

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### RONDÉ

*fl.* Paris c.1745

The authorship of the magnificent pastel at Thoiry has caused great confusion. Reportedly signed “Bonde”, a name which cannot plausibly be identified, the pastel is so evidently in the style of Jean Valade that earlier editions of the online dictionary included it as by him, assuming the signature must have been misread. But although the initial letter is ambiguous, it is not possible to extract “alade” from the remaining letters (it seems improbable that the signature was added later, but the possibility cannot be altogether ruled out that it was strengthened from a faint and illegible Valade). Rather the “Ronde” reported in the 2006 edition is now retained. The ages of the children provide a fairly narrow time range for the work, around 1745, rather early in Valade’s career; but it seems very probable that the pastellist was working under the influence of Charles Coypel (*q.v.*).

There were extensive connections between the Coypel family and the Rondé family of jewellers and secrétaires du roi. Laurent Rondé (1666–1733), joaillier du roi, garde des pierreries de la Couronne, galeries du Louvre, secrétaire du roi, owned 13 pictures by members of the Coypel family, listed in his inventaire après décès; among them was a “Bacchus et l’amour; copie de M Coypel, achevé par lui.” His nephew and apprentice Claude-Dominique was also a maître orfèvre, joaillier du roi, garde des pierreries de la couronne; he was appointed valet de chambre du roi in 1737. A document in the registres de tutelles (AN Y4572<sup>A</sup>, 30.1.1740) concerning the minor Laurent Rondé includes his cousin Claude-Dominique as well as “Philippe Coypel de St-Philippe, valet de chambre ordinaire du Roy”, Charles Coypel’s brother. Claude-Dominique was the titular occupant of logement no. 23 in the galeries du Louvre from 1734 to 1757, although he seems to have been there from 1711. Coypel and Claude-Dominique’s cousin had both been awarded logements in 1722.

There is however no evidence beyond the signature of Rondé as pastellist, and the attribution to Claude-Dominique or any of his relatives must remain speculative.

### Bibliography

Bapst 1883, p. 106 n.1

GENEALOGIES [Rondé](#)

### Pastels

J.6252.101 [*olim* 1.74.267] Les enfants de Jean-Baptiste MACHAULT d’Arnouville [Louis-Charles (1737–1820), futur évêque d’Amiens, Armand-Hilaire (1739–1827), avec le buste de leur frère Alexandre-Jean-Baptiste (1741–1741), mort jeune], pstl, 114x89, s “[?]Ronde pinxit”, c.1745 (Thoiry, château). Lit.: Félix Lorin, avocat à Rambouillet, lettre à Maurice Tourneux, 14.III.1904, as by La Tour; Félix Lorin, “Les œuvres d’art du château de Thoiry”, *Compte rendu de la réunion des Sociétés de beaux-arts des départements*, 1904, XXVIII, opp. p.

135 repr., s. illisible; family tradition “peint par Bonde, et les visages et les mains, par La Tour”; Jeffares 2006, p. 585 repr., as *Éc. fr.*, s. Ronde, cf. Valade; Gillian Wilson & Arlen Heginbotham, *French rococo ébénisterie in the J. Paul Getty Museum*, 2021, fig. 2-11 [new attr. 2021] Φαv



Photo courtesy Fondation de La Panouse-Château de Thoiry-en-Yvelines, France