

**LEMOYNE, Guillaume**

*fl.* Lille 1773–78

The pastellist is known as having exhibited eight pastels in the Salon de Lille of 1773 as an amateur. The following year, two paintings were submitted. Archives reveal that he was directeur des spectacles de la ville de Lille, and had applied for temporary membership of the corps des peintres at Lille for three months, to complete certain work in progress, “comme maître afin qu’il puisse réaliser les ouvrages de peinture pour les spectacles de la ville”: he had in fact already practised decorative painting at Bordeaux. The corporation was however inflexible. On 12.X.1776 he was agréé at the Académie de Lille and given a month to submit his morceau de réception made under the eyes of an academician. Having failed to do so he was struck off the register on 14.X.1778. (By .IX.1782, associates who delayed submitting their morceaux de réception were a cause for complaint, and in particular “l’exemple du Sr Lemoine arrivé il y a quelques années, est trop frappant pour ne point l’employer à confirmer cette vérité. Il a joui trois ans des prérogatives attachés au Corps des Supplians, sans pour cela avoir fini son morceau de réception.”: cited Lemoine-Bouchard, 2008 as of J.-A.-M. Lemoine, *q.v.*) Around 1778 he retired from the theatre at Lille.

The signature on the pastel of a young officer signed “LeMoÿne 1773” matches that on Guillaume Lemoine’s parish records (*v. infra*). If so the young girl previously given to J.-A.-M. Lemoine may also be by him.

Guillaume Lemoine’s origins are confused (all spellings, Le Moyne, Lemoine etc. are found, but his preferred form, on the actes de baptême of his children, was Lemoÿne). His theatrical connections make it likely that he was the acteur de l’Opéra-Comique who appeared in the foire Saint-Germain in 1753 (he played the rôle of the Chevalier in Vadé’s *Le Suffisant*, giving himself and the author “une égale célébrité” according to Desboulmiers); his wife, not named, was recorded as a chanteuse at the foire the following year. A brawl with swords involving Rochon de la Valette, brother of Rocher de Chabannes, author of the opera being staged, in 1754 led to police reports. A remarkably similar incident occurred the following year in Toulouse, where Lemoine and his wife were appearing with the troupe led by Jean-Baptiste Prin and a brawl ensued with another man having traded insults over their wives.

The pastels were exhibited twenty years later, while he was directeur des spectacles de la ville de Lille (presenting plays with distinguished actors such as Fleury, Rezacourt, Saint-Preux etc.); parish records reveal that Guillaume Lemoÿne, “directeur de la Comédie”, had married a Anne-Rose-Judith Latron who was buried in Lille aged 35 on 25.XII.1777 (no record of their marriage has been found). Their earlier movements can be traced from parish records. A daughter, Hélène-Victoire, was baptised in Toulouse, Saint-Étienne, 20.IV.1761, while a son Guillaume-François was baptised in the same parish, 16.VI.1762, his parrain being his maternal grandfather René-François Latron, a

musician (he was married to Perine-Hélène Mouquet in Bazas in 1742, legitimating the birth several months earlier of Anne-Rose; she is probably too young to have been the wife involved in the 1753–56 incidents.). Their father was then described as “peintre de l’Académie royale de Paris”. Hélène-Victoire Lemoÿne married Jean-Baptiste Triboullet, while another son, Joseph, married Anne-Marie Chautagut, both in Paris, 20.VII.1796. Records of the pastellist’s birth and death have not been located; they may well have been among the lost Paris parish records.

On 31.X.1771 the *Annonces, affiches et avis divers de Bordeaux* announced the arrival in the city of Mme de Valcant, a miniaturist and drawings teacher; she was staying near the porte Dauphine, with “le sieur Lemoine, Peintre & Acteur de la Comédie.”

It is unclear where Lemoÿne went after he left Lille c.1778. It is possible he could be the Lemoÿne mentioned in this notice in the *Affiches et annonces de Toulouse*, 18.VI.1788–

M. Le Moyne, Peintre, élève de M. Carle-Vanloo, peint le portrait en pastel, & a le secret de le fixer, & lui donne la même consistance que le portrait à l’huile. Il retablit aussi les tableaux des grands Maîtres. Les personnes qui voudront voir de ses ouvrages, en trouveront chez M. Huin, Acteur de la Comédie, Place Royale, au coin de la rue du Sénéchal.

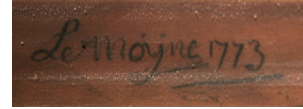
Alternatively that Lemoÿne might be the Pierre Le Moyne recorded as a pupil of Vien in the Académie royale from 1758.

**Bibliography**

Campardon 1877, pp. 66f; G. de Lavedan, “La comédie interrompue”, *Dans les bas-fonds*, 12, .XII.2016; Léon Lefebvre, *Histoire du théâtre de Lille...*, Lille, 1907, 1; Lemoine-Bouchard 2008, *s.n.* J.-A.-M. Lemoine; Gaëtane Maës, *Les salons de Lille de l’Ancien Régime à la Restauration, 1773–1820*, 2004, p. 469; *Mémoires de Jean Monnet*, pp. 47, 167; Sanchez 2004

**Pastels**

- J.476.101 Sr [Jean-Alexis] GRIMOU [(1678–1733)], peintre, pstl, Salon de Lille 1773, no. 104
- J.476.102 M\*\*\*, pstl, Salon de Lille 1773, no. 105
- J.476.103 M\*\*\*, pstl, Salon de Lille 1773, no. 106
- J.476.104 M\*\*\*, pstl, Salon de Lille 1773, no. 107
- J.476.105 Homme qui fume sa pipe, pstl, Salon de Lille 1773, no. 103
- J.476.106 Officier, pstl/soie, 78x62, sd \ “LeMoÿne 1773” (Lille, Mercier, 10.II.2008, Lot 314 repr. PC; La Rochelle, Lagrange, 19.IX.2020, Lot 166 repr., sans cadre, est. €150–200) [new attr., ?] φαα



J.476.109 Jeune femme, robe bleue, ruban rose aux cheveux, pstl, 62x50 (Paris, Drouot, Ferri, 1.III.2006, Lot 31 n.r., as by Jacques-Antoine-Marie Lemoine, est. €600, €560) [new attr., ?] φα



J.476.111 Tête de caractère, pstl, Salon de Lille 1773, no. 109

J.476.112 Autre tête de caractère, pstl, Salon de Lille 1773, no. 110

J.476.113 Paysage, pstl, Salon de Lille 1773, no. 108