

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

CHANTEREAU, Jérôme-François

Versailles 12.XI.1704 – Paris 7.XII.1757

Painter, draughtsman and dealer. He appears as Chantreau on his death certificate. His baptismal entry, at Notre-Dame, Versailles (16.XI.1704, published here in 2023; all sources hitherto had given Paris c.1710) confirms the parentage given in a *bénéfice d'inventaire* of 22.V.1743 (AN Y4611^B) which identifies his father and mother as Michel Chantereau, Sr de Mondoré, marchand de bois à Versailles, and Marie-Anne Hermand. They had married in Paris, Saint-Germain-l'Auxerrois, 29.VI.1698; when the 30-year-old Michel Chantereau, sr de "Mondoux" (as transcribed in the Fichier Laborde; while a 1729 renonciation confirms the spelling Mondoré for his seigneurie as signed on the 1704 baptismal register), was described as *Contrôleur pour le roi au bureau de la douane de Lyon*; Marie-Anne was 24; her brother Alexandre was an *officier ingénieur du roi*. She died 7.III.1743, Paris, rue Saint-Honoré (scellés, AN Y11230). At his baptism, Jérôme-François had as parrain the écuyer of Jérôme Phélypeaux, comte de Pontchartrain, secrétaire d'État, and the femme de chambre of the comtesse de Roussy.

In a document of 16.III.1746 (AN MC/XXXI/132) Chantereau is described as a "peintre élu de l'Académie royale de peinture, rue Saint-Honoré" and, 2.VIII.1749 (AN MC/XXXI/141), as an "élève de l'Académie royale de peinture, rue Saint-Honoré?". He then became a member of the Académie de Saint-Luc, adjoint à professeur, rue Saint-Honoré, vis-à-vis l'Oratoire, exhibiting paintings at the salons there in 1751, 1752 and 1753. He worked for the king of Denmark before 1741, the year in which he killed the restorer and picture dealer Joseph-Ferdinand Godefroy in a duel over the authenticity of a picture (Mariette incorrectly identified the murderer as Jacques Autreau). At his death he left his sister, Jeanne-Josèphe (1711–), as sole heir; his inv. p.m. was dated 15.XII.1757. He owned one of the best shops in Paris but had not paid the rent (of 400–450 livres) for some seven years, and other creditors flocked to recover pictures consigned to him for sale.

He was influenced by Chardin, Watteau and followers such as Pater, his subjects including still lifes and landscapes. Of some 40 known drawings, nearly a quarter were acquired by Tessin and are now in the Nationalmuseum. The *Scène rustique* in the Louvre shows rather free handling, and is more in the nature of a sketch than a finished work; two further sheets of studies are drawings heightened with pastel. Other drawings include coloured chalks and wash in a way that might once have been described as pastel. A *trois crayons head* (Saint-Quentin) once attributed to him appears to be by Lebel.

Bibliography

Bénézit; Guiffrey 1884, II, pp. 236–51 (AN Y11332); 1885, III, p. 303 ; Guiffrey 1915, p. 217; Marandet 2003a; Michel 2008; New York 1999c; Sanchez 2004; Saint-Quentin 2005; Saur; Trudon des Ormes 1906

Drawings with pastel

J.2178.101 Six études de têtes, dessin (Louvre inv. 34513)

J.2178.102 Diverses têtes d'hommes et de femmes, dessin (Louvre inv. 34843)

J.2178.103 Scène rustique, pstl, chlk, 28.8x45.7 (Louvre inv. 25192). Lit.: Prat 2017, fig. 107 φ



J.2178.105 Six compositions & études, au pstl & à l'encre de la Chine (M. Fournelle; Paris, Joullain, 14.X.1776 & seq., Lot 118, 3 livres 1 sol avec le lot 119; C. Ferri)

J.2178.106 Quatre différentes compositions & études, à la pierre noire & au pstl (M. Pigache; Paris, Chariot, Joullain, 21.X.1776 & seq., Lot 482, 3 livres 1 sol)

J.2178.107 Un remouleur, & pendant une joueuse de vielle, pstl (abbé de Gévigney; Paris, Paillet, 1–29.XII.1779, Lot 762, 4 livres 4)

J.2178.108 Marche de Polonais à cheval; autre marche de troupes armées de cuirasses et de casques, deux croquis, crayons noir et blanc, pstl/ppr gris, 16.2x24.4 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 901, a/r Salvator [Rosa]

J.2178.109 Winter scene, blk, red, blue chlk, wash, 28x24.6 ov. (London, Christie's, 4.VII.1995, Lot 89 repr., est. £6–8000, £13,000; Ann & Gordon Getty; London, Christie's, 6.X.2023, Lot 488 repr., est. \$6–8000) φ



~Pater, L'Hiver, pnt. (Bercelona, Museu Nacional d'Art de Catalunya, inv. 48003) Lit.: Ingersoll-Smouse 1928, no. 581