

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### BERNARD, Pierre

Paris bpt .VIII.1704 – Marseille 6.XI.1777

Bernard was born in Paris and baptised in the church of Saint-Jacques-la-Boucherie; he was the grandson of the sculptor Honoré Bernard, the son of another portraitist, also Pierre Bernard, and his second wife, Catherine Huard, and the cousin of the sculptor Antoine Duparc whose daughter, Françoise (*q.v.*), was a gifted painter. The pastellist's sister Marie-Catherine (1712–1789) also became a painter, and was the first female to join the Académie de Marseille, in 1754. On the recommendation of the duc de Richelieu, Pierre Bernard was sent to the Académie de France in Rome from 1727 to 1732. Initially impressed, the director Vleughels became unhappy with the diminutive Bernard, reporting in 1732 “M. le duc de Richelieu a été trompé...ce Bernard est un libertin de premier ordre...il est tombé dans un néant impardonable.” Returning to Marseille, the following year he became premier peintre to the chevalier de Castellane. He frequented the salon of Castellane's relative, Mme de Simiane, who used her influence over the intendant des galères, Bénigne-Jérôme du Trousset d'Héricourt (in letters of 12.X.1733 and over the following months), praising his “habileté, esprit, caractère, sagesse”, and had Bernard appointed maître-peintre of the Arsenal in Marseille in 1733, following the death of Michel Serre. Gault de Saint-Germain, editing these letters, mentions having seen some portraits signed Bernard “d'une grande médiocrité”.

On 26.VIII.1739, in Marseille, Saint-Martin, he married Claire Sardet, then 34 years old. The witnesses included his father. His work at this time seemed to be entirely in oil, such as the 1738 portrait en pied of the commissaire des galères à Marseille, Jean-Louis de Ranché or the 1740 religious painting at Saint-Cannat de Marseille. In 1740 Bernard travelled to Malta, where his magnificent full-length oil portrait of Emanuel Pinto de Fonseca (appointed grand master in 1741) remains in the presidential palace in Valletta (his visit predated that of Favray, *q.v.*).

Bernard seems to have switched from oil to pastel at the time of his move to Paris, in 1748 (he was succeeded as peintre des galères by Dandré-Bardon, who had been a fellow student in Rome, but the post was abolished soon after, as the Galères relocated to Toulon). The earliest pastel appears to be the portrait of the bailli de Mirabeau, here attributed to Bernard; the introduction may have come either through the Castellane family (Mirabeau's mother), the order of Malta, or through the galères (which may conversely explain Bernard's trip to Malta). Bernard is listed at the Académie de Saint-Luc from 1750, exhibiting in 1764 from rue Saint-Martin. His portrait of d'Argenson, exhibited in the 1751 Salon, hung in the office of the Académie until its dissolution in 1776. The Académie royale's strictures against pastellists at this time prevented Bernard becoming a member.

Although based in Paris, Bernard evidently travelled widely: for example, he was in Saint-

Malo in 1753 when he executed the pendants of Le Breton (then deputy mayor of the town) and his wife. In that year a procuration was witnessed in Nantes which Bernard sent to his wife in Marseille. He was probably still there the following year when portraits of Pépin de Bellisle and his wife were made. He is likely to have made the portrait of Mme Descamps in Saint-Omer in 1760; the same date appears on two Audomarois, the du Bois de Percheval couple. A number of portraits of the Austrian royal family date from 1763, and follow a portrait of Mme de Nettine, the wife of a Belgian banker. It was probably on his trip to Vienna that the pendant portraits now in Budapest were done. On his return to France we find him in Lyon in 1764 (under the name Claude Bernard; he and his wife bought an annuity yielding 1045 livres per annum on a principal of 11,000 livres, a sum no doubt reflecting his earnings in Vienna). He is likely to have executed the 1769 portrait of the marquis de Châteauneuf in Nice. An appearance in Rouen, with an indication of the arduous life by a 69-year-old itinerant pastellist, is recorded in the *Journal de Rouen* for 26.III.1773, p. 6:

Plusieurs Peintres ont déjà fait annoncer leur talent dans nos Feuilles. Aujourd'hui le sieur Bernard nous prie de parler de lui: il mérite à tous égards, puisque tous les Amateurs rendent justice à la beauté de ses Ouvrages. On en a vu de lui plusieurs en pastel, qui sont peints supérieurement; les vrais connoisseurs les ont admirés. Il peint le portrait en pastel, à l'huile, &c. & à un prix raisonnable. Sa demeure est chez le sieur Olivier, menuisier, rue des Charettes, en face de la rue Encrière. Il peint aussi les tableaux d'Histoire pour les Eglises & les apartemens; il ira en Campagne si on le souhaite. Il est élève du fameux M. Hallé, Professeur de l'Académie royale de Peinture. Il enseignera à peindre en pastel en peu de tems, ayant une connoissance particulière de la touche. On peut voir une Tête qu'il a fait chez le sieur Berthelin, au Caffé des Consuls, on y trouvera du beau, du pittoresque, un bel ensemble, un coloris chaud, suave & moëlleux, & beaucoup de fraîcheur dans le coloris. Ce morceau prouvera ce que le sieur Bernard est en état de faire.

There is no other reference to his being a pupil of Hallé – presumably of Claude-Guy, rather than Noël, who was Bernard's junior by several years (the Rouen announcement cannot refer to Noël Hallé's pupil, Pierre Bernard de Lavaux, as he was born in 1761).

Bernard finally was recorded in Marseille in 1774, when his wife made her will; she died there 27.VII.1774, and was buried at Saint-Martin the next day; her widower did not attend. (He must have been there a little before that to have painted the daughter of a trésorier général de France de la généralité de Provence, Mme de Saint-Jacques, who died in 1773; and we know that he made an oil portrait of the négociant marseillais Jean Timon-David, sd 1772, almost certainly in the city.) Three years later, Bernard himself died and was buried in the same church, 7.XI.1773; an ecclesiastic, Pierre Bernard Baille, attended both his and wife's burial.

Despite his connections in the city, Bernard was never associated with the Académie de peinture et de sculpture there. (Nevertheless Georget 2016 suggests that the Mlle Bernard who was made an associé à l'Académie de

Marseille in 1754 may have been his sister; Parrocel 1890, II, p. 219 provides no further information.)

When Auquier reviewed the Marseille exhibition in 1906, Bernard's work was almost completely unknown; the man and woman in the Ricard and Usslaub collections were however “hors de pair”. Ratouis de Limay, who thought that Bernard must have seen La Tour's works even if he was not a pupil, wrote that “[il] tient parmi les petits maîtres pastellistes du XVIII<sup>e</sup> siècle, un rang des plus honorables”. Billioud conceded–

On cherchait en vain, dans aucun des pastels de Bernard, cette vue intérieure du modèle qui transperce les moindres visages esquissés par La Tour, et dégage en quelques traits dominants et aigus l'essentiel d'une figure humaine. Sans être non plus un individualiste de la force de Perronneau, il sait néanmoins respecter les particularités de chacun de ses modèles... Chez Bernard, le modelé des visages est généralement vigoureux; et, trace fugitive du grain de crayon venu s'écraser sur le papier, la trame de dessin transparait légèrement sous l'émail des carnations....

Bernard's portraits are well drawn and harmoniously coloured, if occasionally less highly finished than some of his competitors'. His palette is usually quite cool, with blues and white predominating. He is happy to apply broad strokes particularly to fabrics, highlighting folds with broad touches of white or even black chalk (with a boldness usually associated with later English pastellists such as Gardner), while faces are often fully blended. Hairlines are sometimes invisible. The static poses of his early works are quite recognisable, sharing with Louis Vigée a tendency for his sitters' heads to be thrown back; often however the rear arm projects forward, while the front arm hangs back awkwardly. The sitters' expressions are blank, somewhat in the manner of Allais. Later pastels (from the 1760s) are more naturalistic, and occasionally highly finished, with expressive faces (such as that of the 1757 pendant man), although a predilection for broad highlights remains. Lighting is flat, with backgrounds often of stormy skies, emphasising costume. Most distinctive is Bernard's use of vellum, rare among French pastellists, giving a translucence, which, allied to his impassive expressions, suggests a French Liotard.

### Bibliography

Alauzen 1962; Auquier 1906; Bénézit; Billioud 1937; Billioud 1938; Billioud 1962; Chol 1987; Degiorgio & Fiorentino 2004, pp. 29, 85; Florence 1977, p. 195; P. M. Gault de Saint-Germain, ed., *Lettres de Madame de Sévigné*, Paris, 1823, pp. 81–91; Guiffrey 1915, pp. 97, 183; Padre Pelagio Mifsud, ed. comte Saverio Marchesi, *Notizie di alcuni pittori, scultori, architetti e capi mastri si Maltesi, che forastieri, che operarono in Malta*, 1825, manuscript 1123, National Library of Malta, f. 69; Ratouis de Limay 1946; Fortuné Rolle, ed., *Inventaire-Sommaire des archives hospitalières antérieures à 1790, Ville de Lyon, La Charité ou aumône-générale*, Lyon, 1875, II, p. 26; Sanchez 2004; Saur; Voiriot 2024

GENEALOGIES [Bernard](#)

**Salons critiques**

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. Bernard, qui a été Pensionnaire à l'Académie de Rome, par le portrait de M. le marquis de Voyer d'Argenson, Vice-Protecteur de l'Académie.

**Pastels**

Joseph ANDRE (1736–1802), pnt. (Paris PC 1994). Lit.: *Livre guide du musée Jacquemart-André*, 1994, p. 56 repr.; Lehideux-Vernimmen 1995, pp. 65–78, repr. p. 71 as fig. 8 with caption as fig. 9, Éc. fr.

J.147.102 ~repl., pstl, 61.5x55, 1772 (André family; London, Christie's, 6.VII.1999, Lot 176 repr., as L. Vigée, est. £5–7000; French PC 2004). Lit.: Boze 2004, p. 23 repr. clr, attr. Boze. [new attr.] Φνσ



*Argenson, v. Voyer*

J.147.105 La marquise de BAUFFREMONT, duchesse d'Atri, princesse du Saint-Empire, née Marie-Susanne-Simonne-Fernande de Ténarre de Montmain (1722–1800), pstl, 57.5x48 (PC 2006) [new attr.] φν



*Beaumarchais, v. Caron*

J.147.108 Gaspard-Nicolas de BERTET, sgr de la Clue (1732–1815), aide-major de marine 1757, brigadier des armées navales, 50x42, sd ↗ "Bernard pinxit, 1765" (Nîmes, mBA, inv. 48.2.15. Le comte de Demandolx; Marseille, Guy, 7.XI.1916, Lot 93 repr. Marquise de Buttet, Chambéry. Charles Tur, Nîmes, 1937). Lit.: Billioud 1937, no. 18, fig. 1; Vergnet-Ruiz & Laclotte 1962, n.r.; Salmon 2018, fig. 3 Φ



*Berthelin, v. Damesme*

J.147.11 Mme Nicolas BORELY DE TELMONT, née Marie de Borély (1745–1818), à mi-corps, de face, coiffure à la belle poule, 78x62, n.s. (Marseille PC 1937). Lit.: Billioud 1937, no. 22 n.r.

J.147.111 Claude-Marie, comte de BRIQUEVILLE (1724–1806), maître de camp de cavalerie, pstl, 1755 (comte Paul de Waren 1962). Exh.: Paris 1935d. Lit.: Billioud 1962, no. 30 n.r.

J.147.112 ??Pierre-Augustin CARON DE BEAUMARCHAIS (1732–1799), auteur dramatique, pstl, 64x52, inscr. *verso* "Bernard pinxit 1772" (Paris, Drouot, Ferri, 3.VI.1998, Lot 26 repr., attr. Boze, fr25,000; ?Vienna, 7.X.1998, Lot 262 repr.; German PC; Köln, Van Ham, 29–30.I.2025, Lot 626 repr., anon., inconnu, est. €800–1500; Düsseldorf, Auktionshaus, 24.V.2025, Lot 1728 repr., as Liotard, inconnu, est. €300, €8000) [new attr. 2006] Φα?δν



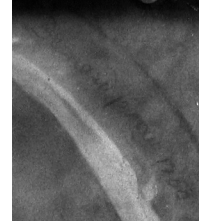
*Châteauneuf, v. Peyre*

J.147.114 Mme Marie-Michel DAMESME de Maisonneuve (∞ 1756), née Marguerite-Henriette Berthelin de Neuville (1737–1784), première femme de chambre du dauphin, pstl, 64x52, inscr. *verso* (Brest, Adjug'art, Cosqueric, 14.III.2023, Lot 63 repr., Éc. fr., est. €800–1000) [new attr.] φν



J.147.115 Mme DESCAMPS D'INGLEBERT [?∞ Jean-Joseph Descamps, sieur d'Inglebert, lieutenant-général civil et criminel des ville et bailliage de Saint-Omer], pstl, 59x49, sd ↗ "Bernard pinx 1760" (Paris, Drouot, Damien

Libert, 29.IX.2010, Lot 18 repr., est. €2000–2500, €2700) φ



J.147.118 Théodore-Emmanuel-Joseph DU BOIS DE PERCHEVAL (1713–1783), secrétaire du roi en la chancellerie d'Artois, de Saint-Omer, en habit rouge; & pendant: J.147.119 épouse (∞ 1747), née Marie-Josèphe-Élisabeth Quarré de Boiry (1724–1800), mère de la marquise de Louverval, en robe bleue doublée de fourrure, pstl/pchm, 56x46, (*Monsieur*) sd ↖ under spandrel "Bernard pinx. 1760" (PC 2011; Paris, Christie's, 21.VI.2012, Lot 53 repr., est. €5–7000, b/i; Coutances, Eric Boureau, 24.XI.2012, Lot 100 repr., est. €4–5000, €4200) [new attr.] φνσ



J.147.123 Kaiser FRANZ I. Stephan (1708–1765), 73x60, 1763 (Alfons & Eugène von

Rothschild, Vienna, 1937). Lit.: Billioud 1937, no. 12, fig. 7; Ratouis de Limay 1946, pl. LIV/81 Φ



~pnt., 91x69 (Versailles MV 3861). Lit.: Constans 1995, as a/r Nattier, Charles-Alexandre de Lorraine

~cop., min./ivory, 6.0x4.8 (Vienna, Sammlung Habsburg, inv. E 20265-B). Lit.: Keil 1999, no. 57 repr., attr. Lorenzo Balbi, c.1765

~v.q. Lion

Galois, v. J.147.235

J.147.127 ?Mlle de GAUDEMAR DE RAPALLI, pstl, 62.5x53.5, inscr. ← “LG”, inscr. verso (Paris, Drouot, Pierre Bergé, 28.III.2008, Lot 3; Paris, Drouot, Eve, 24.VI.2009, Lot 6 n.r., est. €1500–2000, €1500) [new attr.] φδν



J.147.129 Mme de GAUFRIDI, née Anne de Borély du Villard de Brézé, pstl, sd “Bernard pinxit/1784” [1764] (desc.: PC 2010) φ



J.147.13 Alexandre-Marie GOSSELIN DE SAINT-MAURE (1746–1820), administrateur général des subsistances militaires, pstl, gch./pchm, 27.8x23 ov. (Louvre inv. RF 35774. Desc. en famille; acqu. a.1973) Salmon 2018, no. 24, new attr.; [Jeffares 2018g](#) φ



J.147.1305 [?]Mme de GOY ou de Frangeville, née de Butler, ∞ président du parlement de Bretagne, pstl/pppr, 58x47, inscr. verso (Rennes, Jezequel, 24.II.2020, Lot 7 repr., éc. fr., est. €500–700) [new attr.; sitter untraced] φδν



J.147.131 Catherine JARS, pstl/ppr, 61x50, sd ∞ “Bernard pinxit/1755” (Paris, PIASA, 27.VI.2003, Lot 85 repr., est. €4–6000, b/i; Paris, Drouot, Rossini, 13.IV.2005, Lot 1, inconnue, est. €2–3000, €600; PC; Paris, Drouot, Artcurial, 13.V.2011, Lot 182 repr., est. €1000–1200; Paris, Drouot, Artcurial, 1.II.2012, Lot 195 repr., est. €800–1200) Φ



J.147.134 Dame de la famille ?JEROME DE BRUNY, pstl (Aix, hôtel de Caumont) φαν

J.147.136 La marquise de LA FARE, née Marie-Élisabeth du Troussel d'Héricourt (1717–), ∞ Pierre-Joseph-Hilarion Roux de Bonneval, m/u, 1734. Lit.: Billioud 1937, p. 242 n.r. =?pnt. (PC 2014)

J.147.138 Pierre de LAURE, officier français au service de l'Espagne, pstl, [c.1764] (desc.: PC 2010) φ



J.147.14 Pierre LE BRETON DE LA VIEUVILLE (1714–1772), maire de Saint-Malo 1755–58, en habit aubergine pâle, la main gauche dans son gilet de brocart jaune, pstl, 61x52, sd ∞ “Bernard pinxit 1753”; & pendant: J.147.141 épouse (∞ 1744), née Marguerite-Françoise Rivière, demoiselle de La Sellerie (1725–), au corsage de velours bleu azur, pstl, 61x52, sd ∞ “Bernard pinxit 1753” (vicomte Hervé de Cargouët 1946–62). Lit.: Billioud 1962, no. 27/28 repr. φ



J.147.144 Claude-Nicolas LE CAT (1700–1768), chirurgien en chef de l'Hôtel-Dieu de Rouen, de ¾ à g., 1756. Lit.: Billioud 1937, no. 9 n.r. ~grav. Houbraken 1762

LOUIS XVI, v. Peyre

J.147.147 Sire J. C. MacDay de Givry [?Louis MADEY DE GIVRY (–1775)]; & pendant: J.147.148 [?]?Mme Louis-Pierre Sally, née Marie-Rose Day de Givry [?sa sœur, Mme Jean-Baptiste Pellet de Lautrec, née Marie-Rose Madey (c.1740–), ou ??sa fille, Mme Louis-Pierre Salles (∞ 1776), née Angélique-Rose-Roland Madey (c.1760–1796)], pstl/ppr, 62x53/66x55, inscr. verso ?1761 (Bordeaux, mBA, inv. Bx M 340/339; Bx E 1330/1331. Legs Mlle Marie-Louise-Caroline Belloncle 1916). Lit.: Birot & al. 2014, fig. 1, anon. [new attr. 2013] φδν





J.147.151 MARIA AMALIA Josepha Johanna, duchesse de Parme, née Erzherzogin von Österreich (1746–1804), pstl, 1763 (Alfons & Eugène von Rothschild, Vienna, 1937). Lit.: Billioud 1937, no. 17, fig. 6 Φ



J.147.153 MARIE ANNE Erzherzogin von Österreich (1738–1789), Äbtissin in Prag 1766, en robe orange et blanche, pstl, gch./pchg, 70x56.5, s ✓ “Bernard pinxit”, 1763 (Pasadena, Norton Simon Museum, inv. F.1983.17.2.P. Alfons & Eugène von Rothschild, Vienna, 1937. Roland Hoguet; New York, Christie’s, 12.1.1978, Lot 133 repr., with pendant Marie Elisabeth, \$13,000). Lit.: Billioud 1937, no. 15, fig. 4; Campbell 2010, no. 1500a Φ



~cop., min./ivory, 6.1x4.8 (Vienna, Sammlung Habsburg, inv. E 20265-B). Lit.: Keil 1999, no. 76 repr., attr. Lorenzo Balbi, c.1765

J.147.155 MARIE CHRISTINE Joséphe Herzogin von Sachsen-Teschen, née Erzherzogin von Österreich (1742–1798), 1763 (Alfons & Eugène von Rothschild, Vienna, 1937). Lit.: Billioud 1937, no. 14, fig. 3 Φ



J.147.157 MARIE ELISABETH Joséphe Jeanne Antoinette Erzherzogin von Österreich (1743–1808), Äbtissin in Innsbrück, en robe bleue et blanche avec un fichu rayé, pstl, gch./pchg, 70x56.5, s ✓ “Bernard pinxit”, 1763 (Pasadena, Norton Simon Museum, inv. F.1983.17.1.P. Alfons & Eugène von Rothschild, Vienna, 1937. Roland Hoguet; New York, Christie’s, 12.1.1978, Lot 133 repr., with pendant Marie-Anne, \$13,000; acqu. Museum). Lit.: Billioud 1937, no. 16, fig. 5; Campbell 2010, no. 1500a; Jeffares 2017b, fig. 42b Φ



J.147.159 Kaiserin MARIA THERESIA (1717–1780), 1763 (Alfons & Eugène von Rothschild, Vienna, 1937). Lit.: Billioud 1937, no. 13, fig. 8; Ratouis de Limay 1946, pl. LIV/82 Φ



J.147.161 Kaiserin MARIA THERESIA, pstl, 36x30.5 (Littauer; New York, Parke-Bernet, 7.VI.1957, Lot 207 repr.) Φ



Photo courtesy Sotheby's

~pnt., 91x69 (Versailles MV 3862). Lit.: Constans 1995, as a/r Nattier, Marie-Anne d'Autriche

J.147.165 ~version, 90x70, m/u (Orth; Berlin, .XI.1912, Lot 640a, repr., as Éc. fr.) Φβν



J.147.166 Mme [André-Jean-Baptiste MAUDUIT] (∞ 1759)], née Marie-Louise-Esther-Rosalie Plainpel, dame de Carentonne-Semerville (1731–1768), du Havre, pstl/ppr, 71x61 (Dr Ben Hammond, Philadelphia; sale p.m., York, Pennsylvania, Keystone Auction, 18.XI.2022, Lot 795 repr., anon., est. \$100, \$650. Windsor, Connecticut, Nadeau, 9.XI.2024, Lot 540 repr., anon., est. \$400–800, \$550) [new attr. 2022] φν



J.147.167 [??]Louis-Alexandre de Riqueti, comte de Mirabeau (1726–1761) [Jean-Charles-Antoine-Elzéar de Riqueti, chevalier de MIRABEAU (1717–1794), bailli de l'ordre de Malte, grand-croix Malte, général des galères de Malte, gouverneur de La Guadeloupe], pstl, 1748 (German PC 2002) [new attr.] φαδν



J.147.169 Jean-Antoine MORAND (1727–1794), architecte; & pendant: J.147.17 spouse (∞ 1759), née Antoinette Levit, sd “Bernard pinxit”, Lyon, 1764 (desc. PC 2011). Exh.: Lyon 1985, no. 352/353 φ



J.147.173 La vicomtesse de NETTINE, née Barbe-Louise Stoupy (1706–1775), a.1763. Lit.: Billioud 1937, no.11 n.r.; Ormesson & Thomas 2002, p. 316 n.5

~cop., attr. A. de Saint-Aubin, mine de plomb/ppr, 17.6x14.7 ov. (New Haven, Yale University Art Gallery, inv. 1937.334. Don E. B. Greene). Lit.: Alice Wolf, *The Edward N. Greene collection of engraved portraits...at Yale University*, 1942, p. 141 n.†, as a/r Claude or Jean-Joseph Bernard, inferred from La Live print credit; Greuze 1976, p. 108 n.r., as a/r Joseph Bernard; Greuze 2002, p. 134 repr., as a/r Joseph Bernard; Rochebrune 2024, fig. 80 as a/r Jean-Joseph Bernard

~grav. La Live de July, “Bernard p./La Live sc.”, 1763. Lit.: E. Bocher, *Augustin de Saint-Aubin*, 1879, no. 333; Yves de Fontobbia, “La vicomtesse de Nettine, trésorière des Pays-Bas...”, *L’Insurgé*, 1.iii.1936; IFF 50



J.147.177 Albrecht OCHS (1716–1780), négociant-banquier et membre du conseil à Bâle, pstl (Swiss PC 1992). Lit.: Kopp 1992, repr. p. 18, as by La Tour; Jeffares 2006, p. 298Bii, as by La Tour; R&L R28 n.r. [new attr., ?] Φα



Photo courtesy Peter F. Kopp

J.147.18 ~?pendant, Mme Albrecht OCHS, née Louise-Madeleine His (c.1720–1776), pstl (Swiss PC 1992). Lit.: Kopp 1992, repr., attr. Liotard; R&L R28 n.r. [new attr., ?] Φα



Photo courtesy Peter F. Kopp

PERRIN DE NOAILLY, v. Peyre

J.147.184 Joseph-Antoine-Jérôme PEYRE, marquis de Châteauneuf (1721–1793), premier consul de Nice, chev. SS Maurizio e Lazzaro 1757, en manteau bleu, 64x54, sd ∞ “Bernard pinxit, 1769” (Thomas Huguët; Paris, Wildenstein, 1920–37. Paris, Drouot, Boisgirard, 19.XII.2008, Lot 77 repr., as of Louis XVI, est. €2–3000, €5600 [=€6940]). Exh.: Paris 1920a, no. 148; Paris 1920b. Lit.: Dumas 1920, p. 230 n.r.; Billioud 1937, no. 21, fig. 2 Φ



J.147.186 [??]Mme PEYRE de Châteauneuf, pstl/ppr, 63x51, sd ∞ “Bernard pinxit/1769” (Marseille, mBA, inv. L 86.50. M. S...; Paris, Drouot, Glandaz, 18.VI.1935, Lot 10 n.r., Fr1520. Wildenstein, Paris. Galerie Perrin, Paris; Monaco, Sotheby’s, 23.II.1986, Lot 512 repr., as Jean-Baptiste Bernard, inconnue, est. Fr30–40,000, Fr94,530; Galerie Patrick Perrin, Paris; acqu. 1986). Exh.: Marseille 2018, no. 38 repr., as inconnue. Lit.: Alauzen 1962, pl. 100 repr.; Billioud 1962, no. 31 repr., inconnue; Marie-Paule Vial, *Parcours: catalogue guide du musée des beaux-arts de Marseille*, 1990, p. 68 repr., as pendant to marquis de Châteauneuf, ?née Euphrosine Nibles [??] Φδν

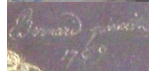


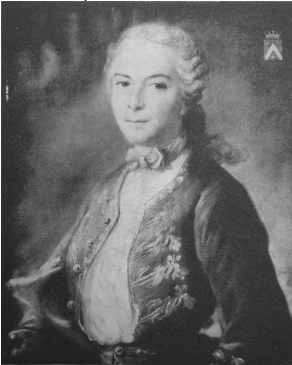
Photo courtesy Sotheby’s

J.147.19 ~version, pstl/ppr, 67.6x57.2, inscr. “Glain/1745” (Beverly, Horvitz Collection, inv. D-F-1423. PC 2011; New York, Sotheby’s, 10.VI.2011, Lot 228 repr., as by Bernard, est. \$6–8000, \$6250; Alexis Bordes; acqu. 2011). Exh.: Gainesville 2017, no. 61, pl. 46 as by Glain. Lit.: Paris 2017b, no. XVII, p. 576 repr., as by Glain [new attr. .IV.2011] φβ



J.147.192 Jeune femme de la famille ?PEYRE, en jeune amazone, pstl, 65x50, sd 1755, écusson de gueules au chevron d’or, accosté de 3 quintefeuilles du même, 2 et 1, couronne de marquis (Marcel Midy 1933). Exh.: Paris 1933b, no. 1 n.r., marquise de Périn. Lit.: Billioud 1937, no. 8, fig. 10; Jeffares 2006, p.

57Cii, sequence changed [the arms are those of the Perrin and Peyre families, but the coronet excludes the identification proposed by Billioud] Φδ



J.147.194 Mme [Joseph-Louis] de SAINT JACQUES [(∞ 1767)], née [Rose-Gabrielle de] Raymond [(1745–1773), de Marseille, fille de Jean de Raymond, trésorier général de France de la généralité de Provence], pstl, 61.5x52.5, [c.1770] (desc.: petit-enfant de sa sœur. Paris, Galerie Charpentier, Laurin, 26.III.1958, attr. Roslin, ?Mme de Saint-Jacques, ff54,000; Kunsthandlung Walter Andreas Hofer, Munich; German PC; Köln, Lempertz, 11.V.2013, Lot 1129 repr., éc. fr., est. €8–10,000, b/i b/i; Berlin, Galerie Bassenge, 30.V.2019, Lot 6051 repr., est. €4–5000; Berlin, Bassenge, 3–5.VI.2020, Lot 6021 repr., et. €3500–4000). Lost Art-ID 416353 [new attr.] φδv



J.147.196 Henri-Gervas SAUVAGE, de la Compagnie des Indes; & pendant: J.147.197 épouse, née Anne-Michèle d'Arnaud de Saxi (1730–1800), fille de la première mariage de Mme de Gaufredi, pstl, [c.1764] (desc.: PC 2010) φ



?[?]Mme de STAËL au manchon (Chambéry, Savoie Enchères, Jacques Lafaury, 17.III.2013, Lot 105 repr., as by Pierre Bernard), v. La Tour Telmont, v. Borély

J.147.199 [?]Mlle de THORIGNY, en vestale, pstl, 56x44, sd ✓ “Bernard pinxit 1762” (Coutances, Boureau, 22.IV.2023, Lot 327 repr.) [?attr.] φ?αδ



J.147.202 La duchesse d'URSEL, née Éléonore, princesse de Lobkowitz (1720–1756), pstl, c.1756 (Hingene, Kasteel d'Ursel). Lit.: Jeffares 2014a, p. 5 repr. [new attr., ?] φαv



J.147.204 Claude-Alexandre de Villeneuve, comte de VENCE (1703–1760), lieutenant-général des armées du roi, commandant à la Rochelle, colonel du régiment royal-Corse, collectionneur, à mi-corps, de ¾ à dr., m/u ~grav. H. Coussin. Lit.: Billioud 1937, no. 4 n.r.

J.147.206 Francesca Lasata VERDEJO, pstl, 62x45 (US PC 2007). *Olim* attr. Carriera [new attr.] φαδv



J.147.207 [*olim* J.147.104] [Marc-René] de Voyer d'Argenson, marquis de VOYER [(1722–1782), honoraire associé-libre de l'Académie royale de peinture et de sculpture], pstl, 97.2x81.0, Salon de Saint-Luc 1751, no. 74; 1752, no. 200 (Académie de Saint-Luc, inv., 1776)

J.147.208 Jeune homme de la famille VREDEE, pstl, 50x40, sd ✓ “Bernard pinx. 1763”; & pendant: J.147.209 Jeune femme de la famille Vredée, pstl, 50x40, sd “Bernard pinx. 1763” (Budapest, Szépművészeti Múzeum, inv. 63.17/18. Forgách-Lipthay Castle, Szécsény; Balint Lipthay; acqu. 1963). Lit.: Szigethi 1975, no. 39/40 repr.; Szigethi 1975, no. 72/73 repr.; Tátrai 1991, repr. Φδ/Φδ



Photos courtesy Szépművészeti Múzeum, Budapest

J.147.211 Mme [Georges-François de WARD] DE BARRY [(∞ Rouen 1757, capitaine au régiment de Dillon, chev. Saint-Louis), née Catherine-Léonore] Widebien [veuve de Nicolas Ansoult], pstl, 59x49, inscr. *verso* “Madame De Barry Sœur De Monsieur Widebien 1756” (Rouen, Normandy Auction, 16.XII.2018, Lot 130 repr., anon., est. €800–1200; Yvetot, Normandy Auction, 10.VII.2019, Lot 71 repr., est. €400–600) [new attr., identification 2018] φv



J.147.215 Homme en veste gris foncé, gilet brodé or et bleu, pstl, 62x50.8, sd  $\sphericalangle$  “Bernard pinxit 1752” (Nantes, musée Dobrée, inv. 969.7.137. Legs Dr Thoby, Nantes, 1969)  $\Phi$



Cliché: Musée départemental Dobrée, Conseil Général de Loire-Atlantique, Nantes

J.147.218 Magistrat en manteau rouge sur sa robe noire, légèrement tourné vers la dr., perruque poudrée, pstl, 64x53, sd “Bernard pinxit 1757” (Léon Allard de Meeûs; Paris, Georges Petit, 6–7.VI.1910, Lot 2 n.r.)

J.147.219 Homme en habit gris, 59x50, sd 1759 ([Michel Ephrussi]; Paris, Drouot, 23.v.1911, Lot 2 n.r.)

J.147.22 Homme en habit violet, pstl/pchm, 58x48, sd  $\sphericalangle$  “Bernard pinxit 1765” (Galerie Foiren-Néouze, Paris, .XI.2004)  $\Phi\sigma$



LARGER PICTURE  
Photo courtesy Galerie

J.147.224 Homme en habit brun brodé d’or, pstl, 57x49.5, sd  $\sphericalangle$  “Bernard pinxit 1766” (London, Christie’s, 9.XII.1929, Lot 3 repr., as by Barnard; Ethel Floersheim; London, Christie’s, 23.VI.1950, Lot 125 n.r., as by Perronneau; acqu. de Vaux)  $\Phi\nu$

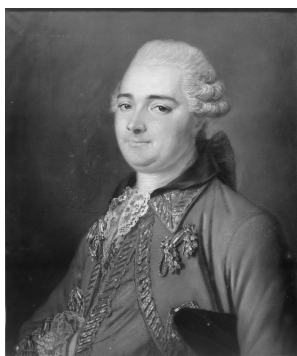


Photo courtesy Christie’s

J.147.227 Homme, sd 1767 (Émile Ricard 1906; Marseille, 8.IV.1913, Lot 81). Exh.: Marseille 1877, no. 5; Marseille 1906, no. 767. Lit.: Auquier 1906, n.r.; Billioud 1937, no. 20 n.r.

J.147.228 Homme en cuirasse portant l’ordre de Saint-Louis, pstl, 58.5x50, sd  $\sphericalangle$  1767 (Arnaud Doria. Comte de La Bédoyère. Galerie Guy Stein, 1937, H2400. PC 1983–2011). Exh.: Paris 1937c, no. 1  $\Phi$



J.147.23 Homme en habit blanc bordé de fourrure, 63x52 (Paris, 15.XII.1922, Lot 2). Lit.: Billioud 1937, no. 25 n.r.

J.147.231 Homme en habit bleu, 63x52 (Paris, 15.XII.1922, Lot 7). Lit.: Billioud 1937, no. 26 n.r.

J.147.232 Inconnu (J.-M. Rave 1877). Exh.: Marseille 1877, no. 4. Lit.: Billioud 1937, no. 23 n.r.

J.147.2325 Homme, pstl, 32x25 (Dr Paul Solari; Marseille, Hôtel des ventes, Vincent, Raynaud, 21–22.XI.1933, Lot 25 n.r., attr.)

J.147.233 Jeune homme à la veste bleue, pstl, 73x59 (Paris, Artus, 2.IV.1997, Lot 38 repr., entourage de Perronneau, est. H30–40,000). Lit.: Jeffares 2006, p. 595Biii, Éc. fr. [new attr., ?]  $\Phi\alpha\nu$



J.147.23301 Jeune homme en habit bleu; & pendants: J.147.23302 Jeune homme en habit bleu doublé de fourrure; J.147.23303 homme en habit bleu aux brandebourgs argents; pstl/ppr, 30x24.5 ov. (Marseille, Maison R&C, 28.IV.2018, Lot 34 repr., est. €600–800. Paris, Giquello, 26.IV.2024, Lot 59/60/58 repr., éc. fr., each est. €400–600) [new attr. 2018]  $\Phi\nu$



J.147.235 Homme en habit prune, doublée de fourrure, le main dans son gilet brodé, pstl/ppr, 66.2x55.7 (Davies, Paris, 1926. PC 2000; Paris, Christie’s, 16.VI.2021, Lot 24 repr., as by Bernard, traditionally of M. Gallois, ?Charles Jean Baptiste des Gallois de la Tour (1715–1802), intendant et premier président d’Aix, est. €8–12,000, b/i; Paris, Christie’s, 28.XI.2022, Lot 303 repr., Bernard, inconnu, est. €4–6000, €4032. Paris, Artcurial, 26.IX.2023, Lot 277 repr., est. €4–6000). Lit.: Jeffares 2006, p. 311B n.r., attr. La Tour [new attr. 2011]  $\Phi\nu\sigma$



J.147.2351 [olim J.9.3702] Homme de qualité en habit bleu bordé, pstl, 29.5x24 (La Flèche, Yves

Manson, 26.VI.2011, Lot 115 repr., éc. XIX<sup>e</sup>  
[new attr. 2020, ?] φ



J.147.2352 Homme en cuirasse, habit bleu, portant l'ordre de Saint-Louis, pstl, 62x51 (Saint-Cloud, Le Floch, 20.VII.2023, Lot 49 repr., goût du XVIII<sup>e</sup>, €2300; French art market 2025) [new attr. 2023] φ



J.147.2353 Homme en habit bleu, pstl, 29x24 ov. (Rome, Babuino, 12.XII.2024, Lot 296 repr., as Italian, of prince de Condé, est. €400–600, €200) [new attr. 2024] φv



J.147.236 Dame du temps de Louis XV, pstl, 1743 (Victor Bart, adjoint à maire, Versailles, 1881). Exh.: Versailles 1881, no. 43 n.r.

J.147.237 Jeune femme en corsage bleu, 59x50, sd 1753 ([Michel Ephrussi]; Paris, Drouot, 23.V.1911, Lot 1 n.r.)

J.147.238 Femme en robe de satin gris rayé, le visage presque de face, un nœud de ruban bleu sur la nuque, la poitrine voilée d'une écharpe de gaze rayé, une guirlande de fleurs pare son corsage décolleté, pstl, 58x47, sd "Bernard, pinxit, 1753" (Camille Groult; Paris, Georges Petit, 21–22.VI.1920, Lot 1 n.r., est. Fr3000, Fr2400. A. Seligmann 1935; Wildenstein 1937). Exh.: Paris 1933b, no. 2. Lit.: Billioud 1937, no. 7, fig. 9 φ



J.147.24 Femme âgée, en robe rouge garnie de fourrure, 64x52, sd ≈ 1757 (Pierre-G. May 1927. Paris, Couturier-de Nicolaï, 31.III.1993, Lot 5 repr., est. Fr20–30,000). Exh.: Paris 1927a, no. 3, pl. LXXII–103. Lit.: Billioud 1937, no. 10 n.r. φ



LARGER IMAGE

J.147.242 Dame en robe bleue, pstl/pchm, 67x57, sd ≈ "Bernard pinxit/1758" (Ann Arbor, University of Michigan Art Museum, inv. 1981/1.320. Legs Doris Margaret Grigaut for the Paul Leroy Grigaut Memorial Collection). Lit.: *Bulletin of the University of Michigan Museums of Art and Archaeology*, v, 1981, p. 52, as by ?Hilaire Bernard φv



Photo courtesy University of Michigan Museum of Art, Ann Arbor

J.147.245 Dame faisant des nœuds, pstl, 72x58, 1759 (Galerie Marcus, Paris, 1967 cat., repr.) φ



J.147.247 Joueur de mandoline, en robe de soie rose, 60x53, sd ≈ "Bernard pinxit, 1765" (George Usslaub, Marseille, 1906). Exh.: Marseille 1906, no. 765. Lit.: Perrier 1897, p. 529 n.r.; Auquier 1906, p. 166 repr.; Billioud 1937, no. 19 n.r. φ



J.147.249 Jeune femme à la rose, en robe de taffetas bleu prune, bordée de bleu Nattier, pstl, 67x56, sd ≈ "Bernard pinxit 1766" (Bruxelles, Galerie Georges Giroux, 4–5.III.1960, Lot 354 repr., BFr3000; M<sup>e</sup> P. Hallar, avocat à Bruxelles, 1962). Lit.: *Connaissance des arts*, no. 102, 1960, p. 32, fig. 3; Billioud 1962, no. 30 repr. φ



J.147.2495 Dame à la robe jaune, doublée de fourrure, pstl, 62x52, sd ≈ "Bernard ... 1766" (Besançon, Dufreche, 27.III.2025, Lot 2 repr., est. €300–500) φ



J.147.251 Jeune femme en robe bleue, manteau de satin blanc, pstl/ppr bl., 60x50, sd → "Bernard p. 1767", inscr. *verso* (Louvre inv. REC 10. Comtesse de "Chastaignes" [recte Chasteigner], née [Denyse-Louise-Caroline-Marie] Godefroy-Menilglaise (–1909) 1909; legs: "Jean de Chastaignes" [Marie-Jean, comte de Chasteigner (1877–1942)]. Cailleux; acqu. 1941 Kaiser Wilhelm Museum, Krefeld, Fr35,000. Office des Biens, 23.XII.1949, dep.: Besançon 1952–96, inv. D.952.5.2). Exh.: Paris 1997a; Paris 2018. Lit.: *Répertoire des biens spoliés*, item 436, OBIP no. 37.761; Salmon 2018, p. 304f repr. φσ



J.147.253 Jeune femme, de face, la chevelure poudrée, parée d'un piquet de roses, riche corsage décolleté, agrémenté de dentelle, pstl, 59x51, sd  $\approx$  1767 (Charles Liandier; vente p.m., Paris, Drouot, Baudoin, 26.V.1914, Lot 38 n.r.)

J.147.256 Inconnue en chasseresse, pstl/ppr, 30.8x24.9 ov., sd 1769 [ou 1759] (Aix-en-Provence, musée Granet, inv. 858.3.19. Legs Armand Fregier 1858). Exh.: Aix 1974, no. 102 n.r.

J.147.257 Dame en robe bleue, pstl/ppr bl./pchm, 64x54 (Geneva, MAH, inv. CR 0429. Legs Gustave Revilliod 1890). Lit.: Sidler 1905, no. 51, as by La Tour [new attr., ?]  $\Phi\alpha\nu$



J.147.259 Dame, pstl, 65x55 (Rome, Palazzo di Venezia, as by Marianne Loir. Sangiorgi Gallery, Rome, 1912, as La Tour) [new attr., ?]  $\Phi\alpha\nu$



J.147.261 Jeune femme en robe bleue, pstl, 62x50 (Paris, Drouot, Couturier Nicolaÿ, 22.XII.1995, Lot 20 repr., entourage de Valade, est. Fr20,000) [new attr., ?]  $\Phi\alpha\nu$



J.147.263 Jeune femme portant une couronne de fleurs dans les cheveux, pstl, 63x52 (Neully, Aguttes, 19.VI.2000, Lot 255 repr., attr. Boze, est. Fr20–30,000, Fr28,500) [new attr.]  $\Phi\nu$



J.147.264 [olim J.9.5859] Dame en chapeau, pstl, 58x46 (Limoges, Galateau, 17.VI.2001, éc. fr., est. Fr12–15,000) [new attr., 2021]  $\Phi\nu$



J.147.265 Femme de qualité en cape bleue, pstl, 64x54 (Paris?, 6.VI.1990, Lot 57 repr. Metz, Ban-Saint-Martin, Rémy & Godart, 20.I.2002, est. €3049–3811, attr. Paris, Rieunier, 2.XII.2002, Lot 46 repr., €2300)  $\Phi\alpha\nu$



J.147.267 =? Femme en cape bleue, pstl. Exh.: Marseille 1906, no. 766. Lit.: Billioud 1937, no. 23 n.r.

J.147.268 Dame (Beaulieu-sur-Mer, Aral, 14.IX.2002, attr.). Lit.: *Gazette Drouot*, 31, 6.XI.2002, repr.  $\Phi\alpha$



J.147.27 Dame en robe bleue, 65.4x54 (Paris, Sotheby's, 27.VI.2002, Lot 34 repr., entourage de Valade, est. €2200–3000, b/i; Paris, Drouot, Choppin de Janvry, 27.IX.2002, Lot 154 repr., Éc. fr., est. €2800–3000; Toulouse, château de Lasserrie, Machoir, 9–10.II.2003, as L. Vigée). Lit.: *Gazette Drouot*, 31.I.2003, repr. p. 118 [new attr., ?]  $\Phi\alpha\nu\sigma$



Photo courtesy Sotheby's

J.147.273 Dame en robe blanche, manteau bleu clair, pstl/pchm, 65x54 (Vichy, Guy Laurent, 15.V.2004, Lot 91 repr.) [new attr.]  $\Phi\nu\sigma$



J.147.275 Jeune femme au chapeau, pstl, 73x53, s  $\surd$  (Pontivy, Anne Renault-Aubry, 16.V.2004, Lot 32 n.r., €400) [which Bernard]

J.147.276 Dame de qualité, en robe bleue, manteau doublé de fourrure, pstl, 60x50 (Nice, Boisgirard Provence-Côte d'Azur, 10.VI.2010, Lot 50 repr., anon., est. €500–500) [new attr., ?]  $\Phi\alpha\nu$



Dame en robe doublée de fourrure, tenant une boîte (Avignon, Hôtel des ventes, 27.XI.2010, Lot 34 repr., attr. Bernard) [v. Éc. fr.]

J.147.279 Dame en robe rouge doublée de fourrure, pstl, 65x54 (Vannes, Jack-Philippe Ruellan, 22.II.2014, Lot 15 repr., anon., est. €400–600) [new attr., ?] φαν



J.147.281 Dame en robe bleue, fichu rayé, pstl, 31x24 (Avignon, Armengau, 2.IV.2016, Lot 224 repr., anon., est. €200–300) [new attr.] φν



J.147.2812 Jeune femme à la robe bleue, fichu rayé, guirlande de fleurs, pstl, 62x52.5 (Paris, Drouot, Boisgirard Antonini, 24.V.2019, Lot 145 repr., anon., est. €3–4000) [new attr.] φν



J.147.2813 Dame à la polonaise bleue, pstl, 59x49 ov. (Bordeaux, Briscadieu, 31.X.2020, Lot 15 repr., anon., est. €1000–1500) [new attr., ?] φαν



J.147.2814 Dame à la robe rose, doublée de fourrure, pstl, 61x51 (Paris, Drouot, Pescheteau Badin, 15.XII.2020, Lot 103 repr., anon., est. €600–800) [new attr.] φν



J.147.2815 Dame à la robe rose, doublée de fourrure, une rose aux cheveux, pstl/ppr, 59x50.5 (Grasse, Rebeire, 16.X.2021, Lot 17 repr., anon., est. €150–200) [new attr.] φν



J.147.2816 Dame à la bleue, manteau gris, pstl, 60x48 (Bayeux, Bailleul & Nentas, 11.XI.2025, Lot 168 repr., anon., est. €300–400, €2200) [new attr.] φν



J.147.283 Jeune homme, sd 1750; & pendant:

J.147.284 Jeune femme, sd 1750 (F. Guey, Rouen, 1937). Lit.: Billioud 1937, no. 5/6 n.r.

J.147.285 Homme en habit noir; & pendant:

J.147.286 dame en robe bleue, pstl/pchm, 64x52, sd ←/↖ “Bernard pinxit/1757” (Clermont-Ferrand, Vassy Jalenques, 6.II.2010,

Lot 147 repr.]; PC). Lit.: Jeffares 2017b, -/fig. 39c φνσ



Zoomify

J.147.289 Tête fait chez le sieur Berthelin, pstl, a.1773. Lit.: *Journal de Paris*, 1773