

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

LEMOYNE, François

Paris 1688–4.VI.1737

History painter; pupil of Galloche. François Lemoyne (Lemoine or Le Moine) competed for prizes at the Académie royale from 1706; *agréé* 1716, *reçu* 1718; professeur 1733. Lemoyne rose to be premier peintre du roi. He used drawings in chalk and occasionally pastel to work through his ideas for the decorative ceilings in which he specialised; but the majority of his pastels were independent sheets unrelated to known compositions. Some of these, such as the *Tête d'Hébé* in the British Museum [J.477.127](#), are among the most extraordinary pastels produced in the first half of the eighteenth century, and belong to the tradition of coloured chalk studies advanced by Barocci. One examples in Rennes, is a direct copy after Barocci; while a “Tête d'homme à barbe, faite au pastel et savamment touché” (Lot 1292 from the Mariette sale, 1775), may correspond to one of several sheets which have been attributed to artists such as Natoire. It remains unclear whether these descriptions refer to drawings with touches of pastel or those with broad areas of colour. (One listed in Rosenberg 2011, no. F2295 appears to have no pastel, but in Rouen 2013 is listed as an omission from the list below.)

In contrast to these essentially graphic works Lemoyne seems also to have made a very small number of pastels such as *Tête d'homme à la barbe* in New York [J.477.116](#), using a more painterly, stumped technique which Bordeaux 1984 (p. 139) suggests belong to the time of Rosalba's visit to Paris c.1720 (in 1724 Lemoyne travelled to Venice and knew Ricci etc.). There is however insufficient evidence to support the attribution of other undocument examples. The only reference to pastels in Nonnotte's 1759 biography of the artist is to “le portefeuille des études pour le Salon d'Hercule, parmi lesquelles sont plusieurs têtes au pastel. Ce portefeuille a été conservé longtemps chez M. Berger.” (Presumably [J.477.127](#) was part of this; if so perhaps all the Lemoyne pastels owned by Lempereur came from this source.)

In the judicial papers following Lemoyne's suicide in 1737, there is evidence that he may have done more portraits in this medium than recognised by Nonnotte. François Berger (1683–1747), receveur des finances, who had accompanied (and sponsored) Lemoyne's Italian journey (including a brief stay in Venice where Berger sat to Rosalba: Jeffares 2017v), sought to reclaim the pastel portrait he had commissioned of his wife, while Gustav Lundberg wanted to retrieve the pastel portrait of a woman which he had lent Lemoyne two years previously in order for Lemoyne to copy. The English collector Samuel Hayes likewise had consigned a pastel tête d'une femme for Lemoyne to copy, possibly a work by Lemoyne himself, and perhaps one of the pastels listed in his posthumous inventory.

Among numerous pupils of Lemoyne may be numbered Belle, Boucher, Challe, Hutin, Natoire, Nonnotte and Taraval. Pastel copies of his paintings include two by Handmann (*q.v.*).

Monographic exhibitions

Lemoyne 2001: *François Lemoyne à Versailles*, Versailles, 14.V.–12.VIII.2001. Cat. Xavier Salmon

Bibliography

Bellier de La Chavignerie & Auvray; Bénézit; Bordeaux 1984; Cambridge 1999; Grove 1996; Guiffrey 1877, pp. 184–218 (with inv. p.m.); Guiffrey 1883, pp. 338–53; Mariette 1851–60; *Nouvelles archives de l'art français*, 1877, pp. 184ff; New York 1999c; Nonnotte 1759; Nougaret & Le Prince 1776, II, p. 223ff; Ratouis de Limay 1946; Sanchez 2004; Thieme & Becker; Toledo 1975; Warsaw 2009; Williams 2015b

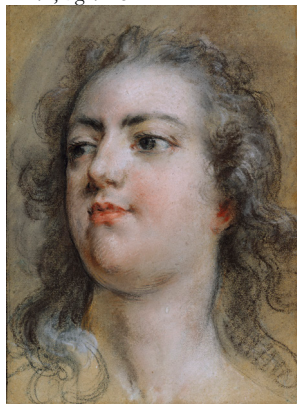
Pastels

[J.477.101](#) Mme François BERGER, [née Gabrielle Gauthier (–1764)], femme d'un receveur général des finances de Dauphiné, pstl (comm. M. Berger, atelier du peintre 1737). Lit.: Guiffrey 1883, pp. 345, 352

[J.477.102](#) FALCONNET [Pierre Falconnet (1693–c.1775), menuisier], à l'âge de 26 ans, pstl, [1719] (M. Jadin 1874). Exh.: Paris 1874a, no. 896 n.r.

LOUIS XV (1710–1774) en buste, pnt. (Versailles, Salon de la Paix)

[J.477.104](#) ~étude, pierre noire, pstl/ppr gr., 29x20.8, c.1729 (Los Angeles, J. Paul Getty Museum, inv. 96.GB.22. Famille du Dresnay; vicomte du Dresnay, ancien attaché d'ambassade; David David-Weill, Neuilly 1927; London, Sotheby's, 10.VI.1959, Lot 71, as Boucher, £520; Colnaghi; New York, Christie's, 12.I.1995, Lot 87 repr., est. \$60–80,000, \$190,000 [= \$211,500]; Hazlitt, Gooden & Fox; acqu. 1996). Exh.: Paris 1927a, no. 5, pl. XVIII–26, as Boucher; Los Angeles 2000; Lemoine 2001, fig. 2; Los Angeles 2001b. Lit.: Henriot 1928, III, p. 33, repr. p. 35, as Boucher; Maumené & d'Harcourt 1931, no. 77; Ananoff 1966, no. 422, as Boucher; Bordeaux 1984, no. D.102, fig. 229; Goldner & al. 2001, no. 73 repr.; Fumaroli 2005, p. 18 repr.; Versailles 2021, p. 141, fig.4 Φσ



[LARGER IMAGE](#) [Zoomify](#)

Photo © J. Paul Getty Museum, Los Angeles

[J.477.105](#) ~portrait de Louis XV, peint en pastel, dans sa bordure de bois sculpté doré, couvert de sa glace (Lemoyne; inv. p.m., 5.VII.1737 & seq., no. 8, 50 livres)

[J.477.107](#) ~version, pstl/ppr, 55x46 (La Live de

Jully; Paris, Remy, 2–14.V.1770, Lot 133, as 52.8x43.3, 150 livres, abbé Le Blanc. =?Vallet; Paris, Chariot, Joullain, 7.IV.1774, Lot 55, “buste du roi d'après M. Le Moine, peint en grisaille au pastel”, 51.3x37.8, 6 livres 1 sol. =?Quintin Craufurd; vente p.m., Paris, Alexandre & Peytouraud, 20.XI.1820 & seq., Lot 367, “Louis XV, à mi-corps, pastel sous glace et dans son cadre; par le Moine”, fr50. =?Colnaghi 1981. =?Paris, Drouot, Libert, Castor, Drouot-Richelieu, 22.III.2000, Lot 19 repr. in reverse, attr., est. fr200–300,000, b/i; PC Zurich; Galerie Éric Coatalem, Paris, 2004; PC 2005). Exh.: New York 2005, no. 57 repr. Lit.: Hébert 1766, I, p. 121, as by Le Moine; Bordeaux 1984, no. D.101 n.r.; *Gazette Drouot* 17.III.2000, repr.; Lemoyne 2001, p. 61 n.32, cop.; Salmon 2024b, fig. 154 Φβ

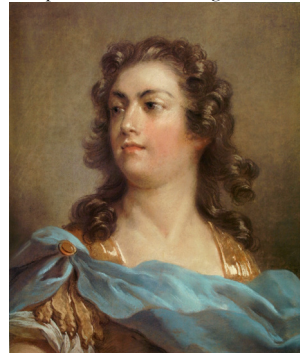
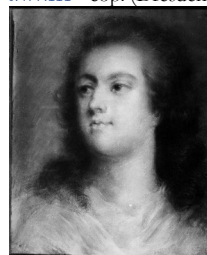


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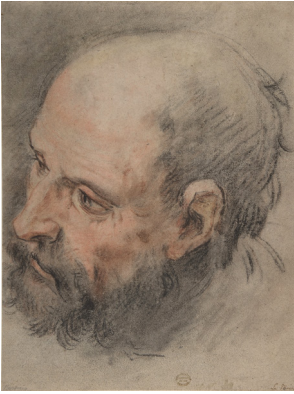
[J.477.11](#) ~cop., pstl/ppr, 40x32 (Paris, Drouot, Couturier-De Nicolaj, 11.XII.1996, Lot 16 repr., est. fr20–25,000, fr45,000). Lit.: Lemoyne 2001, p. 61 n.32, cop.; New York 2005a, p. 172, ?attr.

~cop., reversed, pierre noire, bl./ppr bl. 31x24 (Versailles, 17.VI.1984, Lot 127 repr., as by Boucher)

[J.477.111](#) ~cop. (Dresden?) φπ



[J.477.113](#) Tête d'homme à la barbe, black, red chlk, pink pstl/ppr bge, 30.1x22.7, inscr. ✓ “Barocci”, \ “Le Moine” (New York, MMA, inv. 10.45.16. Horne; acqu. Rogers Fund 1909). Lit.: Bordeaux 1984, no. D.2, fig. 127; Bean & Turčić 1986, no. 173 repr. φ



J.477.115 Tête d'homme à la barbe, pstl (Pierre-Jean Mariette; Paris, 15.XI.1775 & seq., Lot 1292, "Tête d'homme à barbe, faite au pastel et savamment touchée", 360 livres with others; Gilles-Paul Cauvet (1731–1788), sculpteur; vente p.m., Paris, Boileau, Basan, Regnault, 11.III.1789 & seq., Lot 89 part, "trois dessins par le Moyne, dont une tête d'homme à barbe, faite au pastel", 6 livres). Lit.: Rosenberg 2011, no. F2295 n.r.

J.477.116 Tête d'homme à la barbe, pstl/ppr br., 43x32.5 (New York, MMA, inv. 67.163. Baderou. Acqu. Paris 1967). Exh.: New York 1972, no. 31. Lit.: Bordeaux 1984, no. D.19, fig. 146, attr.; Bean & Turčić 1986, no. 172 repr.; Rosenberg 2011, no. F2295a repr.; Rouen 2013, p. 184 n.r., ≠Mariette φ



J.477.117 ~cop., pstl, 45x34 (Tours, Jabot, Gauthier, Bensaiah, 11.XII.2023, Lot 226 repr., éc. fr., est. €150–200; Tours, Giraudeau, 21.II.2024, Lot 161 repr., est. €100–150) [new attr.] φκ

Tête de vieillard (*Louvre inv. 31384*). Lit.: *Bordeaux 1984*, p. 142, fig. 128, attr. *Lemoyne [v. Natoire]*

J.477.119 Tête d'homme à la barbe, cr. clr, pierre noire/ppr bl., 38.3x29.6 (Rouen, mBA, inv. 975.4.1386 [?1836]. Legs Henri & Suzanne Baderou). Exh.: Washington 1981, no. 68 repr.; Rouen 2013, no. 77 repr., ≠Mariette. Lit.: *Bordeaux 1984*, no. D.21, p. 146, fig. 148; *Gazette Drouot*, 25.III.2011, p. 221 repr.; Rosenberg 2011, no. F2295b repr. φ



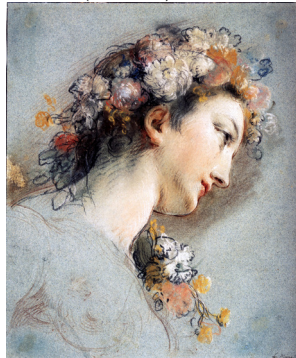
J.477.121 Tête de saint François, pstl/ppr bl., 35x25.3 (Rennes, mBA, inv. C.135-1. Marquis de Robien a.1859). Exh.: Paris 1972a, no. 96 n.r. Lit.: *Bordeaux 1984*, no. D.1, p. 141, fig. 126, inverted; Conisbee 2003, p. 22 n.r. A/r Barocci φ



J.477.123 Tête d'enfant, pstl, 24.3x23 (Jean de Jullienne; cat. 1756, no. 295). Lit.: *Tillerot 2010*, no. 114 n.r.

J.477.124 Tête d'un ambassadeur turc, pstl (Lempereur; Paris, Chariot, Joullain/Boileau, 24.V.–28.VI.1773, Lot 512, 15 livres 1 sol; Basan)

J.477.127 Tête d'Hébé, pstl/ppr bl., 30.9x25.8, c.1735 (British Museum, inv. 1850.0309.1. [?Berger]. Jean-Denis Lempereur, L.1740; Paris, Chariot, Joullain/Boileau, 24.V.–28.VI.1773, Lot 511, 41 livres; Joullain; Pierre-Jean Mariette; Paris, 15.XI.1775 – 30.I.1776, Lot 1293, 80 livres; Paillet; Louis-François de Bourbon, prince de Conti; Paris, 8.IV.–6.VI.1777, Lot 1079; Paris, Francastel, Boileau, 15.III.1779 & seq., Lot 219, 15 livres; Francis Duroveray; sale p.m., London, Christie's, 22–28.II.1850, Lot 720; A. E. Evans & Sons; acqu.). Exh.: Paris 1967a, no. 244; London 1968a, no. 428; London 1984, no. 121; Lemoyne 2001; Nagoya 2002; New York 2005b. Lit.: *Bacou 1976*, pl. IX; *Monnier 1983*, p. 22; *Bordeaux 1984*, no. D.147; *Rowlands 1984*, no. 121 repr.; *Aaron 1985*, no. 1 repr.; *Conisbee 2003*, fig. 9; *Rosenberg 2011*, no. F2297 repr.; *Prat 2017*, fig. 133; *Versailles 2021*, p. 140, fig. 3; *Liotard 2023*, fig. 22. Étude pour le plafond de l'*Apothéose d'Hercule*, c.1733 (Versailles) φσ

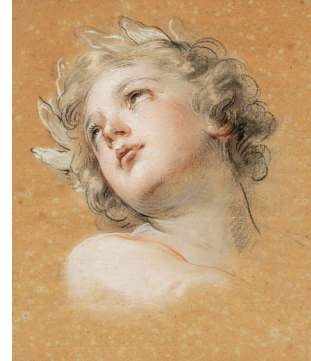


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J.477.1271 =?précieux dessin colorié, pour le plafond des travaux d'Hercule que l'on voit à

Versailles, pstl (baron Denon; Paris, 1.V.1826, Lot 777)

J.477.1272 Tête de l'Amour de la Vertu, étude pour le plafond de l'*Apothéose d'Hercule*, pstl, cr. clr/bl. ppr, 25x20, c.1733 (Versailles, inv. V.2020.16. Paris, Drouot, Millon, 1.VII.2020, Lot 1 repr., est. €40–60,000, €182,000; acqu. pre-emption). Exh.: Versailles 2021, no. 46 repr. φσ



J.477.129 Deux testes en pastel sur papier (Lemoyne; inv. p.m., 5.VII.1737 & seq., no. 57, 30 livres)

J.477.1291 Portrait en pastel dans sa bordure de bois sculpté doré, garni de sa glace (Lemoyne; inv. p.m., 5.VII.1737 & seq., no. 62, 80 livres)

J.477.1292 Autre teste peinte en pastel dans sa bordure de bois sculpté doré, avec sa glace (Lemoyne; inv. p.m., 5.VII.1737 & seq., no. 63, 80 livres)

J.477.131 Une jolie tête, pstl (Claude Potier, avocat; vente p.m., Paris, Helle & Glomy, 28.II.–15.III.1757, Lot 159 part, 11 livres 19 sols)

J.477.132 Académie de femme, pstl (Babault; Paris, Picard, Glomy, 24.I.1763 & seq., Lot 391, 27 livres)

J.477.133 Tête de femme, "légèrement dessinée", m/u (Babault; Paris, Picard, Glomy, 24.I.1763 & seq., Lot 446, 7 livres 4)

J.477.134 Tête de femme, esquisse de Lemoine, m/u (Marc-Antoine-Nicolas de Croismare, rue Saint-Anne; inv. p.m., 12.VIII.1772, 24 livres). Lit.: *Wildenstein 1967*, p. 192 n.r.

J.477.135 Une très-belle étude d'une tête de femme, pstl (Lempereur; Paris, Chariot, Joullain/Boileau, 24.V.–28.VI.1773, Lot 508, 50 livres; François)

J.477.138 Femme, pstl (Dezallier d'Argenville; Paris, Remy, 18–28.I.1779, Lot 421 [part], 8 livres)

J.477.139 Buste de femme agréable, pstl (Dezallier d'Argenville; Paris, Remy, 18–28.I.1779, Lot 551, 24 livres)

J.477.141 Femme nue debout: & pendant: J.477.142 Baigneuse, pstl, 55x33 (Jean Engel a.1945; demande retirée en faveur de l'Autriche 5.VIII.1961). Lit.: *Répertoire des biens spoliés*, items *3466/3467 repr. [?attr.; pastiche]

Jeune femme tenant une lyre (Paris, Drouot, Ader, Picard, Tajan, 9.VI.1975, Lot 26 repr., éc. italienne). Lit.: *Bordeaux 1984*, no. 202 bis, n.r., as *Lemoyne [v. Rosalba, J.21.16705]*

J.477.144 Dame, pstl, 50x40 (Amsterdam, Sotheby's, 10.V.1994, Lot 134, style of Lemoyne)?

Tête de jeune femme (New York, Sotheby's, 31.I.2018, Lot 164, as by F. Lemoyne), v. *Éc. fr. J.9.5817*

J.477.151 Deux têtes d'enfant, pstl (Babault; Paris, Picard, Glomy, 24.I.1763 & seq., Lot 445, 9 livres)

J.477.161 Études de chérubins, m/u (Pierre-Jean Mariette; Paris, 1775, Lot 1292, 360 livres with others)

J.477.171 Sept études de têtes d'hommes, de femmes et d'un enfant, crayons rouge, noir et blanc, pstl/ppr, 29.8x21.7 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 3254

J.477.181 Deux têtes d'enfants, pierre noire, pstl, estompe, reh. blanc/ppr bl., 27.7x23 (New York, Sotheby's, 23.I.2001, Lot 326 repr.; Paul Prouté, cat. 2004). A/r Barocci drawing (Louvre inv. 20356), copied also by Nyert *q.v.* Φ



Photo courtesy Sotheby's

Anon. related pastels

La Charité, ou Allégorie de la Fécondité, pnt.
Lit.: Bordeaux 1984, no. 77

~cop., pnt., 63.5x76.2 (La Live de Jully; Paris, 5.III.1770, Lot 76. Marchioness of Tweeddale, Yester House. New York, Parke-Bernet, 10.XII.1958, Lot 36. Arnaud Rostaine. London, Christie's, 21.IV.1967, Lot 84; William Arthur Rudd, Cincinnati; desc.: New York, Sotheby's, 3.VI.2010, Lot 148 repr., studio of Lemoyne, citing Bordeaux current view that the prime version has not appeared). Lit.: Bordeaux 1984, no. 77, ?fig. 80

~cop. Stiémar, pnt. (Versailles MV 6050). Lit.: Bordeaux 1984, fig. 80a

~cop., pnt., 60.3x72.9 (Lady Juliet Duff, née Lowther, 1948. Sir Robert Bland Bird; vicomtesse de Mauduit; Sir Robert Bird; London, Sotheby's, 6.VII.1966, Lot 29; Arthur de Heuvel; London, Christie's, 4.XII.2014, Lot 20)

~cop., pnt., 33x40.6 (Swiss PC. Stair Sainty Matthiesen, New York, 1985. Christie's, 19.IV.2007, Lot 267 as autograph)

J.477.151 ~cop., pstl (Versailles, Palais des congrès, 11.XI.1963, Lot 25 repr., attr. Natoire)

J.477.152 ~=?pstl/ppr, 63x75 (Rouen, Bismar, 7.X.2007, repr., suiveur de François Lemoyne; Galerie Alexis Bordes 2009, as autograph). Lit.: *Gazette Drouot*, 28.IX.2007, p. 177 repr.

ΦΚΣ



J.477.154 =?a nymph and two children, pstl, 63.5x76 (London, Christie's, 5.IV.1909, Lot 22, as autograph, 9½ gns; Collings)

J.477.1542 ~cop., pstl/ppr, 51.5x43 ov. (Rennes, Jezequel, 17.II.2025, Lot 2 repr., est. €300–400) ΦΚν

Deux putti

J.477.155 ~cop., pstl/ppr, 44x53 (Lille, 1.VI.2007, Lot 162). Lit.: *Gazette Drouot*, 25.V.2007, p. 57 repr. ΦΠν