

# Neil Jeffares, *Dictionary of pastelists before 1800*

## Online edition

### VAN LOO, Jean-Baptiste

Aix 1684–1745

Painter, member of the celebrated family, trained with his father and worked in Nice and Toulon before travelling to Turin in 1712. He was in Rome 1714–19, working in the studio of Benedetto Luti, with his much younger brother Carle. Back in Paris in 1719, where he was installed in the prince de Carignan's hôtel, Jean-Baptiste was *agrégé* 1722; *reçu* 1731. A five year stay in London from 1737, with support from Walpole, brought him great success as a portraitist.

Despite his training with Luti, there is much confusion over Van Loo's use of the medium: for example, the Pope portrait could be a confusion with the Hoare or Knapton versions. Dezallier d'Argenville does not suggest that he worked in pastel, and the only indication seems to be the Dandr -Bardon account of the presentation to the Acad mie, 31.1.1722, of the pendant pastel portraits of the mistresses of the Regent and of M. le Duc (they are not recorded in the proc s-verbaux for 31.1.1722, and the morceau de r ception in 1731 was a history painting). Repetitions of these are legion, and it is impossible to determine which if any of the survivors is autograph. The question posed by Dandr -Bardon, whether France could match the skills of the famed Rosalba, remains stubbornly open.

### Bibliography

Alauzen 1962; David Beurain, "Les portraits de Louis XV par Jean-Baptiste Vanloo: g n se et chronologie", *Zeitschrift f r Kunstgeschichte*, LXVIII/1, 2005, pp. 61–70; Dandr -Bardon 1765; Dandr -Bardon 1779; Dezallier d'Argenville 1745–52; Dumont-Wilden 1909; Dussieux 1856; Grove 1996; Houssaye 1842; Kalnein & Levey 1972, pp. 116, 120; Mariette 1851–60; Colette Mouton-Gilles, "Jean-Baptiste Van Loo", *L'Information d'histoire de l'art*, XVII, 1972, pp. 187–91; Nice 2000; Toledo 1975; Vertue 1934, pp. 82–4; Walpole 1828, pp. 115ff; Waterhouse 1952; Waterhouse 1981; Wimsatt 1965; Wright 2006, *s.v.* Loo

### GENEALOGIES Van Loo

#### Pastels

AUTOPORTRAIT *en d shabille*, *p stl* (Aix-en-Provence, *mus e du Pavillon de Vend me*), v.  c. fr.

Mme ADELAIDE, *p stl* (Vannes, *mus e*, 886.1.4). [A/r Liotard, *q.v.*]

LOUIS XV, *p stl* (Vannes, *mus e*, 886.1.1) [A/r Liotard, *q.v.*]

LOUIS le dauphin, *p stl* (Vannes, *mus e*, 886.1.3) [A/r La Tour, *q.v.*]

MARIE LESZCZYNSKA, *p stl* (Vannes, *mus e*, 886.1.2) [A/r Liotard, *q.v.*]

1.746.101 La marquise de PRIE, n e Agn s Berthelot de Pl neuf (1698–1727), tenant un oiseau, *p stl*. Lit.: Dandr -Bardon 1779; d'Ageville 1787, p. 293; Jeffares 2006, p. 533C n.r., as by C. Van Loo; Tillerot 2010, p. 179

~grav. Jacques Ch reau (BnF N2 D242489; FD 262, as a/r C. Van Loo). Lit.: Dezallier d'Argenville 1745–52,  d. 1762, IV, p. 386 n.r.; Poisson 1969, p. 273 repr.; Немилова 1973, repr. p. 243

~grav., anon., reduction of Ch reau, bust only [BnF N2 D242490]

~grav., anon., from Ch reau [BnF Ne 3 Fol. (Coll. Laruelle), CIX, p. 32, as of "Madeleine Louise de Foix/Comtesse de Sabran"]

~grav. Cr py fils [BnF N2 D242492]

1.746.106 ~version, robe de soie bleue, tenant un oiseau, *p stl*, 60.5x50 (Mme du Deffand; don: Henry Seymour Conway 1765; Horace Walpole, 4<sup>th</sup> Earl of Orford, Red Bedchamber, Strawberry Hill; desc.: Earl Waldegrave; Strawberry Hill, George Robins, 25.IV.1842 & seq., p. 253, Lot 52 n.r., 10½ gns, "Town" [=b/i?]; desc.: William Frederick, Earl Waldegrave (1851–1930); London, Christie's, 14.V.1920, Lot 97 n.r.; lost). Lit.: Walpole 1784, p. 438 n.r.; *L'Interm diaire des chercheurs et curieux*, LXXI, 1915, 41 n.r.; Brownell 2001, pp. 136f n.r.

~~grav. Taylor a/r S. Harding, "Madame de Prie/From an original at Strawberry Hill/Published Feb<sup>r</sup> 1 1802 by the Rev<sup>d</sup> W. Cox, London" (British Museum; BnF, Ne 3 Fol. (Coll. Laruelle), CIX, p. 30)

~cop., min./ivoire, 4.6x7.0 ov. (Louvre RF 214. Don M. & Mme Philippe Lenoir 1874). Lit.: *Cat. Mus e du Louvre, Don de M et Mme Philippe Lenoir*, Paris, 1884, no. 314

1.746.109 ~?cop., *p stl* (Henry Adams, acqu. a.1909). Lit.: *The letters of Henry Adams*, ed. J. C. Levenson & al., 1988, VI, letter 11.x.1909

~cop. Ward Thoron, pnt (Paris dealer, faubourg Saint-Honor  1909). Lit.: *The letters of Henry Adams*, ed. J. C. Levenson & al., 1988, VI, letter 11.x.1909

~cop., min. (M. de Laigue 1929). Lit.: Baye 1929, p. 111 n.r.

1.746.112 ~?pnt. (comte Tessin; vente succession,  ker , 4–16.II.1771, as by Coppel). Lit.: Lespinasse 1911, p. 336 n.r.

~cop., facing right, pnt. (H. Thirion 1905). Lit.: H. Thirion, *Madame de Prie*, Paris, 1905, repr. frontispiece

1.746.113 ~cop. (sans main g.), *p stl* (ch teau de Boury)  k

1.746.114 ~cop., m/u [photo unknown source in Louvre documentation]

~version, pnt. (Jacques Huteau 1978). Exh. Sceaux 1978, no. 91 n.r., as by Carle Van Loo

~version, pnt., 64x55, inscr. *verso* "Peint par Vanloo   l'h tel de Soisson en 1721 pour M. de Douxmenil. NB c'est Jean Baptiste Van Loo dont il s'agit n    Aix 1684 mort ibid 1745" [sic] (Hermitage inv.  3-5634. Comte N. Fersen, Petrograd; acqu. 1919). Exh.: London 2006b, no. 34 repr., as by L.-M. Van Loo, c.1763, inconnue. Lit.: [Ars ne Houssaye, "Les Vanloo", *Revue des deux mondes*, .VII.–.IX.1842]; R au 1929, no. 359 n.r., as J.-B. Van Loo, inconnue; Cat. 1958, repr. no. 183, as J.-B. Van Loo, marquise de Prie; Немилова 1973, repr. p. 239; Nemilova 1986, no. 283 repr.; Brylenko 1990, no. 142 repr. clr, both as by L.-M. Van Loo, c.1763, inconnue

1.746.117 ~cop., *p stl/ppr*, 59x49, inscr. *verso* "Madame la Comtesse de Prix, Coppel pinx." (Monaco, Sotheby's, 9.XII.1984, Lot 614 repr., suiv ur de Nattier, est.  20–30,000 PC 2006). Exh.: Sceaux 2007, no. 34 repr. Lit.: Jeffares 2006, p. 533C, as by C. Van Loo  k 



1.746.119 ~version, *p stl*  b



~cop., pnt. (Monaco, Sotheby's, 26.X.1981, Lot 550 repr., as Nattier, of Mlle de Saint-Prie)

1.746.122 ~cop., *p stl* (Montauban, 14.XI.2004, Lot 318 repr., Italian sch. XVIII<sup>e</sup>, inconnue, est.  3700–4000)  p



~cop., pnt., 80x64 (Angoul me, Juge–Gerard-Tasset, 13.V.2006)

~cop., min./ivory, 6.6x4.8 (Celle, Stiftung Tansey, inv. 2008-10). Lit.: Pappe & al. 2008, pp. 92f repr.

~version, pnt., 64.7x56 (Hickory Museum of Art, as by Jeurat; Vienna, Dorotheum, 21.IV.2010, Lot 287 repr.)

~cop., pnt., 100x84 (Besan on, Renoud Grappin, 17.IV.2011). Lit.: *Gazette Drouot*, 8.IV.2011, p. 149 repr.

1.746.128 ~cop., *p stl*, 65x52 (Geneva, h tel de ventes, 26.IX.2012, Lot 1480 repr., anon., inconnue, est. \$400–600) [later cop.]  p

1.746.132 ~cop., *p stl*, 58.5x51 (Canterbury Auction Galleries, 16.IV.2013, Lot 540 repr., 18<sup>th</sup> century Continental sch., ?marquise de Saint-Prie, est.  3–4000)  p

~cop., pnt. (Paris, Drouot, Thierry de Maigret, 3.XII.2014). Lit.: *Gazette Drouot*, 21.XI.2014, p. 36 repr.

1.746.133 ~cop., pstl, 65x52 (Walldorf, 28.XII.2018, Lot 518 repr., anon., inconnue, est. €150) [later cop.] φπ

1.746.135 La marquise de SABRAN, née Louise-Charlotte de Foix de Rabat (1693–1768), tenant une colombe, pstl. Lit.: Dandré-Bardon 1779; d'Ageville 1787, p. 293; Jeffares 2006, p. 533C n.r., as by C. Van Loo

~grav. Chéreau (FD 263). Lit.: Немилова 1973, repr. p. 247

1.746.137 ~?cop., pstl, 65x54 (colonel baron Ferdinand Foäche 1884. Paris, Millon, Drouot, 27.XI.1998, Lot 11 n.r., attr. J.-B. van Loo, est. Fr40–50,000, b/i; Paris, Drouot, Blanchet & Joron-Derem, 21.V.1999, Lot 111 repr., Éc. italienne, suiveur de Carriera, est. Fr20–30,000). Exh.: Paris 1883b, no. 177 n.r., as by La Tour. Lit.: B&W 458, Van Loo, ??La Tour; Jeffares 2006, p. 533C n.r., as by C. Van Loo φκ



1.746.139 ~variant, sans colombe, pstl, 63.5x52.5, inscr. *verso* "Ce portrait de Louise Charlotte De Foix Comtesse de Sabran et de Forcalquier a este donné par elle meme à Jaques Antoine Arlaud Citoyen de Geneve à Paris 1724"/"Ce Portrait a été retiré de l'encan d'un fermier général par Madame la Comtesse de Sabran, et a été donné à Paris en 1757 à M<sup>r</sup> de La Réole"/"Vanlo pinxit" (comtesse de Sabran; don: J.-A. Arlaud, Geneva, 1724. [?Cheverry de La Réole 1757.] Paris, Millon, Drouot Salles 5 & 6, 27.XI.1998, Lot 10 repr., as J.-B. Van Loo, est. Fr50–60,000, Fr49,000. Château du Martinet; Paris, Artcurial, Briest-Le Fur-Poulain, F. Tajan, 14.III.2006, Lot 133 repr., attr. J.-B. Van Loo, est. €4500–5000, €5200 [=€6413]; Zurich, Koller, 21.IX.2011, Lot 6476. Basel, Beurret & Bailly, 22.VI.2016, Lot 21 repr., circle of J.-B. van Loo, est. SwFr2–3000). Lit.: Jeffares 2006, p. 533C n.r., as by C. Van Loo φπσ



1.746.141 Tête de vieillard, pstl, 40.6x32.5 (Parizeau, peintre, graveur; Paris, Boileau, 26.III.1789 & seq., Lot 95, 4 livres 1; Giraudin)

*Jeune femme nue couchée sur un lit de repos, pstl* (Montargis, inv. 874.153). Lit.: *cats* 1864, 1874; *Bellier de La Chavignerie & Auvray* 1882, II, p. 625 n.r., all as by J.-B. Van Loo. *A/r Boucher, q.v.*

1.746.143 Paire de portraits, pstl (Paris, 7.XI.1882, Fr400). Lit.: Bénézit, n.r.

1.746.144 Satyre et Nymphé, pstl (acqu. Fr150, Goupil, stock book 1, no. 185, as by unspecified Vanloo; sold New York, 4.VI.1860, Fr30.60)

#### Anon. related pastels

KATARZYNA Opalińska, reine de Pologne (1680–1747) (Bar-le-Duc, Musée Barrois)

~pnt. (Versailles MV 3718)

~cop. (MV 6072)

~cop., m/u [pnt.], 56.8x48.7 (Versailles, magasin, 1784, inv. 468). Lit.: Durameau 1784, III, p. 32, no. 144 [cf. Lundberg]

Alexander POPE (1688–1744), poet, pnt. (Earl of Mansfield; desc. Scone Palace, 1965). Lit.: Wimsatt 1965, no. 66.1 repr.

~cop. *Arthur Pond, q.v.*