, m/u [c.1750]



J.103.106 [Mme Jean-François Fieusacq, née François-Antoinette Dessulefour, dite] Mlle DARIMATH [(–1769), actrice de la troupe de Favart à Bruxelles, ∞ 1745 Fieusacq dit Durancy], en habit des *Bateliers de Saint-Cloud*, opéra de Favart, 1741, m/u, Salon de Saint-Luc 1752, no. 174

J.103.107 Germain DU BOIS de Crancé, sgr de Loisy (1697–1764), chevalier de Saint-Louis, officier des Cent Suisses, écuyer honoraire de main de Madame la Dauphine, gouverneur de Châlons-en-Champagne, en costume de pèlerin de Cythère, pstl, 1751. Exh.: Orléans 1895, no. 20 n.r. Φ



J.103.109 Mme Germain DU BOIS de Crancé, née Marie-Catherine de Tarade (1719–1769), en costume de pèlerine de Cythère, pstl, 1751. Exh.: Orléans 1895, no. 21 n.r. Φ



J.103.111 ~version, pstl, 37x31 (Paris, Drouot, Gos & Delettrez, 13.IV.2016, Lot 51 repr., anon., inconnu, est. €300–500) φ



J.103.113 [?]Jean-Baptiste DU BOIS de Chanterenne (1740–1792), capitaine au régiment de Rouergue, neveu de Germain du Bois de Crancé, pstl, s (PC 2004) Φαδ



J.103.115 ??Mme François FONTAINE de Cramayel, née Françoise-Monique de La Borde (1724–1808), jouant de la guitare à la main, pstl/ppr, 81x66 (Poitiers, musées, inv. 963.2.1. J. & A. Seligmann; Paris, Petit, 12.III.1914, Lot 401 repr., inconnue, as by Valade, fi4000; A. Savard –1927. Galerie Marcus; acqu. 1963). Exh.: Paris 1927a, no. 131, pl. LXXXVI-109, as by Valade; Valade 1993, rejected no. R6, ??Valade. Lit.: Crozet 1943, no. 20; Ratouis de Limay 1946, pl. XXXV/51, as by Valade; Sandoz n.d., no. 27 repr.; Jeffares 2006, p. 529Ai, attr. Valade [new attr., ?] Φαδδν



Photo musées de Poitiers, Christian Vignaud
LARGER IMAGE

#p^{stl} (comm. Valade), v. Valade

J.103.12 Jean-Pierre FOUGERET (1700–1752), directeur des Aides à Etampes, puis à Paris, syndic de la Compagnie des Indes, sa femme (∞ 1733), née Anne-Angélique Puzos (1713–1786), avec leur fils, Jean Fougeret (1734–1794), p^{stl}, 71.5x88.5, sd ← “Allais 1740” (famille Fougeret; famille Héron de Villefosse; desc.: Paris, Tajan, 17.XI.2016, Lot 46 repr., est. €8–12,000, b/i; Paris, Piasa, 15.VI.2017, Lot 66 repr., est. €6500–8500). Lit.: Angélique de Maussion, *Rescapés de Thermidor*, 1975, p. 21 n.r. φσ



J.103.121 M. de Frosmont [Pierre-Henri de FROMONT, sgr de Bouaille (1727–)], p^{stl}, 56x46, inscr. verso (John Appleby; London, Christie's South Kensington, 4.XI.2010, Lot 76 repr., attr., est. £1000–1500, £1200) [new attr., ?] φαδνσ



J.103.123 ??Mme GEOFFRIN et son fils à la perruche, p^{stl}/ppr bl., 60x74, sd verso “Allais p. 1740” (Beverly, Horvitz Collection, inv. D-F-1469. Paris, Drouot, Boisgirard, 21.IV.1999, Lot 9 bis, inconnue, n.r., F43,000; W. M. Brady, exh. Salon du dessin 2000, repr. livret; New York, Christie's, 2.XI.2000, Lot 233, est. \$40–60,000, b/i; New York, Sotheby's, 27.V.2004, Lot 49 repr., est. \$20–30,000, b/i; W. M. Brady & Co., New York; Neal Fiertag, Paris; acqu. 2013). Exh.: Gainesville 2017, no. 2, pl. 21. Lit.: Paris 2017b, no. VII, p. 566 repr. φ?δσ



Photo courtesy W. M. Brady & Co.

larger image Zoomify

J.103.126 Mme Alexandre-Claude GOUJON (∞ 1762), née Jeanne-Marguerite-Nicole Ricard (1745–1802), en enfant, p^{stl}, 43x34, Dijon c.1750 (Louvre inv. RF 4241. [?Don de l'artiste au père du sujet, Joseph Ricard, secrétaire de l'Intendance de Bourgogne]; desc. famille Goujon –1898; la marquise Arconati-Visconti; don 1914, accepté 1916). Exh.: Paris 1908a, no. 28, no pl; Paris 1965b, no. 80, as by La Tour; Paris 1980b, as by La Tour; Paris 2018, as éc. fr. Lit.: lettre de la marquise Arconati à Charles Ephrussi, s.d. [c.1898], archives Maurice Tourneux, comme de La Tour, Dijon, 1748; J.-J. Marquet de Vasselot, “La collection de Madame la marquise Arconati-Visconti”, *Les Arts*, 20, VII.1903, p. 32 repr.; VIII.1903, p. 2 n.r.; Brière & al. 1908, p. 229 n.r.; Guiffrey 1908, p. 646 n.r.; Lemoisne 1908, p. 22 n.r.; Gaston Migeon, *Les Musées de France*, 1914/5–6, p. 68, “adorable portrait au pastel, exécuté à Dijon vers 1750 par Quentin de La Tour”; “Compte rendu des travaux”, *Mémoires de la Commission des antiquités du département de la Côte-d'Or*, XVII, 1913, pp. C–CI n.r., “comment La Tour est-il venu faire son portrait à Dijon?”; Paul Leprieur & al., *Musée du Louvre. Catalogue de la collection Arconati Visconti*, Paris, 1917, no. 17 repr. pl. X; Ratouis de Limay 1925, p. 37, pl. 35, ?attr.; B&W 423, ?attr. La Tour; Bouchot-Saupique 1930, no. 95, anon.; Bury 1971, pl. 58; Monnier 1972, no. 70, as La Tour; La Tour 2004a, p. 14 n.r., as Lenoir, ??La Tour; Jeffares 2006, p. 329 n.r., ?Lenoir; Cabezas & al. 2008, p. 40 repr., as Lenoir; Jeffares 2009, as Lenoir; Salmon 2018, no. 146 repr., as éc. fr., cf. Lenoir; Jeffares 2018e; [Jeffares 2018g](#); Salmon 2019, p. 65 repr., ?Allais [new attr. 2012, ?] φανσ



larger image

~grav.: Jules Piel 1951, pour le timbre-poste français no. 915

J.103.128 ~cop., p^{stl} (Enghien-les-Bains, Gautier Goxe Belaisch, 16.XII.2007, repr.) φκ



J.103.13 ~cop. XIX^e, p^{stl}, 44.5x36.5 ov. (Nantes, Couton Veyrac Jamault, 22.III.2016, Lot 33 repr., est. €150–200) φκ

J.103.131 ~cop., p^{stl}, 43x33 (Paris, Drouot, Lucien, 17.VI.2019, Lot 25 repr., éc. fr., inconnue, est. €600–800) [new attr., identification] φκν



J.103.1315 La marquise de GOURGUE [née Catherine-Françoise Le Marchand de Bardouville (1688–1771), ∞ 1709 Mme Jean-François-Joseph de Gourgue, marquis d'Aulnay], avec son carlin, p^{stl}, 62x52, sd ← “Allais/1749” (princesse de Croy 1956). Exh.: Paris 1956c, no. 48 φδν



J.103.132 Mme GUIBERT, petit buste, m/u, 46x38, Salon de Saint-Luc 1753, no. 106

?M. de LA MORELLI (*San Francisco, FAM, inv. 1965.6*), v. Liotard

?Mlle LAROCHE, actrice de l'Opéra (F. Bobler; Paris, Drouot, 23.II.1906, Lot 27, as Perronneau). [v. *Éc. fr.*]

J.103.137 M. le Facteur [LE BLOCTEUR; ?Pierre Le Blocteur, avocat au parlement de Paris], petit buste, p^{stl}, 46x38, Salon de Saint-Luc 1753, no. 105

Mazarely, v. Saint-Chamond

J.103.142 L'abbé PAVÉE [?Julien Pavée (1715–1782), abbé commendataire de l'abbaye royale de Sainte-Croix d'Angle ou ?Jean-François de Pavée de Villevielle, abbé commendataire de l'Abbaye de la Valence], assis derrière une table, le buste penché sur un livre sacré posé sur une bible relié de rouge, regarde en souriant vers la droite, p^{stl}, 72x53, sd 1755 (Paris, Drouot, Lair-Dubreuil, 2.V.1930, Lot 1 n.r.)

J.103.143 Jean-André PEYSSONEL (1694–1759), docteur en médecine, homme de science, m/u, assis sur une chaise, à mi-corps, de ¾, la tête de face, une main passée dans son gilet, l'autre

main tenant à la hauteur de son épaule un vase dans lequel est une branche de corail
~grav. Augustin de Saint-Aubin sous le nom d'E. Fessard, in-8°, 1757. Lit.: P&B 42; Bocher 1879, no. 341 n.r.

Louis-René PINSON de Méneville (Paris, *Tajan*, 17.XI.2016, Lot 45 repr., attr. Allais) [v. Valade]

J.103.145 [??] La marquise de POMEREU, au manchon, pstl, 75x59, sd → "Allais f./1749" (marquis Préaux, Cornillet (Mayenne); acqu. 1970s; Paris, Drouot, PIASA, 10.XII.2004, Lot 169 repr., inconnue, est. €3000; Paris, Drouot, Audap & Mirabaud, 27.III.2015, Lot 67 repr., as of marquise de Pomereu, est. €4–6000) φ?δv



J.103.147 [La marquise de La Vieuville de SAINT-CHAMOND, née] Mlle [Claire-Marie] Mazarelli [Mazarelli (1732–p.1797), femme d'esprit, auteur] en chasseuse, m/u, Salon de Saint-Luc 1753, no. 104

J.103.147s Henriette SOURDAT (1735–), pstl, 44.7x36.7, sd ← "Allais/1746", inscr. verso "Portrait de Henriette Sourda / à l'âge de 21 ans. / Fait à Paris par Monsieur Allnia ou Allnio en 1756" (Pau, Carrère, Laborie, 1.II.2025, Lot 11 repr., entrouage de Allais, est. €300–400, withdrawn) [new attr.] φv



J.103.148 Mme THOMASSIN [?Mlle Catherine-Antoinette Vicentini, dite Catine, Mlle Thomassin (1711–1774), de la Comédie-Italienne], pstl, Salon de Saint-Luc 1752, no. 174

J.103.149 M. P?VITURET, en habit brun, gilet rouge brodé d'or, pstl, 66x54, inscr. verso illegibly, [c.1750] (Chambéry, Savoie Enchères, Lafaury, 29.III.2009, Lot 81 repr., attr. Louis Vigée. Paris, Christie's, 1.IV.2011, Lot 88 repr., as by Allais, est. €2–3000, €3250). Lit.: *Gazette Drouot*, 20.III.2009, p. 229 repr. [new attr., ?] φαδ



J.103.151 Inconnu en habit noir, un tricorne sous le bras, pstl, 59x49, sd ← "Allais. 1743" (Paris, Drouot, Daguerre, Desbenoit, 4.III.2015, Lot 84 repr., est. €3–5000) φ



J.103.153 Inconnu, pstl, sd "Allais. 1748" (Paul-Frantz Marcou 1927, 1946). Exh.: Paris 1927a, no. 1, pl. LXXII-102. Lit.: Ratouis de Limay 1946, pl. LIII/79 φ



larger image

J.103.155 Le frère de Mlle de **, m/u, Salon de Saint-Luc 1752, no. 174

J.103.1551 Homme, m/u, 1752 (Paris, Drouot, Garnaud, 28.I.1904, Lot 1 n.r.)

J.103.156 Jeune homme, pstl/bl. ppr, 60x50, sd ← "Allais/1756" (Detroit Institute of Arts, inv. 47.374. Schaeffer Galleries, New York; acqu. 1947). Lit.: *Schaeffer Galleries bulletin*, 2/1947, repr. cvr; Hattis 1977, p. 62; Sharp & al. 1992, no. 86 repr. φ



J.103.158 Homme en habit prune, pstl/ppr, 61x49.2, sd ← "Allais/1759" (PC 2006; London, Bonhams Knightsbridge, 1.XI.2006, Lot 59 repr., est. £3–5000; London, Bonhams Knightsbridge, 23.IV.2008, Lot 235 repr., est. £2–3000, b/i; London, Bonhams Knightsbridge, 7.X.2008, Lot 228 repr., est. £1200–1800, £1320. Boris Wilnitsky Fine Art, Vienna, 2010; Munich, Neumeister, 24.III.2010, Lot 448 repr., est. €6500, b/i) φvσ



J.103.161 Homme, pstl, 63x49 (Monaco, Sotheby's, 6.XII.1987, Lot 338 repr., Éc. fr., est. Fr15–20,000, b/i). Lit.: Jeffares 2006, p. 531Ci, attr. Valade [new attr., ?] φα

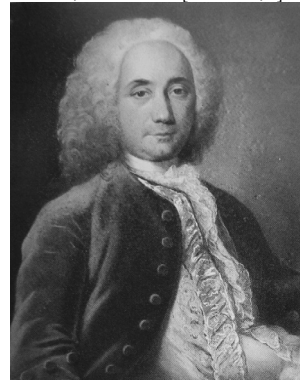


Photo courtesy Sotheby's

J.103.164 Homme, pstl, 61x50 (Paris, Drouot Richelieu, 19.VI.1992, Lot 17 repr., attr. Vigée, Fr15–20,000). Lit.: Jeffares 2006, p. 377Bi, as ?Mengs [new attr., ?] φα



Homme la main dans son gilet (Paris, Drouot, Ferri, 13.IV.2012, Lot 11 repr., attr.) [v. Éc. fr.]

J.103.165 Jeune homme en habit gris dans une bibliothèque, pstl/ppr, 59.5x49.4 (Lieselotte & Ernest Tansey Foundation; London, Christie's South Kensington, 3.XI.2016, Lot 499 repr., est. £1500–2500, £5000 [=£6250]) [new attr., ?] φανσ



J.103.166 Jeune homme en habit gris, pstl/ppr, 45x436 (Toulouse, Rémy Fournie, 10.XI.2016, Lot 160 repr., attr., est. €1000–1500; Toulouse, Rémy Fournie, 26.X.2017, Lot 152 repr., attr., est. €800–1200; Toulouse, Rémy Fournie, 8.III.2018, Lot 225 repr., attr., est. €600–1000; Toulouse, Rémy Fournie, 13.XII.2018, Lot 154 repr., attr., est. €400–600) [new attr., ?] φαν



J.103.167 Jeune dame tenant un loup, pstl/pchm, 63.8x48.2, c.1746, label verso "Portrait of a French actress, pastel on vellum from Adrian Hope collection. Examined May 1, 1909, HECP." (Cleveland, inv. 1946.464, as Liotard. Adrian Hope (1811–1863). PC [HECP] 1909. Ernest Permain, fine art dealer, 35 King Street; London, Christie's, 31.VII.1931, Lot 28 n.r.as by La Tour, 21 gns; Emile Wertheimer; London, Christie's, 16.VI.1933, 11 gns; Rocklitz. Arnold Seligmann, Rey & Co., Paris, 1939; Edward B. Greene; don 1946). Lit.: Francis 1947, pp. 213ff, repr. p. 236, as French actress by Liotard; L&R A9, repr. as A4, ?attr.

Liotard; Lurie 1982, no. 226; Jeffares 2006, p. 597 n.r., éc. fr.; R&L R46 [new attr.] φαν



J.103.168 Dame à mi-corps tournant la manivelle d'une vieille à roue, pstl/ppr, 72.5x58.5, sd ✓ "Allais/174[?5]" (Paris, Drouot, Missika Thelliez, 15.V.2024, Lot 6 repr., est. €2–3000) φ



J.103.169 Dame, pstl, 65x53, sd 1751 (Metz, Ban-Saint-Martin, 19.XI.1995). Lit.: *Gazette Drouot*, repr. φ



J.103.171 Dame en Diane, pstl, Salon de Saint-Luc 1752, no. 174

J.103.172 Mme de ***, m/u, Salon de Saint-Luc 1752, no. 174

J.103.173 Mlle de ***, à sa toilette, m/u, Salon de Saint-Luc 1752, no. 174

J.103.174 Jeune dame à la colombe, pstl, 63x51.9, sd ← "Allais p/1752" (New York, Christie's, 30.I.1998, Lot 255 repr., est. \$6–8,000; Paris, Lombrail-Teuquum, 4.XII.1998, Lot 63 repr.; est. ₣30–32,000, b/i; Troyes, Hôtel des ventes, Pomez & Boisseau, 7.III.1999, Lot 6, ₣30,000) φσ



larger image Zoomify

J.103.176 Femme à l'éventail, bonnet de dentelle à nœud rose, un ruban noir au cou, corsage vert et rose, manteau noir, pstl, 64x54, sd 1752 (Mme de Plaimpart); Paris, Drouot, Lair-Dubreuil, 18.III.1908, Lot 1 repr., ₣860; Haro) φ



J.103.178 Dame en robe blanche, manteau bleu, pstl, 63x52, sd ← "Allais p./1755" (Cherbourg, Alliance Enchères, 19.IV.2003, Lot 763 repr., est. €4–5000; Elbeuf, Guillaume Cheroyan, 8.X.2006, Lot 28, est. €4–5000, €5000; PC Portugal). Lit.: *Gazette Drouot*, 22.IX.2006, p. 157 repr. φσ



J.103.181 Dame en robe noire, tenant un loup, pstl, 60.8x50, sd "Allais/1756" (London, Sotheby's, 18.II.1991, Lot 209 repr., as by "Maior", est. £2500–3000. London, Christie's, 1.VII.1997, Lot 168 repr., as Allais, est. £3–5000; London, Christie's South Kensington, 21.IV.1998, Lot 294 repr., £1500–2000; London, Phillips, 5.VII.2000, Lot 168, Éc. fr., est. £700–1000) φνσ



Photo courtesy Sotheby's

J.103.184 Dame au châle, pstl, sd 1757 (16.II.1964, Lot 24 repr.) Φ



J.103.186 Femme, pstl, 74x58, [?]?sd ← ...ais/[?]1778 [?1758] (Louvre inv. REC 9. Roland Balay ou Adolf Wüster; acqu. c.1941 Kaiser Wilhelm Museum, Krefeld, RM4500/H90,000. Office des Biens, 23.XII.1949). Exh.: Paris 1997a, as sd Heinsius/1778; Paris 2018, as Allais. Lit.: Jeffares 2006, p. 235Ci, as ?Heinsius, cf. Allais; Salmon 2018, p. 308f repr., "comme de Heinsius" mais plutôt Allais [new attr. 2012] Φσ



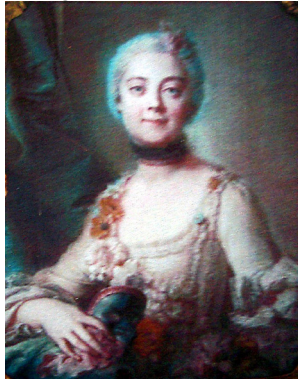
J.103.188 Jeune dame en robe rose à l'éventail, 64x52 (Berlin, Lepke, 10.XII.1925, Lot 149 repr., La Tour). Lit.: B&W 896; Bailey 2005, p. 230 repr., as a/r La Tour, Mme Boucher [new attr., ?] Φα



J.103.19 Dame (Paul-Frantz Marcou 1946). Lit.: Ratouis de Limay 1946, p. 155 n.r.

J.103.191 Dame, pstl, s (Paris, Drouot, 8.XII.1975, Lot 1). Lit.: Saur

J.103.192 Dame avec un loup, pstl (Galerie San Giorgio, Monaco, c.1980) [cf. Valade] Φα



~version, in blue-grey dress, min./ivory, 5.1x7.6 ov. (Celle, Sammlung Tansey, inv. 152). Lit.: Pappé & al. 2000, no. 95, repr. p. 217

Jeune fille tenant un livre de musique (comte du Parr, château de Villebertin, 24–26.IX.1982, Lot 2 repr., attr.), v. Boucher, Marchal

J.103.196 Jeune femme lisant une lettre, pstl, 82.5x65 (Milan, Finarte, 25.X.1988, Lot 46 repr., It€22,000,000, as F.-H. Drouais) [new attr., ?] Φα



~pnt, double portrait, 162x113 London, Christie's, 26.III.1971, Lot 41, as cardinal (sic) d'Orléans and his niece by Louis Tocqué; London, Sotheby's, 25.V.1988, Lot 59 inconnus, attr. Tocqué; London, Christie's, 28.II.1992, Lot 48, follower of Louis-Michel van Loo; London, Christie's, 11.III.1993, Lot 94, follower of Louis-Michel van Loo; Cesare Lampronti, Rome; acqu. 1997, PC 2014)

Jeune femme à la tabatière (London, Christie's South Kensington, 17.XII.1998, Lot 197 repr., attr. Coypel), v. Coypel

J.103.202 Jeune femme en robe bleue tenant un éventail, pstl, 65x54.5 (Paris, Drouot, Piasa, 8.XII.1999, Lot 60 repr., est. €30–40,000, b/i; Lyon, Mazarini, XII.2000, Lot 16) Φ



J.103.203 =?tête seul, pstl, 25x18.5 (Mazarini, Lyon. Yves Ménard (1950–2024), avocat; vente p.m., Nantes, Couton Jamault Hirn, 14.I.2024, Lot 248 repr., éc. fr., est. €150–200) [cut down or exact copy?] Φα



J.103.204 Femme âgée au manchon, pstl/ppr, 54.6x44.1 (London, Christie's, 18.IV.2000, Lot 76 n.r., circle of Vigée) [new attr., ?] Φα



J.103.206 Jeune femme à la robe rose, pstl, 64x53 (Paris, 10.XII.2001, Lot 31 repr., entourage de Valade, est. fr30–50,000) [new attr., ?] Φα



J.103.208 Dame en robe blanche, pstl, 59x48.5, s (Bayeux, Hôtel des Ventes, 17.IV.2006, Lot 5 repr.) φ



Jeune femme au manchon (Palm; Stockholm, Bukowskis, 11–12.IV.1935, Lot 479 repr., as Perronneau. Stockholm, Bukowskis, 29.V.–1.VI.2007, Lot 521A repr.). Lit.: Jeffares 2006, p. 33Bii, attr. [v. Éc. fr.]

J.103.211 *Jeune femme en Flore, pstl/ppr, 62x57 (Nogent-sur-Marne, Lucien, 10.VI.2007, Lot 46 repr., Éc. fr., est. €500–600; PC; Paris, Drouot, Fraysse, 8.VII.2020, Lot 242 repr. as by Allais, est. €4–6000). Lit.: Cabezas & al. 2008, p. 29, detail repr., as by Allais [new attr., 2007] φν*



~version, with different face, miniature (Monaco, Sotheby's, 25–26.VI.1976, Lot 447 repr., as Lefeure, a/r Hoyer. Amsterdam, Sotheby's, 14.X.1986, Éc. fr.)

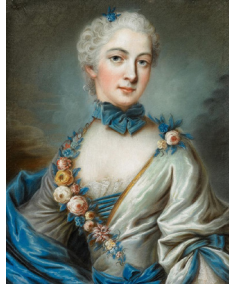
J.103.214 *Dame de qualité au col de fourrure, pstl/ppr, 60x49 (Brussels, Vanderkindere, 12.VI.2012, Lot 76 repr., éc. fr., est. €500–750, €1100) [new attr.] φαν*



J.103.216 *Jeune dame en Flore, pstl/ppr, 82x70 (Paris, Rossini, 11.XII.2012, Lot 89 repr., est. €6–7000, b/i). Olim attr. La Tour [new attr.] φν*



J.103.2161 ~cop./pastiche, pstl (Köln, Van Ham, 15.V.2015, Lot 553 repr., attr. L.-M. van Loo, est. €7–8000) [new; ?] φπν



J.103.217 *Jeune dame tenant un masque, pstl, 65x54.5 (PC 2013; Paris, Tajan, 11.XII.2013, Lot 41 repr., attr., est. €3–5000). Olim attr. Lenoir [new attr., ?] φαν*



J.103.2175 [olim J.9.6706] *Deux jeunes filles au perroquet, pstl, 48.5x66 (Saint-Germain-en-Laye, Laurent de Rummel, 14.XII.2014, Lot 3 repr., éc. fr., est. €3000–3500) [new attr. 2020, ?] φαν*



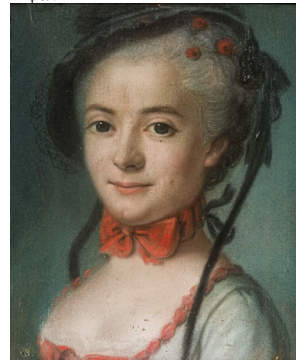
J.103.2182 [olim J.9.6436] *Gentildonna in abito bianco e mantello azzurro, pstl/ppr, 64.5x53 (Florence, Pandolfo, 21.X.2010, Lot 585 repr., éc. fr., est. €5500–6500. PC 2020; London, Chiswick Auctions, 27.VIII.2020, Lot 17 repr., as by Allais, est. £2–3000, £3000) [new attr. 2020] φν*



J.103.2183 *Jeune dame en robe noire tenant un masque, pstl, 59x45 (Rome, Babuino, 23–25.III.2021, Lot 76 repr., follower of Rosalba, est. €1200–1800; Rome, Babuino, 7–10.III.2021, Lot 193 repr., follower of Rosalba, est. €800–1200; Rome, Babuino, 20–22.VII.2022, Lot 112 repr., follower of Rosalba; Rome, Babuino, 18–20.VII.2023, Lot 182 repr., follower of Rosalba, est. €10) [new attr. 2021, ?] φαν*



J.103.2184 *Jeune dame en bergère, au chapeau noir, ruban rose au cou, pstl, 24.5x20.5 (Professeur & Mme Küss; Paris, Drouot, Boisgirard, Antonini, 26.IX.2024, Lot 12 repr., anon., inconnu, est. €300–500) [new attr., ?] φαν*



J.103.22 *Homme en chasseur, pstl/ppr, 81.3x63.5, s √ "Allais"; & pendant: **J.103.221** *Dame avec raisins, pstl/ppr, 79.5x63, sd √ "Allais/1741"* (Paris, hôtel George V, Ader, Picard, Tajan, 23.VI.1976, Lot 1, €12,500; PC; Paris, Drouot, Boisgirard Antonini, 29.VI.2012, Lot 168 repr., est. €15–20,000, €24,500) Φ*



Photos courtesy owner
Zoomify

J.103.225 Homme en habit noir; & pendant: J.103.226 Dame en robe jaune, pstl/ppr, 65x54, sd \succ “Allais 1746”; “Allais...” (Paris, Drouot, Audap Mirabaud, 1.IV.2016, Lot 17 repr., est. €5–6000, €7000) ϕ



J.103.2265 Homme en habit de velours noir, gilet jaune, de $\frac{3}{4}$ à droite; & pendant: J.103.2266 Dame en robe rouge décolletée, un tour de cou garni de dentelle, pstl, both sd \succ “Alla[is] 1749” (Paris, Drouot, Dubourg, 13.XII.1920, Lot 14/15 repr., as by Allau) [new attr.]

J.103.227 Homme en habit gris, gilet rouge, avec tricorne; & pendant: J.103.2271 Dame avec marmotte, pstl/ppr, 52x44, -/sd \leftarrow “Allais 1758” (Nice, Millon, 25.II.2021, Lot 136/135

repr., as attr./by Pierre Allais, est. €1600–1800/€2000–2500; Nice, Millon, 6.V.2021, Lot 62/61 repr., as attr./by Pierre Allais, est. €800–1000/€1000–2000) ϕv



J.103.229 M. & Mme de ***, m/u, Salon de Saint-Luc 1752, no. 174

J.103.23 Deux portraits, pstl, Salon de Saint-Luc 1751, no. 117

J.103.231 Plusieurs portraits, pstl, Salon de Saint-Luc 1756, no. 23