

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

GLAIN, Léon-Pascal

Bayonne 28.III.1723 – Paris 1789

Léon-Pascal Glain was born 28.III.1723 (two weeks after Easter day that year) and baptised two days later at Notre-Dame, Bayonne, his parents being Pierre-François Glain (1695–), marchand, and his wife, Marie de Libéral. They had married in 1717, his father coming from Paris where many of his relatives were tailors. Eight siblings were recorded between 1718 and 1730. Pierre-François was probably related to the sieur Pierre Glain, officier de la Monnaie de Bayonne, whose children included a Michel-Léon Glain (1740–) and a Marie, who married, in 1777, Thomas de Duplâa de Garat, avocat au parlement de Navarre, a relation of the patrons of Alexis Loir (*q.v.*).

The artist was probably the Glain (first name unknown) awarded second prize at the école de l'Académie royale in .I.1744, taking first prize a year later. (A presumably unrelated Pierre-Joseph de Glain, from Brussels (born c.1745, probably died in Amsterdam 26.XI.1791), was a pupil of Vien at the Académie royale from 1768; there is no particle in the Bayonnais's name.) However a handful of pastels found in Bordeaux collections dating from the late 1740s suggests he may have practised there around this time; they are wooden and provincial in technique, and reminiscent in composition of the work of Colson père; they do not seem likely to be the work of a prize-winner at the Académie royale. Nevertheless the juxtaposition of two portraits from 1748, both of officers of the Eaux et forêts service in Soissons, Matigny [J.351.1545](#) and Duguy [J.351.126](#), suggests that Glain may have consciously switched to a bolder, more labouring technique.

The pastelist was *reçu* 1761 at the Académie de Saint-Luc; ancien adjoint à professeur by 1774; rue des Deux-Ponts-Saint-Sauveur (1752); rue des Vieux-Augustins (1762). In the annual listes de l'Académie de Saint-Luc (of which only fragments of a few editions survive, in the Archives nationales), “M. Glain, Peintre, Adjoint, rue saint-Joseph” appears for .VII.1760.

Older sources (before research published here by 2012) suggest he died c.1775, presumably inferred from his appearance in the 1774 exhibition but his absence from the *Almanach des peintres* of 1776 in which his wife appears (*q.v.*); however she is described in her death certificate (1782) as “épouse de Léon-Pascal Glain”, not veuve, and Glain appeared before the notary on 11.X.1782 to close her posthumous estate (he was then living in the rue du Vertbois, Paris 3^e); he had the same duty a year later, in relation to Nicolas Tanche, his brother-in-law (*v.* Mme Glain). The address of rue du Vertbois was found in Louis Vigée's inventaire après décès (1767; AN MC/ET/XXIV/835, f^o 33/35) where among the deceased's creditors was “La D^{lle} Tanche Peintresse Rue du Vertbois cinquante deux livres.” Glain's marriage to her only took place in 1774 (contract of 9.II.1774, AN ET/RE/XLVIII/4), when he was 51; he moved to the house in the rue du Vertbois which she had inherited from her parents (she also brought to the marriage life or perpetual annuities yielding

471 livres p.a. and cash of 4000 livres). His assets were cash of 5000 livres and annuities yielding 2370 livres p.a. purchased between 1758 and 1771 for a total capital outlay of 30,660 livres, plausibly saved from his earnings. They would have just one child, baptised Louise-Élisabeth at Saint-Nicolas-des-Champs, 17.XII.1775 (she was born the year after her mother's portrait of Louise-Élisabeth Vigée, who may well have been her godmother).

Some indication of Glain's social aspirations is conveyed in a list of public donations of silver to the mint to meet the costs of war (*Mercur de France*, .I.1760; *v.* Jeffares 2017): among the fermiers généraux, secretaries of the rois, présidents and duchesses “Glain, peintre” stands out for the small size of his contribution (of about 1½ kilograms). On 4.III.1764 he was witness (along with the prince de Turenne) at the marriage of a Jean-François Damoreau-Desaulnais, maître de clavecin, and Marie-Louise Mignot, daughter of a goldsmith (AN MC/XXXVI/511; her dowry was 15,000 livres). Glain appears once more in Saintry-sur-Seine, as a witness to the burial of Charles-Louis-Gaspard de Clermont-Tonnerre, the 17-month-old infant child of Stanislas, comte de Clermont-Tonnerre and Delphine de Rosière de Soran who died on 3.V.1787 (the parents were the subjects of portraits by Labille-Guiard and Vigée Le Brun). In another document (11.XI.1788), appointing Glain as guardian to his 13-year old daughter Louise-Élisabeth (1775–1801), he was described as “peintre de l'Académie de Florence, adjoint à professeur de l'Académie de peinture de Paris.” Among those named in the document as friends or relations are Christophe-Gabriel Allegrain, sculpteur du roi (Allegrain lent the girl 10,000 livres in 1790 according to an obligation, AN), Jacques-Pierre Julliac, peintre-doreur des bâtiments du roi, Étienne-Simon Deville, marchand horloger and several members of the Bancelin family, wine merchants and cousins of Mme Glain. The following year, 28.VIII.1789, the husband of Louise-Élisabeth's maternal aunt Suzanne, Jacques-François Micaud (1734–1811), an important flower painter at the Sèvres factory, was appointed as her guardian to replace the pastelist who had just died. Other relatives named included a Jean-Henry Glain, bourgeois de Montmorency, the artist's cousin.

Glain seems to have travelled for several years in the late 1760s; a few signed and dated portraits in Dutch collections (Staring 1948, no further details) suggest that he was in The Netherlands in 1767 and 1768, and by 1769 he had set up a practice in Naples portraying English grand tourists. The Walters were recommended to him by Sir William Hamilton, who wrote of the French pastelist: “He really has merit in chalks and crayons very like and in good taste for a trifle”; the resulting portrait of Viscountess Grimston (.XI.1769) is of outstanding beauty. He became a member of the Accademia di Belle Arti di Firenze (registered 13.I.1771, as “professore aggiunto all'Accademia di Parigi”; the registration fee was also recorded in 1771, according to the Accademia proceedings), having submitted a self-portrait for the collection of the granduca in

sanguine and chalk dated 1770. A related document (Uffizi archives, cited in Florence 1977, p. 51) confirms the hisorigins and date of birth (“de Bayonne âgé de 47 ans” in 1770).

It is difficult to be sure which of the numerous works he exhibited at the six Salons de l'Académie de Saint-Luc between 1752 and 1774 were in pastel. At its dissolution in 1776 the inventory revealed “un portrait du s^r Morel, peint sur toile par le s^r Glain, portant 2 pieds 3 pouces sur 22 pouces.” An exhibit in 1762, no. 61, may have been a version of Boucher's much-repeated pendants of La Dormeuse and La Volupté. One critic (*Lettre à M. le marquis de ****) of Glain's submissions to the 1774 Salon de Saint-Luc praised his work, but found it repetitive; the portrait of Mme Glain was thought best; there was “beaucoup de verité, de naïveté dans ce portrait, mais peu d'agrément”. The description of that portrait – “vue par le dos tenant son portrait qu'elle est en train de faire” – suggests a composition echoing the “donne di spalla” of Luti, perhaps along the lines of the jeune fille au miroir which is here suggested to be the missing Glain from the Jullienne collection. That work, with an extravagant estimate, did not meet with Mariette's approval: his annotation was “Il faut s'y connoître bien peu pour donner un tel prix d'une telle drogue”; he was happier with the more modestly priced Caillot en Capitaine Tempête: “On a rendu plus de justice à ce tableau mais c'est qu'il s'est trouvé moins agreable que l'autre.” Another critic of the 1774 exhibition (*Journal des beaux-arts*) said that in some of the pastels “on a trouvé de la fraîcheur, de la vérité, une touche large et moelleuse; mais cet Artiste auroit pu se dispenser d'exposer plusieurs autres tableaux qui ne paroissent pas de la même main.” It certainly seems from the extant works that he was highly inconsistent in level – Raux (1995) rejected the signed portrait of Mme Taverne on the basis of its poor execution. This unevenness, combined with the few works that were signed (or have retained their signature), makes it particularly hazardous to establish his œuvre. Perhaps this has been the reason why a number of fakes have emerged purporting to be signed “De Glain”.

Glain's faces are bland, usually smiling, and quite similar to those of Allais and Bernard; however Glain's eyes are often distinctive, giving his sitters a startled look. Both Glain and Allais may have worked in the same studio as Louis Vigée, to judge from similarities of composition, although their blended handling of chalk is quite different from Vigée's graphic, linear approach. One noticeable characteristic is his treatment of fabric, where he puts too many folds with edges highlighted in white pastel, a feature found in other artists such as Vialy and Marianne Loir (there appears to be a close similarity between several Glain pastels and the single signed Loir that we know). Flesh tones are created on a bluish grey base, creating an effect which can make sitters look slightly bilious, particularly if surfaces have been abraded. Hair in wigs is likewise typically constructed with white and light blue-grey

chalks. Mouths are also distinctive, often slightly open.

Both these tricks reappear in the early work of Vigée Le Brun, with whom the Glain connection is evidenced by the portrait of the young artist by Glain's wife (*q.n.*), exhibited in the Salon de Saint-Luc in 1774 and by his wife's earlier connection as noted above. In the same salon, Glain exhibited the portrait of his wife, "vue par le dos, tenant son portrait, qui alors la représente de face", according to the critic. The work may be the earlier pastel already recorded as belonging to Jullienne (or a version of it) and which we suggest is the pastel owned by Cailleux in the 1960s. (It is not clear if Glain knew the Luti pastel of a girl with a mirror now in the Palazzo Corsini.) If so the work provides a far more direct inspiration than suggested hitherto to Vigée Le Brun's oil of her daughter Julie holding a mirror (1787; two versions exist, one included in Vigée Le Brun 2015, no. 71, and the work was copied in pastel by Grimod de La Reynière, *q.n.*).

Ratouis de Limay praised the gracefulness of the pastels in the Bernard and Jaucourt collections, and awarded Glain a "place très honorable parmi les pastellistes de second plan."

Bibliography

AN Y5279, inv. p.m. 11.VIII.1782; 15.IX.1783; registres de tutelles, AN Y5172^A, 12.XI.1788; AN Y5181^B, 28.VIII.1789; Bellier de La Chavignerie & Auvray; Bénézit; Cahen 1993; Florence 1977; Gault de Saint-Germain 1808, p. 290; Guiffrey 1915, pp. 35, 36, 70, 307f; Ingamells 1997, *s.v.* Walter; Kopp & Tonkovich 2009, app., p. 10; Lemoine-Bouchard 2008; Émile Creuzet, "Histoire seigneuriale...de Saintry", *Mémoires et documents de la Société historique et archéologique de Corbeil*, VI, 1907, p. 299; Ratouis de Limay 1946; Sanchez 2004; Staring 1948, p. 96; Zangheri 2000, p. 159; registres paroissiaux de Notre-Dame de Bayonne

GENEALOGIES [Glain](#); [Tanche](#)

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. Glain, dont on a fort estimé entre plusieurs autres pièces le portrait de M^{me} Rivié.

Anon., "Exposition de tableaux de l'Académie de Saint-Luc", *L'Avant-Coureur*, 1762, p. 570:

Le Sommeil qui finit & la Volupté qui se réveille se sont sentis dans le tableau de M. Glain, n° 61.

Il est encore plusieurs morceaux qui mériteroient beaucoup d'éloges, tels que des portraits où la finesse de la touche et la vérité de la ressemblance brillent également. On en admire plusieurs d'auteurs célèbres.

Anon., *Lettre à M. le marquis de *** sur les peintures et sculptures exposées à l'hôtel de Jabac en 1774*, par M. J..., de l'Académie de peinture et de sculpture de la ville de ..., La Haye (Paris), 1774:

Des ouvrages de M. Glain qui sont en très-petit nombre, le portrait de Madame son Épouse est celui qui m'a fait le plus de plaisir. Elle est vue par le dos, tenant son portrait, qui alors la représente en face. Il y a beaucoup de vérité, de naïveté dans ce portrait; mais

peu d'agrément.

Anon., "Exposition des peintures, sculptures & autres ouvrages de MM. de l'Académie de St Luc, faite le 25 août 1774 & jours suivans, à l'hôtel Jabach..."; *Mercur de France*, x.1774, p. 185:

Les portraits peints à l'huile, au pastel ou en miniature par MM. le Noir, le Fèvre, Nicolet, Garand, Glain, Darmancourt, Bornet, Naudin, Lallié, Rabillon, de Saint Jean, par M^{les} Navarre & Labille, ont fait connoître les talens de ces différens artistes.

Anon., "Exposition des ouvrages de peinture & de sculpture de l'Académie de Saint Luc", *Journal des beaux-arts & des sciences*, x.1774, pp. 114f:

Les Artistes de l'Académie de Saint Luc paroissent s'être surpassés cette année pour mériter les suffrages du Public, par les ouvrages dont ils viennent de faire l'exposition. On distingue sur-tout... plusieurs Portraits en pastel de M. Glain... Nous joignons encore nos éloges à ceux que le Public ce cesse de donner aux ouvrages de M^{les} Vigée & Bocquet, ainsi qu'à ceux de M^{le} Navarre & de M^{me} Guyard: les deux premières sur-tout méritent les plus grands encouragements.

Anon., "Suite des observations sur les ouvrages de peinture & de sculpture de l'Académie de Saint-Luc", xi.1774, p. 346:

On a aussi remarqué plusieurs portraits de M. Glain, dans lesquels on a trouvé de la fraîcheur, de la vérité, une touche large & moëlleuse; mais cet Artiste auroit pu se dispenser d'exposer plusieurs autres tableaux qui ne paroissent pas de la même main.

Anon., *Il n'y a pas de règle sans exception, ou Le Bavard sur l'exposition des peintures et sculptures de l'Académie de Saint-Luc*, 1774

M. Glain, qui s'était annoncé avec du gout et de la legereté, nous a regalé d'une tete de femme gazée qui serait beaucoup mieux placée dans une boutique de la foire, que dans un salon academique.

Pastels

J.351.101 AUTOPORTRAIT, sanguine, chlk/ppr, 46x34, 1770 (Uffizi, inv. 1890, no. 2042. Acqu. 1770, "Memoria lasciata alla Galleria da/Léon Pascal Glain français/de Bayonne âgé de 47 ans/dessiné l'année 1770"; different hand: "lasciò alla Galleria in dono il suo ritratto"). Exh.: Florence 1977, no. 18 repr. Lit.: Berti 1979, A417 repr. Φ

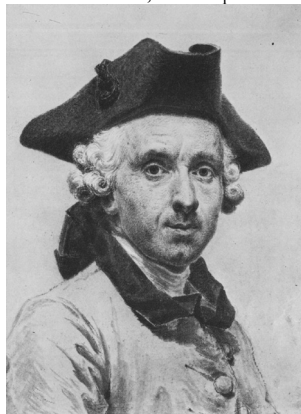
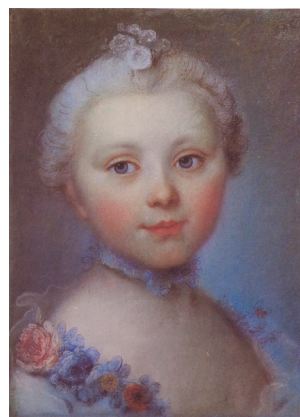


Photo su concessione del Ministero dei Beni e le Attività Culturali; reproduction forbidden

~cop. Carlo Lasinio, dessin, 1783. Lit.: Borroni Salvadori 1987, p. 117

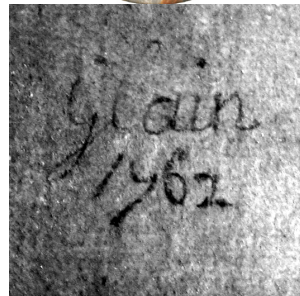
~grav. Lasinio, XIX^e

J.351.104 [olim J.9.5682] La comtesse de BAILLET-LATOUR (∞ 1772), née Charlotte-Françoise-Sophie Guérin de La Marche (1751–1806), dame du palais de l'Impératrice, dame de la Croix étoilée, jeune fille aux fleurs, pstl, 33.5x25, [c.1757] (comte de Baillet; desc.: Monaco, Sotheby's, 5.III.1984, Lot 110 repr., as Perronneau, est. H120–150,000) [?]; new attr. 2025; ?] Φαv



Bambini, v. Tonelli

J.351.105 Carlo BERTINAZZI (1710–1783), dit Carlin, de la Comédie italienne, pstl/ppr bl., 53.5x44.3 ovalised, sd ←, pstl "Glain/1762", Salon de Saint-Luc 1762, no. 62 (Lille, mBA, inv. Pl. 1423. Legs M. Violette 1880). Lit.: Raux 1995, repr. no. 21 Φσ



Bline, v. Dublin

J.351.108 La marquise de BOULAINVILLIERS [née Marie-Madeleine-Adrienne de Hallencourt (1725–1781)] en bergère, assise, vue de face, pstl, 112x89 (Toulouse, musée des Augustins, Rectorat, RO 627. Don Mme Clémence de Faudoas, marquise de Villeneuve-Péguilhan, arrière-petite-fille du modèle, 1879). Lit.: Roschach 1908, no. 627, as of femme du fils de Samuel Bernard, mère de la baronne de Crussols; Jeffeas 2006, p.579lii, anon., cf. Glain [new attr., ?] Φαδv



Photo courtesy musée des Augustins

J.351.111 ~cop., pstl, 94x78 ov. (Arles, Holz-Artles, 9.II.2013, Lot 122 repr., anon., inconnue, est. €2500–2800; Avignon, Patrick Armengau, 14.VI.2014, Lot 12, est. €1000–1200) [new attr., new identification] φκν



J.351.113 ~cop., pstl, 67x59 (Bordeaux, Courau, 26.III.2014, repr., anon., goût du XVIII^e, inconnue, est. €300–400) [new attr., new identification] φκν

J.351.115 ?Le marquis de BRAN, pstl, 60x48, sd 1748 (Biarritz, Carayol, 29.X.2000, Lot 6, with pendant, inconnu, f41,000) Φ



J.351.117 Marie-Louise de BRAN, marquise de Bran, pstl, 60x51, s *verso* (Paris, Drouot, Ader Picard Tajan, 30–31.I.1991, Lot 122 repr., est. f420–25,000, f15,000) Φ



J.351.119 ~version, pstl, 57x45, sd 1748 (Biarritz, Carayol, 29.X.2000, Lot 6, with pendant, inconnu, f41,000) Φν



J.351.121 =? ?Marie-Louise de Bran, pstl, 56.1x51, sd ✓ 1748 (Paris, Drouot, Ader Tajan, 15.V.1992, Lot 123 n.r., est. f8–10,000)

J.351.122 Le sieur [Joseph] CAILLOT [(1733–1816), de la Comédie-Italienne, représenté en capitaine Tempête, pstl, 52.7x44.6, [1760–66] (Jean de Jullienne; Paris, Martin, Remy, 30.III.–22.V.1767, Lot 304, 30 livres; Jean-Baptiste-François de Montullé). Lit.: Gault de Saint-Germain 1808, p. 290 n.r.; Tillerot 2010, no. 75; London 2011a, p. 54 [v.q. Duclos]

Carreau, v. Talma

J.351.123 Mlle CATINEAU, m/u, Salon de Saint-Luc 1756, no. 82

J.351.1235 Mme Jean-François COSSERON, née Louise Estienne (c.1700–1785), sœur de François Estienne, pstl/ppr, 54x44, sd → “Glain/1753” (desc.: PC; Paris, Drouot, Coutau Bégarie, 25.X.2022, Lot 198 repr., est. €2–3000) φ

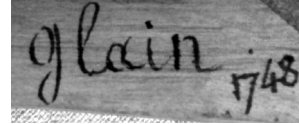


Cosseron, v.q. Estienne

J.351.124 M. [Jean-Baptiste-Benoît de Blin, dit] DUBLIN, architecte, m/u, Salon de Saint-Luc 1756, no. 79. Lit.: Gallet 1995, p. 64 n.r.

J.351.125 Gabriel DUCLOS, machiniste de la Comédie-Italienne, peint dans le rôle pantomime du Capitaine Tempête dans la *Servante Maîtresse*, de Pergolesi et Federico, m/u, Salon de Saint-Luc 1756, no. 84 [v.q. Caillot]

J.351.126 Noël-Thomas DUGUEY (a.1715–p.1761sp), avocat au parlement 1736, greffier des Eaux et forêts 1738, fils de Thomas Duguey & Geneviève Leheurteur, frère d'Angélique Genevève, Mme Claude du Tour de Noirfosse, pstl/ppr/toile/châssis, 66x53.5, sd *verso* “Glain/1748” (desc.: son neveu, Thomas-Louis Duguey du Fay, prévôt général de la maréchaussée, province du Soissonnais. Enghien, Champin, Lombrail & Gautier, 5.V.1985, Lot 59, f4900. Paris, PIASA, 4.XII.2002, Lot 98 repr., inconnu, est. €1500–2000, €1400. Nice, Hôtel des ventes Nice Riviera, 28.XI.2009, Lot 1 n.r., as sd 1760) φσ



LARGER IMAGE ESSAY Zoomify

J.351.127 Mlle DUPLESSIS, tenant des fleurs, pstl, 60x50, inscr. *verso* “Mlle duplesi rue St Marc a paris lotel de la com...” ([P]Duplessis, rue Saint-Marc, 12, sœur de la Loge d'Adoption, tableau des membres de la loge de la Parfaite Estime, 1788.] Louis Fournier; Amsterdam, Mensing, 24.VI.1924, Lot 56 repr., as Perronneau) [new attr., ?; cf. M. Loir] Φαυ



J.351.1275 François ESTIENNE (1693–1751), marchand, bourgeois de Paris, pstl/ppr (desc.: PC; Paris, Drouot, Coutau Bégarie, 25.X.2022, Lot 196 repr., attr., est. €2–3000) φ



Estienne, v.q. Cosseron

J.351.128 François FONTAINE de Cramayel (1714–1778), fermier général, pstl, 63x52; & pendant: J.351.129 épouse, née Françoise-Monique de La Borde (1724–1808), pstl, 63x52 (Paris, Christie's, 18.III.2004, Lot 259 repr., entourage de La Tour, est. €4–6000; (*marquise*): Saint-Dié, Anne & Germain Morel, 18.X.2009, Lot 36 repr., as by Glain). Attr. [cf. Vigée] Φαυσ



J.351.13 Jean-François FONTAINE, marquis de Cramayel (1758–1826), préfet du palais de l'empereur, baron de l'Empire, pstl, 46x38 (Paris, Christie's, 18.III.2004, Lot 260 repr., entourage de La Tour, est. €1000–1500. Saint-Dié, Anne & Germain Morel, 18.X.2009, Lot 37 repr., as by Glain). Lit.: *Gazette Drouot*, 2.X.2009, p. 159 repr. Attr. [cf. Vigée] Φανσ



J.351.131 M. GARNIER, médecin du roi, m/u, Salon de Saint-Luc 1762, no. 63

J.351.132 [Jean-François] GENTIL [de Cœur (c.1670–1764)], garde général des meubles de la couronne; & pendant: J.351.139 épouse, [née Madeleine-Marguerite Bégaud (c.1700–p.1785)], m/u, Salon de Saint-Luc 1762, no. 60

J.351.133 Mme GLAIN [née Marie-Élisabeth Tanche (–1782)], vue par le dos, tenant son portrait, qui alors la représente de face, pstl, Salon de Saint-Luc 1774, no. 74

J.351.134 =?Femme se regardant dans un miroir, pstl, 59.4x48.6 (Jullienne; inv. p.m., 25.III.1766; Paris, 30.III.–22.V.1767, Lot 303, 210 livres; Jean-Baptiste-François de Montullé). Lit.: Tillerot 2010, no. 74; London 2011a, p. 54

J.351.135 =?dessin (Dumont, sculpteur; Paris, Boileau, Paillet, 4.II.1793 & seq., Lot 150, "Une femme se regardant dans un miroir; morceau très-fini de la vente Montulé", dessin, par "Clinchetel" [Karl Gustav Klingstedt])

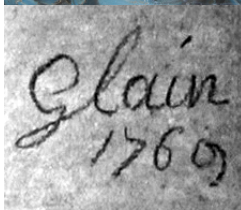
J.351.136 =?jeune fille au miroir, pstl, 58.4x48.3 (Cailleux 1961–71; Munich PC 1993, attr.

Valade. New York, Christie's, 23.I.2002, Lot 76 repr., Éc. fr., c.1750, est. \$40–60,000, [\$76,375]; French PC). Exh.: Paris 1961b, no. 62; Paris 1971b, no. 5 repr., as Liotard. Lit.: Valade 1993, rejected no. R16 repr., ??attr. Valade; Jeffares 2006, p. 605Aii, Éc. fr. [new attr., ?; ?=Mme Glain, supra] Φανσ



Photo courtesy Christie's

J.351.141 Viscountess GRIMSTON, née Harriot Walter (1756–1786), en robe de velours bleu clair, pstl, 44.5x36, sd → "Glain/1769", Naples (Gorhambury). Lit.: Cockayne 1959, XII/ii, App. G, n.r.; King 1983, p. 65 n.r.; Jeffares 2017, fig. 38b Φσ



LARGER IMAGE Zoomify

Photo courtesy Gorhambury Estates Company

~cop., miniature (Gorhambury)

J.351.146 M. HOUS, architecte [?M. d'Huez, d'Arras, architecte du château de Couin, père du sculpteur], m/u, Salon de Saint-Luc 1752, no. 178

J.351.147 Mme HOUS, m/u, Salon de Saint-Luc 1752, no. 179

J.351.148 Mme de LA MILLIERE [?née Charlotte-Élisabeth Héron de Villefosse, ∞ 1745 Jacques-Antoine-Louis Chaumont de La Millière], pstl/ppr, 65x55, sd 1757, inscr. *verso* "Mme de/La millière sœur de Mme de Joubert" (Angers, Branger, 5.V.2004, Lot 114 repr., est. €1800–2300, €1700; Köln, Lempertz, 21.V.2005, Lot 859 repr., est. €2500, b/i) Φδ



J.351.15 M. LE FRANÇOIS, m/u, Salon de Saint-Luc 1752, no. 181

J.351.151 LOUIS XVI, dauphin, buste imitant le marbre avec attributs, pstl, 81x65, Salon de Saint-Luc 1774, no. 73

J.351.152 Mlle de Lovendal [?Élisabeth-Marie-Constance de LÖWENDAL (1742–1785), plus tard comtesse de Crissé], m/u, 1749, Salon de Saint-Luc 1752, no. 175

J.351.153 Mlle de Lovendal, sœur [?Marie-Louise-Woldemar de LÖWENDAL (1746–), plus tard comtesse de Brancas], m/u, 1749, Salon de Saint-Luc 1752, no. 175

J.351.154 M. MARTIN [?Jacques-François Martin (–1770), sculpteur du roi, recteur de l'Académie de Saint-Luc], m/u, Salon de Saint-Luc 1752, no. 183

J.351.1545 [olim J.351.181] [Jean-Baptiste-Nicolas MATIGNY DE LA BOISSIERE, seigneur du Plessis-Brion (1686–1762), conseiller du roi, maître des eaux et forêts, grand voyer de la généralité de Soissons] en habit gris, pstl/ppr, 56x46.5, sd → "Glain/1748" (Bordeaux, Jean dit Cazaux, 17.VI.2021, Lot 2 repr., est. €1500–2000; Bordeaux, Briscadieu, 23.XI.2024, Lot 42 repr., inconnu, est. €600–800) [new identification 2024] φ



J.351.155 Mlle MORELLE, m/u, Salon de Saint-Luc 1752, no. 180

J.351.156 ?La marquise de NOIRON, pstl, 61x48 (Paris, Ader Picard Tajan, 4.XI.1987, Lot 43B attr., fr13,000)

J.351.157 Mme PIGACHE [parent de Mme Pierre-Raphael-Denis Coueffin, née Lucie Pigache (1805–1887), poète], pstl ([desc.: fille de Lucie Pigache, Claire-Eulalie Coueffin (1841–1927), ∞ 1872 Louis-Oscar Dache.] MM. Couëffin & Dache 1899). Exh.: Bayeux 1899

J.351.1571 [olim J.351.2554] =?Mme Jean-Baptiste-Denis PIGACHE (∞ 1758), née Marie-Françoise Vallou de Boisroger (1741–1758), en robe rayé rose et rouge, pstl, 54x45, s → "Glain", inscr. *verso* "Mlle Vallou d'Horoy, sœur de Mad. de Marine", c.1757 (Royan, Geoffroy, 8.IV.2023, Lot 250 repr., inconnue, est. €1000–1200; Royan, Geoffroy, 15.VII.2023, Lot 126 repr., est. €1000–1200; PC 2024) φ



J.351.158 M. PLINVAL le fils, m/u, Salon de Saint-Luc 1762, no. 64

J.351.159 Harman Harmansz van de POLL (1750–1807), koopman, en habit bleu au galons d'argent, la main passée dans le gilet, pstl/ppr, 54x43.3, sd → “Glain/1767” (F. van de Poll, Zeist, 1946; Zeist, Van de Poll–Wolters–Quina Stichting, 2015). Exh.: Amsterdam 2015, no. 67, fig. 67. Lit.: Donk & Ekkart 2015, p. 40 repr.; Amsterdam 2018, p. 12 repr. φ



J.351.161 Mme REIM, m/u, Salon de Saint-Luc 1756, no. 83

J.351.162 =?Mlle [Marie-Anne-Etiennette Raimé (1738–1809), dite Mlle Rem, danseuse de l'Opéra, maîtresse de Le Normand d'Étiolles], pstl, 61x51, sd 1758[?], inscr. verso, Académie de Saint-Luc de 1760[?] (Auguste du Bos (1846–1927), chev. LH, diplomate, ancien président de la Société des Steeple-Chases; Paris, Drouot, Lair-Dubreuil, 22–23.II.1929, Lot 48 n.r., as Mlle Rens, de l'Opéra, fr1000. Paris, Drouot, Baudoin, 19.II.1941, Lot 6 n.r.)

J.351.163 Mme [?Étienne] RIVIE [?née Françoise-Anne-Marguerite de La Rivière-Paulmy (–1762), ∞ maître des Eaux et forêts], m/u, Salon de Saint-Luc 1752, no. 177

J.351.164 Mme SAPATA, m/u, Salon de Saint-Luc 1753, no. 49

Madame SOPHIE (*Stockholm*, 25–26.X.1988, Lot 313 repr., as by Glain), v. Frey

J.351.166 La veuve Hendrik TALBOT, née Maria Magdalena Duchemin (–1775), pstl, 55x42, sd 1768 (Haarlem, Frans Hals Museum). Lit.: Ratouis de Limay 1946, p. 178, as 1763, of Marie-Madeleine Duchanier φ



Photo courtesy Frans Hals Museum, Haarlem

J.351.169 [?]Mme François-Joseph TALMA, née Louise-Julie Carreau (1756–1815), pstl, sd → “Glain/Pxt 1759” (Gustave Bord 1903. Paris, Drouot, Giquello, 28.IX.2024, Lot 80 repr., est. €2000–3000, €2200). Exh.: Lausanne 1967, no. 154 (photo), n.r. Lit.: Gustave Bord, “L'hôtel de la rue Chantereine et ses habitants”, *Le Carnet*, XVI, 1903, p. 50, repr. opp. p. 48, as sd; Benjamin Constant, *Correspondance générale*, Tübingen, 1993, III, p. 183 repr.; Dennis Wood, *Benjamin Constant*, London, 1993, pl. 11; Madeleine Ambrière-Fargeaud, *Talma ou L'Histoire au théâtre*, Paris, 2007, repr., as bibliothèque de l' Arsenal [technique and hairstyle raise doubts about attribution, chronology and identification] φα?δ



J.351.17 Jacques-Joseph TAVERNE de Montd'Hiver (1730–1801), 55.2x45.7, c.1770 (Lille, mBA, inv. Arch. 1956. Desc. Jules de Vicq; legs 1881 Dunkerque, mBA; dep.). Lit.: Raux 1995, no. 95 repr.,éc. fr. [new attr.,?]φαν



J.351.171 ~?pendant, Mme Jacques-Joseph TAVERNE de Montd'hiver, née Anne-Marie Coppens (1735–1784), petite-nièce de Nicolas-Bernard-Pierre Taverne et de son époux, pstl, 57.7x49, sd → “Glain/1751” (Lille, mBA, inv. Arch. 1995. Desc., Jules de Vicq; legs 1881: Dunkerque, mBA; dep.). Lit.: Raux 1995, no. 22 repr., ??Glain [attr. retained] φσ



J.351.174 Nicolas-Bernard-Pierre TAVERNE, sgr de Neuve Église (1714–1792), échevin de Dunkerque, avocat au parlement; & pendant: J.351.175 son épouse, née Marie-Françoise Doncquer (1724–1773), pstl/ppr, 57x47.5 ov., sd 1751 (Dunkerque, mBA, inv. BA.2009.002.1/2. Legs Jeanne Littaye 2009). Exh.: Dunkerque 2011φ



J.351.176 Mlle TRELLE, m/u, Salon de Saint-Luc 1752, no. 182

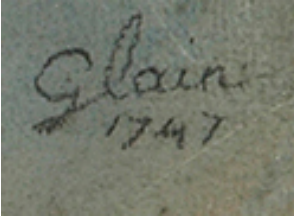
J.351.1765 [olim J.351.223] Anna TONELLI (c.1710–p.1758), Sig.ra Eustachio Bambini, cantatrice, dans *La Zingara*, de Rinaldo Da Capua, pstl, 50x45.6, c.1753 (Bucharest, Academia Română, inv. 49, as La Tour) [new attr. 2007; confirmed with identification from print 2021] φν



~grav.: "Mademoiselle Tonelli/L. Glain pinx/L. L'Empereur sculp." "Air de la bonne-aventure dans la Bohemienne". Lit.: P&B 28; Charlton 2013, fig. 9.1

Mrs Edward WALTER (*English PC*). Lit.: *King 1983*, pp. 65, 89, n.r., attr. [v. Read]

J.351.177 Un chevalier de Saint-Louis, pstl, 59x48.5, sd → "Glain/1747" (Lille, Mercier, 13.X.2013, Lot 270 repr., est. €600–800) φ



J.351.18 Homme en habit rouge, pstl, 40x32, sd → "Glain/1747" (Bordeaux, Alain Briscadieu, 8.III.2014, Lot 34 repr., est. €1000–1500) φ



J.351.182 Homme en perruque, pstl, 57x46.2, c.1750 (Paris, musée Jacquemart-André, inv. MJAP-P 1379. J. Alsié & Cie, 176, rue de Rivoli, Paris; acqu. 1.VII.1906, F300, Mme André). Lit.: Gêteau 2011, no. 98 repr.; Jeffares 2017, fig. 37a [new attr. 2011] φv



Zoomify

J.351.184 Homme, pstl, 63x52.5, 1755 (Paris, Drouot, Ader, Picard, Ader, 28.V.1971, F4200. Paris, Drouot Salle 10, Ader, Picard, Ader, 18.IX.1971, F4200)

J.351.185 Homme, portant l'ordre de Saint-Louis, pstl, 66x54, sd → "Glain/1755" (Paris, Ader Picard Tajan, 27.XI.1990, Lot 151 repr., est. F12,000, F16,000. Paris, Drouot, Ferri, 12.XII.2025, Lot 13 repr., est. €4–6000; Paris, Drouot, Ferri, 17.IV.2026, Lot 111 repr., est. €2500–3000) φ



J.351.187 M..., m/u, Salon de Saint-Luc 1756, no. 80

J.351.188 M. l'abbé ***, m/u, Salon de Saint-Luc 1756, no. 81

Jeune bergère, ou Jeune femme travestie en berger, en veste de soie fleur de pêcher (Paul du Boys; vente p.m., Paris, Drouot, Henri Baudoin, 28.III.1941, Lot 2 repr.). Lit.: Jeffares 2006, p. 210.Aii, as by Glain [v. Vigée]

Homme en habit bleu (la baronne Valdelomar; Lucerne, Fischer, Störi, Paradis, 31.VII.1923, Lot 32 repr., as Vigée; PC; London, Phillips, 12.XII.1990, Lot 56 repr., as Vigée). Lit.: Jeffares 2006, p. 210.Aiii, attr. Glain [??], v. Filleul

J.351.1882 Homme en habit bleu, pstl, 56.5x47.5, sd → "Glain/f 1760" (Rennes Enchères, 20.XI.2023, Lot 124 repr., est. €2000–3000) φ



J.351.189 Homme en habit bleu, gilet brodé, pstl, 66x53, [c.1745] (Bexhill-on-Sea, Gorrings, 4–5.VII.2006, Lot 1508 repr., English sch., est. £150–200. Battle, Burstow & Hewett, 14–15.X.2020, Lot 1111 repr., as anon. 19th century, est. £100–150; London art market 2021; London, Olympia Auctions, 3.XI.2021, Lot 17 repr., attr., est. £600–800) [new attr.] φv



J.351.196 Jeune femme en robe bleue vue de profil, psl, sd → 1743 (Paris, Drouot, Lair-Dubreuil, Giard, 16–17.VI.1922, Lot 161 n.r.)

J.351.191 Jeune femme en manteau noir, garni de ruchés roses, sd 1744 [?1749] (marquis de Jaucourt 1946). Lit.: Ratouis de Limay 1946, pl. LIX/90 φ



J.351.192 Jeune femme tenant une rose, pstl, 59x50, sd 1745 (Paris, Drouot, Lair-Dubreuil, Giard, 17.II.1922, Lot 5 n.r.)

Dame, inscr. "Glain/1745" (Wilmington, Horvitz Collection, inv. D-F-1423), v. Bernard, Mme Peyre, J.147.19

J.351.1925 Dame de qualité, pstl, 68x57, sd 1746 (Paris, Drouot, Tixier, 14.I.1920, Lot 62 n.r., F1200)

J.351.193 Jeune femme en robe rose tenant un livre, pstl, 54.6x44.5, inscr. ← "Glain f/1750" (Viscount d'Abernon, Esher Place; London, Christie's, 28.VI.1929, Lot 4 n.r., 160 gns; Emile Wertheimer; London, Sotheby's, 20.V.1953, Lot 27 repr., £32; Speelman. London, Sotheby's, 2.V.2017, Lot 147 repr., est. £4–6000, b/i) [?attr.] φπv



Photo courtesy Sotheby's

J.351.196 =?young girl, 3/4 length, pstl, 65x53, sd "Glain 1750" (Mrs G. M. Thorp; London, Sotheby's, 26.II.1947, £30; Spiller)

J.351.197 Mme de ***, m/u, Salon de Saint-Luc 1752, no. 176

J.351.198 Tête coiffée à la basque, m/u, Salon de Saint-Luc 1752, no. 184

J.351.199 Autre tête, m/u, Salon de Saint-Luc 1752, no. 185

J.351.2 Autre tête coiffée en savoyarde, m/u, Salon de Saint-Luc 1752, no. 185

J.351.201 Mlle ***, m/u, Salon de Saint-Luc 1753, no. 50

- J.351.202 Mme la *** tenant une brochure, m/u, Salon de Saint-Luc 1753, no. 51
 J.351.203 Mme de ***, en buste, m/u, Salon de Saint-Luc 1753, no. 52
 J.351.204 Tête coiffée à la provençale, m/u, Salon de Saint-Luc 1753, no. 52
 J.351.205 Dame de qualité, pstl/ppr, 86x69, sd → ?1753 (Bruxelles, Vanderkindere, 14.XI.2006, Lot 39 n.r., est. €600–800, €800)
 J.351.206, v. J.351.211

J.351.209 Femme, 57x49.5, sd → “Glain/1753” (Warsaw, Muzeum Narodowe, inv. Rys.Ob.d 635. Acqu. 1981). Exh.: Warsaw 2015, no. I.42 repr., as sd 1755. Lit.: *Chronique des arts*, III.1982, p. 74, no. 394 repr., as sd 1756; Guze & Kozak 2005, p. 10 n.r.Φv

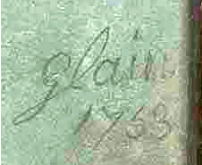


Photo courtesy Muzeum Narodowe w Warszawie

J.351.210 Jeune femme en robe rose, pstl, 61x49.5, sd ← “Glain/1754” (Paris, ARP, 8.IV.2026, Lot 57 repr., est. €400–600) φ



J.351.211 Jeune femme, pstl/ppr, 54x45, sd → “Glain/1755” (Versailles, Palais des congrès, Chapelle, 2.VI.1971, Lot 81 repr., as by Marianne Loir, Fr2000, Versailles, Perrin, Royère, La Jeunesse, 12.IV.2015, Lot 20 repr., est. €2–3000). Lit.: Jeffares 2006, p. 356Ciii as ?Loir [composition repeats that of Mme Taverner] φ



J.351.2115 Jeune femme en polonais bleu bordé de fourrure, pstl, 56.5x45. sd → “Glain/1761” (Paris, Drouot, Fraysse, 24.IV.2024, Lot 24 repr., est. €500–600) φ



J.351.212 Une demoiselle qui se reveille, m/u, Salon de Saint-Luc 1762, no. 61. Lit.: *L'Avant-Coureur*, 1762, p. 570, “Le Sommeil qui finit & la Volupté qui se réveille” [?cf. a/r Boucher, La Dormeuse & La Voluptueuse]

J.351.213 Deux portraits, m/u, Salon de Saint-Luc 1762, no. 65

J.351.214 Jeune femme, les cheveux poudrés, ornés de plumes et de perles, en corsage rose, bordé de fourrure, les mains dans son manchon, sd 1762 (G. Bernard 1946). Lit.: Ratouis de Limay 1946, n.r.

J.351.216 Jeune fille en buste, fleurs aux cheveux, robe décolletée rayée bleu et rose, collier noir, pstl, 46x36, sd 1766 (E. F. Bonaventure; New York, Anderson Galleries, American Art Association, 8–9.V.1936, Lot 212 n.r.)

J.351.218 Young girl in white muslin robe, pink rose in her powdered hair, pstl, 43x36 ov., sd “De Glain/1779” (Mr & Mrs Kleinberger; New York, Anderson Galleries, American Art Association, 19.XI.1932, Lot 44 n.r.)

J.351.22 Dame au collier de perles, pstl/ppr, 55x46 (Antwerp, Koninklijk Museum, inv. 724. Legs Jules Meer-Huybrechts 1928). Lit.: *Catalogus Schilderkunst Oude Meesters*, Antwerp, 1988, no. 724 repr. [new attr., ?] Φav



Photo courtesy Koninklijk Museum voor Schone Kunsten, Antwerp

J.351.225 Jeune femme, pstl (Modena, Gallerie Estense, as Rosalba). Lit. V. & L. Adair 1971, p. 33 repr., as by Rosalba, “included...to show the disastrous effects of dampness” [new attr., ?; cf. M. Loir] φav



J.351.227 Dame en robe jaune avec rubans bleus, pstl/ppr bl., 61.4x50.5, c.1767 (Washington, NGA, inv. 1986.79.2. Jacques Doucet; valuation, c.1910, p. 7, Fr6000; Paris, Georges Petit, 5–8.VI.1912, Lot 91 repr., as éc. fr., est. Fr15,000, b/i at Fr10,500. William H. Schab Gallery, New York, 1969, h.c., as Perronneau. Ian Woodner, acqu. 1973; don NGA 1986, as Perronneau). Exh.: New York 1973, no. 106; Washington 1995, no. 86; Washington 2006a. Lit.: Burns & Saunier 2014, p. 89 repr., as by Perronneau [new attr., ?; cf. Bernard] Φav



Photo courtesy National Gallery of Art, Washington

J.351.23 Femme, pstl, 45x37 (comte de Castelle; Paris, Drouot, Delestre, 17.XII.1900, Fr300)

J.351.231 Femme, pstl (comte André de Ganay; Paris, Drouot, Lair-Dubreuil, 4.VI.1903, Lot 63 n.r., Fr600)

J.351.232, v. J.582.19835

J.351.233 Femme en corsage bleu décolleté, pstl (Paris, Drouot, Couturier, 28.VI.1912, Lot 7 n.r., Fr160)

J.351.234 Femme, pstl, 63x51 ov. (Paris, Drouot, Flagel, 30.III.1925, Lot 5 n.r., Fr700). Lit.: Bénézit has 30.III.1923 surely the same record [no sale on the 1923 date in Lugt]

J.351.2343 Femme tenant un éventail de la main droite, pstl, 67x55 (Paris, Drouot, Lair-Dubreuil, 6.XII.1924, Lot 5 n.r., attr.)

J.351.2344 Femme en Iphigénie, assise près d'un autel, en robe blanche, à mi-corps, tenant une couronne de roses, pstl, 80x64 (Paris, Drouot, Prud'homme, 16–17.III.1931, Lot 26 n.r., attr.)

J.351.2345 Femme en bleu, pstl (Mme Constance Raine a.1945; procédure close 5.VIII.1961). Lit.: *Repertoire des biens spoliés en France 1939–45*, item 593, OBIP no. 35.875, as by Clain [new attr.]

J.351.235 Jeune fille, pstl (London, 26.II.1947, £30)

J.351.236 Jeune dame, pstl, 46x43 (Stockholm, Bukowskis, 25.X.1988, Lot 313, SKr15,000)

J.351.237 Femme en buste, pstl, 60x51, s *verso* (Paris, Ader Picard Tajan, 30.I.1991, Lot 122, Fr15,000)

J.351.238 Jeune fille en bergère avec agneau, 55x48, s "Glain" (Caillieux, exh. Florence Mostra 1961) Φ



Photo courtesy Caillieux

J.351.241 Jeune femme en robe bleue, pstl, 58x47 ([?comm. Mlle Bobit de La Chapelle, de Lambertye, Saint-Servan c.1728; desc.: E. Thézard, a/c to Duveen]; acqu. IX.1904, £50, Duveen Bros, stockbook no. 28054, anon. éc. fr., c.1728; sold 31.VII.1905. Amsterdam, Sotheby's, 16.XI.2005, Lot 240 repr., attr. Heinsius, est. €8–10,000). Lit.: Jeffares 2006, p. 547Aiv, attr. Vigée [new attr.] Φαυ



Photo courtesy Sotheby's

J.351.244 Femme tenant des fleurs, pstl/ppr, 59.5x48.5 (Versailles, Palais des congrès, 1.IV.1990, Lot 27 repr., attr. Carriera. Paris, Drouot, Pierre Bergé, 15.VI.2007, Lot 16 repr., entourage de Marianne Loir, c.1760, est. €3–4000). Lit.: Jeffares 2006, p. 162Aii, attr. H. Drouais [new attr., ?; reattributed on basis of better photograph] Φαυ



J.351.246 Jeune dame en source, pstl/ppr, 80x63 (Zurich, Koller, 21.IX.2007, Lot 3109 repr., SwFr6–8000, b/i; Zurich, Koller, 13.III.2008, Lot 6426 repr., SwFr3–4000, b/i, both as by Handmann) [new attr.] Φαυ



=?Dame in weißem Kleid (Zurich, Koller, 29.XI.1978, Lot 5173). Lit.: *Freivogel 2002*, no. 463 n.r. [v. Handmann]

J.351.249 Dame en robe abricot, ruban au cou, pstl/ppr, 59x49 (Zurich, Koller, 26.III.2010, Lot 3090 repr., est. SwFr5–7000; 13.XI.2010, Lot 6430 repr., est. SwFr4–6000, b/i; Paris, Drouot, Blanchet, 27.V.2011, Lot 18 repr., éc. fr., est. €1200–1500) [new attr.] Φαυ



J.351.251 Jeune fille au ruban bleu, pstl, 34x27 (PC 2011). *Olim* attr. Perronneau [new attr., ?] Φαυ



J.351.253 Jeune fille en chapeau de paille, rubans bleus, pstl/ppr/toile, 39.5x31 (Versailles, Blache, 23.III.1969, Lot 18, éc. fr. Paris, Drouot, Baron Ribeyre, 6.IV.2022, Lot 224 repr., éc. fr., est. €500–600) [new attr., ?] Φαυ



J.351.255 Dame tenant un livre avec un jeune homme aux roses, pstl, 105x70 ov. (PC 2008) [new attr., ?] Φαυ



J.351.2552 Dame à la polonaise bleue, pstl/ppr, 65x54.5 (Mme Anton Vilhelm de Frese, née Emma Askund (1799–1896); desc.: Fru Rosalie Thunberg (1826–1859); desc.: Fru Silfversvärd, Stockholm, .III.1941. Milan, Lucas, 24.V.2022, Lot 94 repr., éc. fr., est. €5–7000; Rome, Bertolami, 17.XI.2022, Lot 51 repr., attr. Perronneau, est. €5–7000, €6350) [new attr. .V.2022, ?] Φαυ



J.351.257 Tête de fantaisie, m/u, Salon de Saint-Luc 1753, no. 53

J.351.258 Trois pstls, 46x38, Salon de Saint-Luc 1756, no. 85

J.351.259 Plusieurs portraits et têtes, pstl, Salon de Saint-Luc 1774, no. 75

J.351.26 Homme; & pendant: J.351.261 femme, pstl, 1747 (Mlle Sordi, Amiens, 1860). Exh.: Amiens 1860, no. 1544/1545 n.r.

J.351.271 Jeune homme à la tricorne; & pendant: J.351.272 jeune femme, pstl/ppr, 39.5x31, sd → "Glain"/"Glain/175?" (Versailles, Cheveau

Légers, 20.X.2019, Lot 43 repr., est. €800–1000) φ

