

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

CALLET, Antoine-François

Paris 22.III.1741–2.X.1823

History painter; pupil at the Académie royale from 1758, under Boizot, prix de Rome 1764. Callet left Rome in 1772, travelling to Genoa in 1773 and returning to Paris in 1774, where he was *agrégé* 1777; *reçu* 1780. The son of Michel Callet and Jeanne-Marie Léonard, on 8.III.1794 in Paris he married Marie-Henriette Sallantin (1759–1839), daughter of an ordinaire de la musique du roi. His brother Charles-François Callet (1755–1835) was an architect.

Two “pastel” studies for the head of Louis XVI were recorded; the Versailles sheet, which may correspond to one of these, is in fact a drawing with small touches of pastel only. He used pastel also as a medium for preliminary sketches for large history paintings, such as the decorative scheme for the Palais du Luxembourg for which he won the commission in 1803 on the basis of a pastel study. The strong colours and varied tones explain contrôleur Baraguey’s assessment of Callet, “connu principalement par ce ton de couleur qui fait le charme des tableaux de Rubens et de Jordans”.

Monographic exhibitions

Callet 2008: *Antoine Callet décorateur*, Paris, ENSBA, .X.2008–.II.2009. Cat. Emmanuelle Brugerolles, Camille Debrabant

Bibliography

Bénézit; Dumont-Wilden 1909; Grove 2000; Hugues 2003; London 2006; Nagler 1835–52; New York 1999a; Paris 1974b; Sanchez 2004; Sandoz 1985; Saur; Warsaw 2009

Pastels

LOUIS XVI, pnt. (many versions)

J.1922.101 ~2 études, pstl, square, ov., 1784. Lit.: Paris, archives du ministère des affaires étrangères, *Mémoires et documents, France, no. 2089, registre de dépôts des bijoux et autres effets destinés pour les présents du roi dans le département des affaires étrangères, année 1784*, no. 42/43

J.1922.102 =? black, red chlk, stump, pink, blue pstl/br. ppr, 40x30 ov., 1788 (Versailles MV 8410; inv. dessins 737. Jacques-Edouard Gatteaux (1788–1881); don 1879). Exh.: London 2006, no. 8 repr., attr. *Olim* attr. Frédou φ



J.1922.104 ~cop., pstl, 64x54 (Toulon, Maunier & Noudel Denau, 24.III.2012, Lot 7 repr., époque Restauration, est. €3–4000) φκ



J.1922.106 Tête d'une femme, pstl, fusain/ppr br., 43x37 (Wilmington, Horvitz Collection, inv. D-F-352. Renaud Jouslin de Noray, Paris; acqu. 1995). Exh.: Gainesville 2017, no. 25, pl. 52. Lit.: Cambridge 1998, A.53, p. 412 n.r.; Paris 2017b, no. XXV, p. 584 repr. φσ

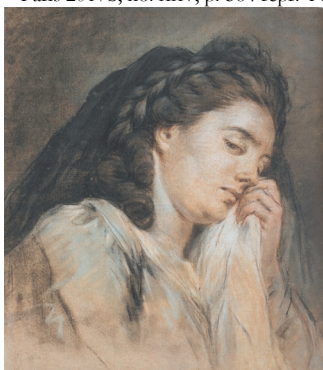


Photo © President and Fellows of Harvard College, Harvard University Art Museums

J.1922.109 Bacchanale au pied du buste de Priape, pstl, 54.1x43.3 (de Nogaret & al.; Paris, Dufresne, Basan, 23.II.1778 & seq., Lot 244 n.r., 50 livres; Dubois)

J.1922.11 =? Bacchante recevant le jus des raisins qu'un Satyre exprime dans une coupe qu'elle tient dans sa main droite; une autre reçoit les caresses d'un Satyre près la statue de Priape, pstl (abbé de Gévinney; Paris, Paillet, 1–29.XII.1779, Lot 786)

J.1922.111 Le Lever de l'Aurore, pstl/ppr, 45x100, 1803 (Saint-Quentin, musée Antoine-Lécuyer, inv. 1995.1.1. Atelier de l'artiste, inv. p.m., no. 123. Didier Aaron, Paris, cat. 1994/95, no. 17 repr.). Lit.: Brigitte Gallini, “La participation d'Antoine-François Callet au décor peint du Sénat, 1803–1807”, *Bulletin de la Société de l'histoire de l'art français*, 1993/93, pp. 171, 173, fig. 7; Cabezas & al. 2008, pp. 52, 53 repr.; Burns & Saunier 2014, p. 164f repr. φσ



J.1922.113 Étude, pstl (Bruun-Neergaard, gentilhomme de la chambre du roi de Danemarck; Paris, hôtel de Bullion, Gendron, Regnault-Delalande, 29.VIII.1814 & seq., Lot 443, with others)

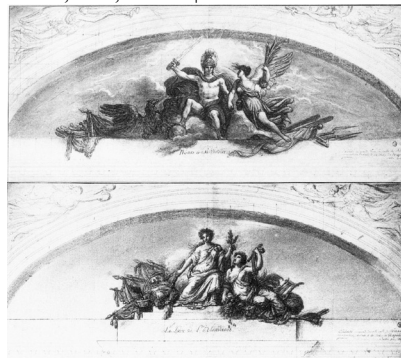
J.1922.114 The capture of Ulm, pstl. Lit.: Nagler 1835–52, n.r.

J.1922.115 Napoleon's entry into Warsaw, pstl. Lit.: Nagler 1835–52, n.r.

J.1922.116 The family of Coriolanus, pstl. Lit.: Nagler 1835–52, n.r.

J.1922.117 Achilles at the court of Nicomedes, pstl. Lit.: Nagler 1835–52, n.r.

J.1922.118 Mars et la Victoire; & pendant: J.1922.119 La Paix et l'Abondance, pstl, 30x64, sd v “Callet fecit, 1807” (Charles Gasc. Alfred Beurdeley; Paris, Georges Petit, Lair-Dubreuil, Baudoin, 30.XI–2.XII.1920, Lot 71/72 repr., F950). Exh.: Société des peintres et graveurs, Paris, 1913, no. 157 φ



J.1922.12 Le Triomphe de Flore, morceau de réception, 1781. Lit.: Sandoz 1985, no. 16

J.1922.121 ~étude, cr. noir, pstl/ppr, 29.5x44.3, c.1781 (Paris, Drouot, Binoche & Giquello, 20.XI.2015, Lot 14 repr., attr., est. €1500–2000, €2300) φ



J.1922.123 Allégorie du Concordat, pstl/ppr, 55.2x82.4, c.1802 (Wilmington, Horvitz Collection, inv. D-F-611. New York, Christie's, 12.I.1995, Lot 149 repr., est. \$6–8000, \$34,500; Nicolas Joly, Galerie Yves Mikaeloff, Paris; acqu. 1998). Lit.: Cambridge 1998, A.52, p. 412 n.r.; Prat 2017, fig. 1198; Paris 2017b, no. XXIV, p. 583 repr. Modello pour pnt., 1802 (musée de Picardie) φσ



Photo courtesy Christie's