

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### SIXE, Louis-Antoine, chevalier

L'Aigle 3.I.1704 – Les Andelys 3.IV.1780

Sixe (variously spelt Sixce, Sixet, Sixe) was the son of a painter, Antoine Sixe (himself the son of a painter) and his wife, Catherine Foucher; his grandmother Marie Colombel and his godfather, Louis Colombel, may have been related to the painter Nicolas Colombel. Sixe was a student of Jean-Baptiste Oudry in Paris. Some indication of the circles he moved in are given in a baptismal record mentioning his wife, Marie-Françoise Bailleul; on 14.VIII.1730, “Marie Bailleul, épouse de Louis Sixce, peintre, demeurant rue Pont-Marie, paroisse Saint-Louis-en-l'Île” was marraine to Charles-Antoine Jombert, the engraver, son of the bookseller; the parrain was Charles-Nicolas Cochin, graveur du roi.

Sixe was taken up by the duc de Bouillon, who appointed him peintre en titre and granted him an annuity of 400 livres in 1748; in the deed, he was described as “escuyer, chevalier de l'ordre du Christ et chevalier romain”. He lived in the rue du Fouarre in Paris before removing to the hôtel de Bouillon, quai Malaquais, and no doubt accompanied his patron to the château de Navarre from time to time.

Sixe's claim to nobility (which he did not inherit) allowed him, on 26.IV.1773 in Paris, Sainte-Marguerite, to marry his daughter Marie-Aimée-Alexandrine (1737–1812) to Jean-François de Crescent, a président-trésorier de France at Châlons. Her burial in Versailles was witnessed by a Jacques-François Coinon, peintre. However the girl had a notorious career as a singer and courtesan according to Meusnier's police reports in the Archives de la Bastille 1755–56, when she was 18-19 years old, living with her father, “Sr. Sixte peintre, rue neuve Saint-Eustache” where he sold pictures while his wife sold lottery tickets. Much in demand among wealthy financiers, Helvétius outbid Cazes to keep her and her mother in the rue de Bourbon à la Villeneuve for 600 livres a month.

Among Sixe's output were portraits in oil as well as allegorical scenes, animal paintings and altar pieces. A 1751 painting in the musée de Louviers is apparently copied from a print after Jean-François de Tory's *Lisense* (Berlin, 1723). The single signed pastel (hitherto misfiled as by “Chevalier”) is reminiscent of the work of members of the Académie de Saint-Luc such as Vigée or Glain, and no doubt shows a character from the comédie *Les Trois Cousines* already known from representations by Watteau and others (and taken up again by Vigée the following year).

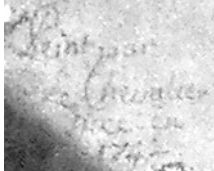
### Bibliography

Bénézit; Chatelus 1991, p. 220; Alphonse Chassant, “Le chevalier Sixe, peintre du duc de Bouillon”, *Bulletin de la Société des amis des arts du département de l'Eure*, XII, 1897, pp. 30–84; XIII, 1897, pp. 96–116; Herluison 1873, pp. 194f; Jean Mineray, Évreux: histoire de la ville à travers les âges, 1988

### Pastels

J.6814.101 Dame en pèlerine, ?en Colette des *Trois Cousines* de Dancourt, pstl, 57x47.5, sd →

“Peint par/Le Chevalier/Sixe en/1744” (G. Mühlbacher; Paris, Georges Petit, Chevallier, 15–18.V.1899, Lot 323 n.r., éc. fr., inconnue, as sd 1742, Fr850. Charles Wertheimer 1908. Mme Edmond Porgès 1920. Versailles, Cheval-Légers, Marlin, 24.VI.1975, Lot 25 repr.). Exh.: Paris 1920a, no. 493, as sd 1747. Lit.: *Connoisseur*, XXII, 1908, p. 267 repr., as by Le Chevalier Φ



J.6814.104 ~cop., pstl (Arles, Holz, 24.X.2015, Lot 287 repr., est. €1600–1800; Arles, Holz, 18.VI.2015, Lot 393 repr., est. €1600–1800) [new attr.] φπ



J.6814.106 ~cop. Zoe Laigneau, xx<sup>e</sup>, pstl, 59x48 ov., s → (Pieyre de Mandiargues, château de Malicorne; vente succession, Le Mans, 30.III.2019, Lot 232 repr., est. €150–200) [new attr.] φπ

~cop., with changes, removing shell, staff and cross, pnt., 73x60 (Paris art market 2014)